

SEMESTER STUDY: DECORATIVE ART AND DESIGN

Note: This programme is available in the Fall semester only (September – December). Details are subject to change.

OVERVIEW

This intensive semester course combines an exploration of the historical and stylistic development of **Western European decorative arts, design and interiors from 1650 to 1980** with an introduction to the professional world of working with objects from these centuries. It is for individuals who wish to gain knowledge of the decorative arts and of twentieth century applied design; those interested in interior design; and those considering a career change into the art and interior design worlds. It also serves as a bridging course for students with an undergraduate degree in a subject other than art history who are considering applying for a postgraduate program at Sotheby's Institute. In particular, it is an appropriate foundation for the MA in Fine and Decorative and Design, or the MA in Art Business.



In the first half of the course the decorative arts in the seventeenth to nineteenth centuries are studied in relation to architecture and interiors, as well as in their wider historical cultural contexts. Topics include the growth of consumer desire and maker expertise in objects in Europe from the seventeenth century, of new materials and techniques, dissemination of taste, the court applied art of Louis XIV, the development of 'true' porcelain at Meissen and Sèvres, the influence of trade with the East, and the renewed interest in antiquity by the end of the eighteenth century. The major themes of Historicism and Design Reform, highlighting important figures such as Augustus Pugin, William Morris, Owen Jones and Christopher Dresser, define the focus of study for the nineteenth century. In the second half of the course these themes are further considered relative to the impact

of Japanese art and design in Europe and America, and the resultant birth of aestheticism and *Fin de Siècle* 'new art'. The twentieth century - a dynamic and complex period of both decorative and design innovation - is given particular, intensive attention. Stylistic and theoretical approaches are studied, from early twentieth century Vienna and America, to French Art Deco, European Modernism, and to post-World War II modernity. The course concludes with an exploration of design plurality up to the 1980s, including Pop and Postmodernism. Object handling and visits to museums and collections, archives, auction houses, workshops and/or studios are dynamic features of the curriculum.

STRUCTURE, TEACHING METHODS AND ASSIGNMENTS

The course is divided into two units taught consecutively across the semester. The first unit, **The Seventeenth and Eighteenth Centuries**, explores Baroque and Rococo styles, Neo-Palladianism and Neo-Classicism. The second unit, **The Nineteenth and Twentieth Centuries**, investigates Historicism, Design Reform, Modernism and Post-War to early Post-Modernism. A block part-time option of study is available.

The **teaching approach** emphasizes **object-based learning**, enabling students to gain confidence in analyzing and identifying and interpreting a wide range of art objects, both in a classroom setting and in numerous study visits to **London's world-class collections**. There are also visits to country houses, dealers and to previews of relevant auction sales including Sotheby's, as well as a field trip to Vienna. Students meet museum curators, auction house specialists and decorative art and design dealers. The unique opportunity to study objects close-up enhances students' critical and visual skills.

The teaching is intensive and supportive, with an emphasis on individual and small-group learning. Students also gain valuable practical experience in delivering visual presentations.

Students are assessed through a combination of descriptive and analytical exercises, visual analysis examinations, oral presentations and essays.



SAMPLE TOPICS



SEVENTEENTH AND EIGHTEENTH CENTURIES

Decorative Arts after Mannerism
The Court of Louis XIV
Venetian Glass
Eighteenth Century Glass Innovation
European and English Eighteenth Century Porcelain
Upholstery and Textiles
Establishing the Rococo Interior
Neo-Palladian Design
Silver Techniques and Hallmarking
Chippendale and the English Rococo
Continental Neoclassicism
Robert Adam and English Neo-classicism



NINETEENTH AND TWENTIETH CENTURIES

Empire and Biedermeier
The Historic Revivals
The Gothic Revival
Design Reform
William Morris
The Influence of Japan
Art Nouveau
Jugendstil and Vienna
European Modernism and the Bauhaus
French Art Deco and French Modernism
Scandinavian Design
Post-War Architecture and Design
The Rise of Department Stores
An Introduction to Post Modernism



FIELD TRIPS AND STUDY VISITS



A four-day field trip to **Vienna** features visits to venues such as Viennese dealers and auction houses, the Belvedere, the Secession Building, the Hofmobiliendepot, the Kunsthistorisches Museum and MAK – Austrian Museum of Applied Arts and to important early twentieth century architectural sites designed by Adolf Loos..

London is a major centre for decorative arts and design. A wide variety of faculty-led visits to museums and galleries forms an integral part of the learning experience and enables students to gain a direct understanding of the design movements dealt with in the programme.

Sample venues:

- British Museum
- Geffrye Museum
- Goldsmiths' Hall
- Ham House/Marble Hill
- Chiswick House/Syon House
- Salters Company
- Sotheby's Auction House
- Sotheby's Warehouse
- Victoria and Albert Museum
- Wallace Collection
- William Morris Gallery/Red House
- MoDA Wallpaper Archive
- BADA Fair
- Battersea Decorative Art Fair



CREDITS AND VALIDATION

The course is validated by the University of Manchester, one of the UK's leading universities. Students who complete the course successfully will gain 60 University of Manchester undergraduate credits.

This generally translates to 16 undergraduate credits or 12 graduate in the US system and 30 credits in the European (ECTS) system. Students currently enrolled at other colleges or universities should be aware that transfer of credit is always made at the discretion of the accepting institution. Therefore, applicants should confirm the feasibility of credit transfer with faculty advisors at their home school in advance of registration.

FACULTY

Elisabeth Bogdan: Course Leader

Lis Bogdan holds an MA in History of Design from the Royal College of Art/Victoria & Albert Museum and a BA (Hons) in Historical Geography, University of Toronto. She was senior lecturer for eight years on Southampton Solent University's BA (Hons) and MA Fine Arts Valuation programs, and has taught at Oxford Brookes University and at the University of Wales Institute, Cardiff. She is a regular contributor to Victoria & Albert Museum short courses. In addition to leading the Decorative Art and Design semester, Lis also teaches methodology, glass and architectural history on the Institute's current MA in Fine and Decorative Art and Design. She is a decorative art and design consultant for a Canadian valuation firm. Her specialist teaching is broad, including eighteenth- to twentieth-century European and American design, decorative art and architectural history. She is a former Trustee of the Design History Society and member of the Decorative Art Society and Twentieth Century Society.

Jane Gardiner

Jane Gardiner received her MA in History of Art from the University of London and has been teaching at Sotheby's Institute for the past eighteen years. She trained at the Victoria & Albert Museum, specializing in early European ceramics and glass. She also has lectured for the University of London, Michigan State University, the National Art Collections Fund, the National Trust, the University of Buckingham's MA in Decorative Arts and Historic Interiors and for *L'Institut d'Études Supérieures des Art* (IESA), Paris.

Dr Lis Darby

Senior Consultant Lecturer on the MA in Fine and Decorative Art and Design, and Former Programme Director, MA in Contemporary Design. PhD in History of Art, Courtauld Institute,

University of London; MA in Art History, Courtauld Institute; BA (Hons) in Fine Art, Leeds University. Lis Darby's publications include *The Cult of the Prince Consort* (with Nicola Smith), the catalogue (with Benedict Read) of *E. Manning, Marble & Bronze: The Art and Life of Hamo Thornycroft*, and articles in various periodicals including *The Sculpture Journal*, for which she is a member of the Editorial Board.

Anne Ceresole

Consultant Lecturer and Former Director, Sotheby's Institute of Art-London. Anne studied architecture and art history at the University of Geneva. She came to London in 1967, and while lecturing for the Wallace Collection and the V&A Education Department she developed specialisms in the history of French furniture and of nineteenth and twentieth century British and continental design. She joined Sotheby's in 1981 and was Director of Sotheby's Institute of Art from 1992 to 2001. She is a director of the Paris *Institut d'Études Supérieures des Arts* (IESA) and is Former Chairman of the Decorative Arts Society of Great Britain.

Helena Pickup

Helena Pickup studied for an MA in Decorative Arts and Historic Interiors at the Wallace Collection. She worked for seven years as a curator for the National Trust at Waddesdon Manor, where she took a special interest in eighteenth-century French drawings, contributing to the Waddesdon Catalogue of Drawings for Architecture, Design and Ornament (2007). Further, she researched the touring exhibition *Theatres of Life: Drawings from the Rothschild Collection at Waddesdon Manor* (2007). Since 2009 she has been a consultant lecturer at Sotheby's Institute of Art – London, specializing in French decorative arts and nineteenth century historicism, design reform and interiors. She also lectures at the Courtauld Institute.



Visiting lecturers in previous semesters have included:

Christine Lalumia: A Director of *Contemporary Applied Arts* and former Deputy Director of the Geffrye Museum

Lesley Hoskins: Writer, lecturer and exhibition curator, expert on wallpapers and domestic interiors

Daniel Packer: Former Sotheby's specialist and expert on silver

Graham Panico: Decorative art and design lecturer, University of Teesside, and active dealer

Mary Schoesser: Design and textile historian

Annabel Westman: Textile historian and director of studies for the Attingham Trust

Anton Gabsezewicz: International specialist in English ceramics



ADMISSION TO THE PROGRAM

There are no formal admission requirements except a good level of English language competence (a minimum IELTS score of 6.0. or TOEFL score of 78 IBT). Although no prior knowledge is required, the Institute offers places to motivated students with appropriate experience and/or ambitions, and with a passion for art and the art world. Applicants are interviewed informally in person or by phone. Our students are of all ages and come from a wide variety of educational and professional backgrounds. The international make-up of the student body at Sotheby's Institute of Art generates a rich and dynamic learning environment.

