HISTORY OF ART, CONSERVATION AND CURATING

POSTGRADUATE PROSPECTUS

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I am delighted you are considering studying at The Courtauld Institute of Art, the world-leading centre for the study of History of Art, Conservation and Curating. Our vision is to open minds to the power of art as central to the human experience.

The Courtauld is unique. It brings together exceptional teaching and research in the history and conservation of art and an outstanding art collection. It has an unmatched concentration of specialisms from antiquity to the present. Our small class sizes create an intimate experience where you will develop knowledge, friends and contacts for life. We pride ourselves on offering a truly memorable learning experience which will stay with you always. You can immerse yourself in this fascinating subject among like-minded students and scholars.

Our teaching places a strong emphasis on critical analysis and historical inquiry so our students develop excellent skills for careers in either the art world or beyond. Our academic staff are the leaders in their fields of research and publication. Their passion and commitment to their disciplines enriches the student experience by bringing current research and debates into classroom discussion.

The Courtauld is at a moment of great change and excitement at present, with our major, multi-million pound transformation project Courtauld Connects in full swing. The project will significantly improve teaching and learning, conservation and Gallery facilities, enabling deeper connections between curating, teaching and research.

Meanwhile, our university operations, teaching and learning have been relocated to a beautiful, spacious, and purpose-built educational facility at Vernon Square in King’s Cross. Further information on Courtauld Connects and Vernon Square can be found throughout this prospectus.

Through its global network of 7,500 alumni, The Courtauld generates an evolving community of specialists who shape the international art world and beyond. They include the Directors of the National Gallery, National Portrait Gallery and Tate Modern in London. All students are automatically a part of this community, as soon as they come to The Courtauld.

I hope you will join our unique and friendly community of students and scholars, passionate about Art History and committed to the very highest levels of achievement. We look forward to welcoming you.

PROFESSOR DEBORAH SWALLOW, MÄRIT RAUSING DIRECTOR
The Courtauld Institute of Art is a small, friendly, specialist centre for the study of Art History, Conservation and Curating. It is an independent college of the University of London and was founded in 1932 as the UK’s first university department devoted to the study of art, by Samuel Courtauld, Viscount Lee of Fareham and Sir Robert Witt.

Over the past 85 years, it has developed as the leading Art History department in the country, attracting the best students, teachers and researchers. The Courtauld was originally located in Portman Square, Marylebone. In 1989 we moved to Somerset House, Strand, and since January 2019, we have been in our new temporary home at Vernon Square, King’s Cross, where we will remain until 2022/23. This move marked the start of our exciting transformational Courtauld Connects project.

With about 500 students taking degrees from BA to PhD, you will meet students from all courses and years. Teaching is led by a faculty of around 35 academics, the largest dedicated Art History faculty in the UK. We have a very lively research culture, attracting some of the leading figures in Art History from around the world, who give lectures and seminars at The Courtauld, which we encourage all our students to attend.

COURTAULD CONNECTS

Courtauld Connects is a transformation project which will enable The Courtauld significantly to improve teaching and research facilities, enhance the Gallery and widen and extend our reach locally, nationally and internationally. A key part of the project is the major refurbishment of The Courtauld’s magnificent buildings in the North Block of Somerset House, as well as transform the experience of The Courtauld for our students and the public.

The first phase of the project, which commenced in September 2018, will finish in Spring 2021. While the work goes on, key parts of the collection will remain on display at the National Gallery in London and at regional galleries and museums across the UK. The Prints and Drawings Study Room has been relocated to Vernon Square, and is actively used in teaching. The second phase, commencing in 2021, will transform our Somerset House teaching and research facilities, develop our curriculum and enhance our student experience and is expected to be completed by 2022/2023.

For further detail about Courtauld Connects, please visit connects.courtauld.ac.uk
VERNON SQUARE CAMPUS
Since January 2019, all teaching and learning has been housed in a spacious, purpose-built educational facility at Vernon Square, located in King’s Cross, London. We are located a 5-minute walk from King’s Cross Station in a dynamic and vibrant part of London, near world-class research and cultural facilities including the British Library and The University of London Senate House.

At Vernon Square we offer outstanding facilities and an excellent student experience and learning environment, with state of the art lecture theatres and seminar rooms, as well as digital resources and our library with more than two kilometres of books.

OUR NEIGHBOURHOOD
King’s Cross is home to one of the biggest and most exciting redevelopment projects in London. It is a vibrant part of the city with the likes of Google HQ, UAL Central Saint Martins campus, and many new homes, shops, offices, galleries, bars, restaurants and schools moving into the area. We are also close to Regent’s Canal, a charming waterway which runs through the heart of King’s Cross. The location has excellent transport links throughout London via buses and tubes (including the 24-hour night tube on the Victoria Line). You can even go directly into central Paris using the Eurostar at St Pancras International train station, which is only a short walk away from the campus.

Our campus at Vernon Square means that we are close to 13 extraordinary museums, including some of the world’s biggest museums and collections: the British Library, the British Museum and The National Gallery. There are also lesser known gems, such as the Foundling Museum – the first public art gallery in London – and the Wellcome Collection. There is a strong sense of community in King’s Cross, with an exciting cultural scene and a thriving business community. It is modern, innovative and a great location for our students and academics to study and thrive.

THE COURTAULD INSTITUTE OF ART & KEY NEARBY LOCATIONS
Campus
1. The Courtauld at Vernon Square
2. The Courtauld Gallery and Somerset House

University of London and nearby Institutions
3. Senate House, University of London Library
4. Student Central – formerly University of London Union
5. UAL Central Saint Martins Campus
6. UCL Main Campus

Accommodation
7. Duchy House
8. Connaught Hall
9. College Hall
10. International Hall

Museums and Galleries
11. The British Library
12. The British Museum
13. The Brunei Gallery (SOAS)
14. The Cartoon Museum
15. Charles Dickens Museum
16. The Foundling Museum
17. Hunterian Museum at the Royal College of Surgeons
18. The Library and Museum of Freemasonry
19. London Transport Museum
20. Sir John Soane’s Museum
21. UCL Museums: Art, Grant and Petrie Museums and Geology Collections
22. Wellcome Collection
23. The National Gallery
24. National Portrait Gallery
As an institute dedicated to Art History, Conservation and Curating, with one of the major art collections in the UK at its heart, The Courtauld brings together all aspects of the visual world in one centre. We have the largest faculty of Art Historians in the country, who are working on an increasingly global scale, from the Americas to Europe; from North Africa and the Middle East to Asia and China.

We are interested in studying how the arts of all these regions interact and intertwine. Our size means that we have expertise across all periods from the Late Antique World to the contemporary, but we are still small enough that we can all come together as a community. We study, research and teach about art in all forms and all media, from the smallest, most personal painting or object to the design and evolution of whole cities; from medieval cathedrals, mosques and temples, to modern fashion, photography and performance art.

Each year we welcome more than 200 students onto our various postgraduate programmes. This is the largest and most vibrant community of students dedicated to the study of Art History, Conservation and Curating anywhere in the UK. The large size of the cohort is balanced by our ethos of small group teaching: the Art History MA Special Options are taught in groups of 8-10; the Curating MA recruits a maximum of 12 students, and the conservation programmes provide even more focused teaching.

The first-hand study of works of art is a key feature of all our programmes, and London has unrivalled resources that we draw on in our teaching. We also support many students to travel as part of their course to see works further afield.
The Graduate Diploma is a concentrated form of the undergraduate degree and gives graduates of other disciplines the opportunity to transfer their existing skills to the study of Art History. Through the Foundations course, which runs throughout the year, you will gain a broad overview of art historical themes and methods. Alongside this, you will take a course each term (called a ‘Constellations’ course) devoted to looking in greater depth at a theme and/or period in the History of Art. Finally, you will also write a long assessed essay, which allows you to explore a particular issue and develop your individual research skills. The teaching is a mixture of lectures and seminars in groups of 10–15 students. The programme is supported by a personal tutor and by study sessions and workshops on topics such as reading art historical texts and essay writing. Students have access to all that The Courtauld has to offer, including world-class events run by the Research Forum, careers events and one-to-one sessions with professional writers.

In addition to the core elements of the programme, you are welcome to attend all the other lecture courses that are put on, including the other Constellations options and Frameworks, which provides a challenging introduction to art-historical methodologies, ranging from biography, formalism, and iconology to Marxism, psychoanalysis, and postcolonial theory.

The Diploma is particularly suitable for people coming back into higher education after a period away, or those who want to gain a broad overview of the possibilities of Art History before moving on to more specialised study. It provides a rigorous and solid foundation for further postgraduate study, and many graduates from the programme continue to MA study at The Courtauld or elsewhere. Others go on to careers in the art world, such as in art education or publishing, or combine skills and knowledge from a previous career with Art History to take an entirely new path. There are others who take the Diploma purely for their own satisfaction and personal development. Whatever your motivation, you will become part of a diverse and rich cohort, ready to share experiences and knowledge in a way that fosters high levels of engagement, academic achievement and a unique sense of community that often long outlasts the taught programme itself.

Intake: Up to 30 students
Duration: 9 months, full-time

The Graduate Diploma is structured into three elements:

1) The Foundations Lecture Course
Foundations consists of a series of 60 lectures, arranged broadly chronologically that introduces you to a selected range of key works of art and architecture, as well as themes and issues in the History of Art from classical antiquity to the present. The Foundations lectures are supported by weekly discussion classes, which give you the opportunity to analyse the arguments proposed in the lectures, develop critical skills, and raise any questions you may have.

2) Constellations I and II
In each term you will take one of several Constellations courses, with twice-weekly lectures on a broad theme and/or period in the History of Art, and an accompanying weekly seminar (maximum 10 students) which will engage with a particular aspect of the theme in a separate but complementary way. The courses on offer may differ in any given year, but previous courses have included:

- From Shiraz to Beijing: Persian Arts in the Global Fifteenth Century.
- Arts in Italy 1580–1680: Mass Culture, Innovation and Censorship.
- The City and the Country: Painting in France, 1871–1914.
- Questioning the Italian Renaissance: Art in Italy from 1470–1527.

3) The Assessed Essay
This 5,000-word essay provides an opportunity to undertake a more substantial piece of independent research. It allows students to engage with an extended treatment of an object or issue on a subject of their choice.

ENTRY REQUIREMENTS
You will normally have achieved a high 2:1 undergraduate degree, considered at least 65%.

Please see our website for information about the application process: courtauld.ac.uk/pg-how-to-apply
The Courtauld MA History of Art provides the best in research-led teaching by world class faculty in a unique, single-subject setting. It is renowned for offering outstanding training in the specialised analytical and communication skills necessary for further research or for employment both in the arts sector and across a wide range of other careers. The programme excels at developing well-rounded and intellectually astute art historians and museum professionals equipped to make an important contribution to public life.

Special Options taught in small groups of 8–10 remain the hallmark of The Courtauld MA History of Art. Renowned for their rigour, their breadth and scope continues to expand, with options on China, Eastern Europe, the Middle East, Latin America and Russia. Special options range across media, temporalities and geographies to include topics such as ‘Strolling Isfahan: Masters, Merchants and Monarchs’, ‘Countercultures: Alternative Art in Eastern Europe and Latin America 1959–1989’ and ‘Photography, Film and Video in Global Contemporary Art’. Recent additions to the programme include ‘Circum-Atlantic Visual Culture c. 1700–1830’, ‘Beijing and Beyond: Art and Empire in Early Modern China’, ‘Miniature to Monumental: Encounters with Medieval Art’ and ‘Romantic Revivals: The Search for Origins 1750–1870’.

The MA History of Art structure combines our long-standing commitment to specialism with new means to foster fresh dialogues among students from across our tightly-knit community. Throughout the first term, you will attend a signature weekly lecture course designed and delivered by faculty to explore cutting-edge thinking from across the breadth of our discipline, followed up by discussion classes led by our outstanding community of research students. You will also have expanded opportunities to participate in shared interest study strands designed to complement your chosen Special Option.

The Courtauld MA History of Art provides you with outstanding tailored support and supervision to help you to realise your full academic potential and to go on to flourish in your career.

**STRUCTURE**

The Courtauld MA History of Art combines a range of teaching methods and learning strands, delivered by way of lectures, seminars, discussion groups and individual tutorials. The course is structured as follows:

**TERM 1**

Students attend two classes per week as part of their Special Option: one per week takes the form of a Special Option seminar, the other may take the form of Shared Interest seminar or lecture, bringing together different Special Option groups around shared historical or theoretical concerns to provide a robust foundation for further specialisation. In addition to their Special Option and Shared Interest classes, students now participate in a flagship art historical methodologies component at the start of each week. This consists in weekly lectures delivered by permanent faculty, followed up by way of seminar discussions led by research students in groups of 10–12.

Over the course of the Autumn Term, students complete a range of informally assessed writing and presentation tasks, and participate in planning and feedback tutorials devoted to the production of the first formally assessed essay.

**TERM 2**

Having begun planning and research for their second formally assessed essay over the Christmas break, students attend two Special Option seminars per week over the course of the second term. In addition to the taught component of the course, students spend the spring term researching and writing their second formally assessed essay and developing an independent virtual exhibition project. Planning for the dissertation begins following the submission of the Virtual Exhibition Project.

**TERM 3**

The third term is devoted to the research of writing of the 10,000 word Dissertation project. Students benefit from tailored individual support, one to one tutorials with faculty and receive extensive feedback on drafts of their dissertation. The results are often highly original contributions to scholarship across a wide field and are regularly commended by external examiners for being of exceptional, often publishable quality. Past MA History of Art Dissertations are made available for consultation and listed in our online library catalogue.
Applicants are invited to list in order of preference three Special Options with a view to being allocated a place on one of these. Please be aware that MA History of Art special option class sizes are strictly limited to a maximum of ten. In view of this, many are regularly oversubscribed, so you may not be allocated a place on one of your top choices. Each Special Option runs a waitlist until the point of enrolment, but applicants are strongly encouraged to indicate in their application other courses for which they wish to be considered in case they are not allocated to a top choice in the first instance. All our MA Special Option teaching is research-led.

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CIRCUM-ATLANTIC VISUAL CULTURE, c. 1770-1830
Dr Esther Chadwick

This MA Special Option considers an oceanic space – the Atlantic – and the images that were produced within it during the long eighteenth century. Three historical moments punctuate the course: the American Revolutionary War (1775-1783); the Haitian Revolution (1791-1804); and the British Emancipation Act (1833). We will concentrate on three areas in particular: artworks and artists that crossed the Atlantic, particularly between North America, Britain, and the Caribbean; art made in mainland Britain that responded to Atlantic developments; and art produced in the Caribbean. What role did visual images, material objects, and cultural practices play in constituting or resisting imperial power? How do notions of ‘British’ art change when viewed in Atlantic perspective? And what is the significance of this history for debates about decolonising cultural institutions in the twenty-first century?

Mr and Mrs Andrews Without Their Heads, 1998, Yinka Shonibare, MBE, Private Collection, London.

CONTINUITY AND INNOVATION: REFRAISING ITALIAN RENAISSANCE ART FROM MASACCIO TO MICHELANGELO
Dr Scott Nethersole and Dr Guido Rebecchini

This MA Special Option aims at providing students with a range of research skills, a broad methodological framework for the study of Italian Renaissance art and a focused understanding of the artistic production in several centres, including Florence, Siena, Perugia, Rome and Venice. The combination of these skills and knowledge, acquired through large lectures, small seminars and visits in the UK and in Italy, enables students to develop their own approach in any area of interest, and develop their independent lines of research while engaging with a wide spectrum of themes, such as authorship, originality, invention, imitation, patronage and collecting. This research-based approach allows for new and often unexpected insights into the works of both celebrated artists and of those who are less typically well known in this period.

Pietà, detail, Michelangelo, 1498, St. Peter’s Basilica, Vatican City.

BODIES OF KNOWLEDGE IN THE EARLY MODERN NETHERLANDS 1540-1660
Professor Joanna Woodall

The Southern Netherlands and later the Dutch Republic were famous for their art production in the 16th and 17th centuries. They also participated in the fundamental reconfigurations of knowledge that took place in Europe during this period. Cities such as Antwerp, Leiden and Amsterdam were ‘hubs’, attracting merchants, printers, artists and scholars from all over Europe. This MA Special Option is concerned with the role of visual materials in these exciting developments. Rather than separating works of art from scientific illustrations and materials, the course considers paintings, drawings and prints by canonical artists such as Rubens and Vermeer alongside, for example, the contents of cabinets of curiosity and the illustrations to works of natural history, emblem books, travel literature and treatises on optics.

Rembrandt, The Anatomy Lesson of Dr Nicholaes Tulp, 1632 Oil on canvas, Mauritshuis, The Hague.

COUNTERCULTURES: ALTERNATIVE ART IN EASTERN EUROPE AND LATIN AMERICA 1959-1989
Dr Klara Kemp-Welch

From the Cuban Revolution of 1959 to the dismantling of the Soviet ‘bloc’ in 1989-91, experimental art scenes developed and flourished across Communist Eastern Europe and under Latin American military dictatorships. This MA option focuses on countercultural activities designed to subvert censorship, challenge political orthodoxy, and to produce alternative models of solidarity, analysing the moral encounter between alternative art and mechanisms of military and state repression in Argentina, Brazil, Chile, Czechoslovakia, the DDR, Hungary, Mexico, Poland, Romania, Uruguay, and the USSR. Taking on board the rapid museumification of art and archives from the two regions, the course examines the imperatives of cultural activity outside a market context in relation to recent moves to recuperate the formerly invisible past by a delayed international audience.

Mr and Mrs Andrews Without Their Heads, 1998, Yinka Shonibare, MBE, Private Collection, London.

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Mr and Mrs Andrews Without Their Heads, 1998, Yinka Shonibare, MBE, Private Collection, London.
DOCUMENTARY REBORN: PHOTOGRAPHY, FILM AND VIDEO IN GLOBAL CONTEMPORARY ART
Professor Julian Stallabrass

Documentary work, often of an explicitly political character, and made particularly in photography and video, is now increasingly common on the global biennial scene. There are three linked reasons behind this striking change which we will examine in detail throughout this MA Special Option: economic, technological and political. This course will examine the great variety of work made under the broad term ‘documentary’, and the political, aesthetic and rhetorical affinities of the term. It also considers the theories and history of documentary, from its first heyday in the 1930s through to the present.

DOCUMENTING FASHION: MODERNITY, FILM AND IMAGE IN AMERICA AND EUROPE, 1920-1960
Dr Rebecca Arnold

America and Europe were sites of rapid developments in fashion, documentary photography, picture-based magazines and film from 1920-1960. This MA Special Option re-evaluates the visual history of fashion in this key period, by starting from images of the ‘everyday,’ that show dress as it was actually worn, so that we can consider how film and photography of fashion impacted consumers’ and wearers’ perceptions. We will analyse how these images connect to body image, identity, ways of seeing, and modernity. This MA also addresses issues including dress as autobiography, sensory and emotional responses to fashion, and the development of the fashion industry and media.

EXPERIENCING MODERNISM: UTOPIA, POLITICS, AND TIMES OF TURMOIL
Dr Robin Schuldenfrei

Burgeoning modern cities such as Berlin, in the early decades of the twentieth century, offered an unending supply of enchanting spaces, activities, and modes of dwelling – to an elite. The other face of modernity, the grim realities of mechanized factory life and substandard housing, is depicted in artworks and films such as Fritz Lang’s Metropolis. Against this backdrop of distinctive modern social stratification, this Special Option will use a wide range of cultural objects – art, architecture, use-objects, interiors, film, fashion, print culture, and fiction – to interrogate the objectives and achievements of German modern architecture and design in the first half of the twentieth century.

GLOBAL CHINA: CHINESE CONTEMPORARY ART AND GEOPOLITICS
Dr Wenny Teo

After over a century of imperialist subjugation, civil war and violent revolution, China is leading the charge towards a ‘new world order’ and has demonstrated some of the most remarkable examples of social and economic transformation in human history. China’s impact on the global economy can no longer be denied – but could it also change our fundamental ideas about art, politics and power? This MA Special Option explores China’s global interactions from the early twentieth century to the present day through the lens of art, visual culture and critical theory. This course also maps out a more complex and ambivalent picture of global exchange; challenging the conventional assumptions of a ‘unidirectional flow’ of ideas from the West to ‘the rest’ by interrogating dominant narratives of modernism and the ever shifting definitions of the contemporary.
MINIATURE TO MONUMENTAL:
ENCOUNTERS WITH MEDIEVAL ART
Dr Jessica Barker

By what means did medieval artworks delight and persuade their viewers? With a particular focus on scale, this MA Special Option explores the embodied experience of medieval art. The autumn will be themed around artworks that might be defined as “miniature” (rings, reliquaries, microarchitecture, seals, books of hours), while the spring term focus on the “monumental” (towers, tombs, giants, portals, cathedrals). Encompassing a chronology from the twelfth to the fifteenth centuries and a broad geographic scope, this course aims to ask new questions of old objects, reconsidering some of the most famous artworks of the Middle Ages as well as discovering others long overlooked.

GLOBAL CONCEPTUALISM:
THE LAST AVANT GARDE
OR A NEW BEGINNING?
Professor Sarah Wilson

This MA Special Option seeks to redefine Conceptual Art as the last coherent international avant-garde movement, and as a starting point for different contemporary artistic practices. While the term ‘avant-garde’ suggests a range of artistic, social and political meanings during the twentieth century, to study Conceptual Art requires an understanding of both the continuity of the avant-garde, and the shift from the ‘classical’ avant-garde to the ‘postmodern’ and beyond. The dominance of Western European paradigms for the study of Conceptual Art will be challenged, with special attention given to Eastern European, Latin American and Asian Art. Paradigm changes in terms of key exhibitions, and the ‘global turn’ in art-making and its reception will be paramount throughout.
NEW YORK-LONDON-PARIS, 1880-1940
Professor David Peters Corbett

Through a series of case studies which look at the evolution of city painting in the hands of British, French and American artists in New York, Paris and London, this MA Special Option will examine key questions and ideas about the representation of the modern technological and industrial city. Throughout we will be attentive to the international character of this art, to the flow and evolution of influence and revisionism across national boundaries, and to the experience of urban life as it was interpreted by contemporary sociologists, novelists and commentators.

ROMANTIC REVIVALS: THE SEARCH FOR ORIGINS 1750-1870
Dr Hans Hoenes

This Special Option focuses on the eighteenth- and nineteenth-century’s obsession with the search for the origins of art and culture. Innumerable artists and theorists sought to mine the distant past as a source and legitimation for a new aesthetic, drawing on ‘primitive’ models in style and subject matter alike. In many instances, artists uncovered a past that was surprisingly at odds with the purist ideal of Neoclassicism, shaping a darker, idiosyncratic Romantic Classicism. The course considers a wide range of artworks, with an emphasis on Germany, France, and Britain; including artists such as Henry Fuseli, J.A.D. Ingres, Caspar David Friedrich, and John Flaxman. We will discuss themes ranging from hieroglyphics and sexual symbolism, to ideas of purity and the reception of prehistoric cave art.

STROLLING ISFAHAN: MASTERS, MERCHANTS AND MONARCHS
Dr Sussan Babaie

Strolling Isfahan offers a conceptual ‘walk’ in the city through interdisciplinary investigations into the arts, material culture, and built environment of seventeenth-century city in central Iran. Focusing on the artists, architects, patrons, monarchs and merchants who made Isfahan one of the most vital cities in early modern Eurasia, the course looks at the city as a ‘happening’, a historical site activated by the sensory experiences of art, architecture and urban spaces, and accessed through a diversity of sources including historical and scientific treatises, guild documents and manuals of craft, poetry and epigraphy, decrees and memoirs, treatises on painting, calligraphy and the culinary arts, as well as artist/poet biographies. This is a case study, both narrowly focused on Isfahan and broadly applicable to the study of early modern urbanity.

ENGLAND, EUROPE AND BEYOND: ART, TRADE AND IDENTITY IN THE MIDDLE AGES
Dr Tom Nickson

What was English about art and architecture in medieval England, and how has Englishness been constructed? Following a broadly chronological arc from the Norman Conquest to Henry VIII’s break with Rome, this course examines English material culture and its relationship to art in Europe and beyond. The Bayeux Tapestry, Canterbury cathedral, Westminster Abbey, Opus anglicanum, and Cotswold wool churches: these and lesser known witnesses to England’s cosmopolitanism will be placed within broader European and global contexts, exposing the construction of English national identity from the Middle Ages to the present.
THE SIXTIES: ECCENTRIC, EROTIC, PSYCHOTIC

Dr Jo Applin

During the 1960s various eccentric, erotic, ‘psychotic’, and ‘polymorphously perverse’ art works emerged in the New York art world. These unruly, often abstract, practices created fluid notions of sexuality and subjectivity, through various formal, theoretical and political means. Using the terms ‘eccentric’, ‘erotic’ and the ‘psychotic’ as the guiding themes, this Special Option will draw from the fields of art criticism, feminism, political science, psychoanalysis, and queer theory to explore exhibitions, art writing and criticism of the time that challenged the prevailing norms of what the work of art can or should be. It will also investigate the new kinds of subjectivity that artists such as Yayoi Kusama, Lee Bontecou, Melvin Edwards, Eva Hesse, Louise Bourgeois, Lee Lozano, and Andy Warhol produced, challenged and refused.

VICTORIAN SCIENCE AND AESTHETIC MOVEMENT ART

Professor Caroline Arscott

This MA Special Option will study the work and critical reception of Aesthetic Movement artists such as James McNeill Whistler, Edward Burne-Jones, Simeon Solomon and Evelyn de Morgan. We attend to the artworld positioning of this avant-garde set of artists, focusing on the 1870s. We ask how scientific developments could have shaped their vision. The suggestions of sensory overload in their work, the bold physicality of the figures they depict and the approach to space and motion in their compositions are discussed in terms of aspects of Victorian science. We will consider thermodynamic theory, cell theory, conceptions of morphology in Darwinist biology and physiological psychology.
The study of the conservation of easel paintings is an interdisciplinary programme, bringing together Art History, Fine Art and Natural Sciences. The competitive nature of the course leads to an equally exceptionally high degree of employment upon graduation, in both the most reputable institutions and private conservation studios in the world, such as the National Gallery, the Metropolitan Museum of Art, The Getty, the National Trust, and the Royal Collection.

On graduating, students will be able to address the complexity of easel painting conservation, are knowledgeable about artists’ materials and techniques from the medieval to the contemporary period and are highly employable practitioners in painting conservation and conservation science.

**STRUCTURE**

**Year 1**
In the first year, the emphasis is on the development of visual, practical and intellectual skills. Seminars cover the following topics: artists’ materials and techniques including replica-making; the deterioration of paintings and preventative conservation; documentation and technical examination; methods and materials of painting conservation; research and critical thinking skills. Students with a BA in Art History or the fine arts take Chemistry classes, while students with a degree in Natural Science attend Art History classes. Time is divided equally between the classroom and studio.

**Year 2**
The second year centres on developing frameworks for decision-making. Teaching is primarily in the studio, working on paintings on canvas or panels from all periods. Students apply problem-solving skills grounded in theoretical understanding and art historical research to specific treatments. Topics from the first year are studied in greater depth, such as the technical analysis of artists’ materials; painting techniques of modern and contemporary painters; structural treatments; and approaches to cleaning. The second year also includes visits to conservation studios and scientific departments as well as the opportunity to participate in “Painting Pairs”, where students collaborate with Art History students on the research of a particular painting.

**Year 3**
In the first term of the third year, students complete a 10,000 word-long diploma thesis. The research projects often achieve such high standards that they are published or presented at international conferences. In addition, students gain such command of the theoretical and technical frameworks of conservation that they are now able to apply their knowledge and skills independently. Second- and third-year students also go on study trips abroad to centres of excellence and benefit both from the active research culture in the department itself and at The Courtauld Institute at large.

**ENTRY REQUIREMENTS**
Bachelor’s degree in Art History, Fine Art or Science. Students will normally have achieved a good 2:1, considered to be an overall average 65% or above.

Please see our website for information about the application process: courtauld.ac.uk/pg-how-to-apply
The Courtauld is one of the leading centres in the world for education and research in wall painting conservation. Over the last 30 years, the Conservation of Wall Painting Department has had a major impact on the evolution of the discipline and the care of wall paintings globally.

Governed by the philosophy of minimal intervention and an interdisciplinary approach, the MA teaches a methodology that emphasises investigation and analysis of component materials and techniques, and diagnosis and control of the causes of deterioration. This aids design of a preventive, passive or remedial conservation strategy that is in line with accepted professional practice, and respects the integrity and significance of the object and its context.

The degree combines academic study and training with fieldwork to give students practical experience of analysing, and conserving wall painting programmes. The Department has undertaken fieldwork around the world, including the UK, India, Georgia, Cyprus, China and Bhutan.

The programme provides students with a strong foundation in all aspects of wall painting conservation, and equips them to assess the significance and materials of wall paintings and analyse the implications of these for their deterioration and intervention.

**Intake:** 4 students  
**Duration:** 3 years, full-time

**STRUCTURE**

The three-year MA programme is structured to provide a broad foundation in wall painting conservation through formal courses, closely supervised fieldwork, and research. The balance shifts over the three years with the third year devoted entirely to fieldwork and research.

**Year 1**  
This year focuses on the acquisition of knowledge in the primary areas of science for conservation, theory and practice of the conservation, the technology and history of wall paintings, and documentation. Issues of change and deterioration are introduced, while practical work, including a substantial period of fieldwork, familiarises students with the range of conservation interventions and develops manual skills.

**Year 2**  
Formal instruction is concentrated on diagnosis and control of environmental deterioration, on scientific examination of wall paintings and their supporting structures, and on the theory and materials of cleaning and stabilisation. Fieldwork continues in the second year, building on new competencies and furthering developing critical and manual skills.

**Year 3**  
The third year is devoted to major fieldwork programmes and an individual research dissertation on an aspect of the conservation, examination, recording or original techniques of wall paintings.

**ENTRY REQUIREMENTS**

A Bachelor’s degree in an appropriate subject in the humanities or sciences. Students will normally have achieved a good 2.1, considered to be an overall average of 65% or above.

Please see our website for information about the application process: courtauld.ac.uk/pg-how-to-apply
TERM ONE
• Introductory sessions to the Programme, The Courtauld’s collections and the various programme elements.
• Ethics and practice of Conservation (five sessions).
• History and Theory of Museums (eight sessions, seminars and museum visits; essay).
• Virtual Display exercise: four sessions, with a professional curator, at the National Gallery or Tate Britain.
• Contemporary Approaches to the Museum (four seminars).
• Individual Work Placement in a London museum or gallery, 1 or 2 days per week, from November to April.

TERM TWO
• Contemporary Approaches to the Museum (4 sessions, museum visits or presentations from external curators, architects or artists; essay).
• Development of an Exhibition project (from December).
• Language and Interpretation (10 sessions, seminars, visits and group exercises).
• Student-organised public Museum debate.

TERM THREE
• Continuing development and delivery of the exhibition project (exhibition runs mid-June to mid-July).
• Leadership session with a prominent museum director or curator.
• Four-day study trip to Europe (museum and gallery visits, meetings with curators and museum directors).
• 10,000-word Dissertation on a curatorial or museological subject (from June; submission mid-September).

ENTRY REQUIREMENTS
You will normally have achieved a high 2:1 undergraduate degree, considered at least 65%.
Please see our website for information about the application process: courtauld.ac.uk/pg-how-to-apply

This programme is an excellent entry point for a career in museums and galleries. It puts the physical object at the heart of curatorial training whilst placing specialist knowledge firmly within the context of the modern museum. The course offers a wide range of learning environments and exercises, from taught seminars to group projects and hands-on work experience, and encourages a wide range of expression, written and oral, from academic writing to public debates and gallery talks.

This broad-based programme, which has run since 2007, attracts students with a range of interests, across all periods and media, with a strong focus on contemporary and innovative approaches to curating in public museums and galleries. The programme’s teaching draws widely on the expertise of the art history faculty, the conservation department and The Courtauld Gallery, and benefits from close relations and excellent connections with museums and galleries across London and the UK, and internationally. Curators and other professionals in museums such as Tate and the National Gallery are actively involved in the programme, leading practical exercises such as the Virtual Display. Individual placements are arranged for each student with museums and galleries in London: students work closely with mentors in a range of national museums, public galleries and other organisations in London, one or two days a week over a six-month period. There is a strong emphasis on collaborative working, in taught sessions and in the organisation of museum debates; field trips, in the UK and Europe, are organised across the year to ensure the widest contact with curators, museum professionals and artists, as well as with exhibitions, displays and museum spaces. The programme culminates with a collaborative exhibition project, and the mounting of a public exhibition and related events.

The programme aims to address a wide range of interests and equip students with the expertise, research and professional skills for an equally wide range of career paths. Over 140 students have graduated from the Programme to date, around 90% of them have progressed within the museum and gallery sector, in a variety of curatorial and management roles as well as in public programmes, marketing and development; some enter private galleries or practise independently, while others go on to further research in the fields of curating or art history.
Since 1930, The Courtauld has been among the world’s leading institutions for research in Art History and Conservation. Our internationally-renowned PhD programme is one of the largest in the United Kingdom, hosting over 100 doctoral students at any one time on their paths toward a PhD. At The Courtauld, you will join a cohort of the most ambitious and gifted students in your field as you pursue your research goals.

As the UK’s leading centre for doctoral training in Art History and Conservation Our diverse cohort of students comes from across the United Kingdom and around the world to explore an equally wide range of research topics. Our students’ excellence is reflected in the large number of AHRC-funded awards gained over the last decade, one of a number of routes available for supporting your studies. Recent and current doctoral projects include mosaics in Constantinople, Buddhist wall paintings in Bhutan, Cubism in Japan, and post-war Korean avant-gardes, among many others.

The Research Forum is central to The Courtauld’s intellectual community and to doctoral life here. Presenting a programme of leading professors, curators, conservation scientists, and artists from around the world, the Research Forum invites you to explore a wide range of art historical thinking and consider your research from new perspectives. Research programmes are further supported by a variety of thematic clusters. Groups such as the Sculptural Process Study Group and Painting Pairs: Art History and Technical Study highlight the Institute’s foundation in object-based research; Connecting Cultures, 1200-1850, Sacred Traditions and the Arts, and the Digital Art History Research Group underline the interdisciplinary nature of our teaching and research. The Courtauld is also home to several major research centres, including the Centre for American Art and the Cambridge Courtauld Russian Art Centre.

These groups bring together postgraduates, faculty and visiting scholars for seminars, study days, site visits, and symposia, all supported by our professional Research Events team. From all this, doctoral students enjoy unique opportunities to suggest speakers, devise and convene events, chair sessions, and draw together research in published form. Courtauld Research students edit and produce a postgraduate journal, Immediations, and have opportunities to contribute curatorially in our gallery and print room. Our doctoral students can also gain valuable teaching experience through our Public Programmes and at BA and MA level.

A research-intensive institution, The Courtauld consistently achieves outstanding results in the UK Research Excellence Framework (REF) audit. Courtauld teachers publish on a host of topics, with recent important books and articles on Persian kingship and architecture, Spanish Renaissance sculpture, Netherlandish artists and migration, gardens and empire in China, Victorian art and science, American fashion photography, and many others. Members of Faculty have extensive experience curating major exhibitions of historic and contemporary art, editing and contributing to academic journals, winning competitive research grants, speaking publicly in a great variety of institutions and events, and working in archives and collections worldwide. All this and more contributes to our mentoring of students as they undertake their doctoral careers at the Courtauld.

To learn more about current faculty at The Courtauld, visit: courtauld.ac.uk/faculty

ENTRY REQUIREMENTS

PhD applicants are expected to hold a Master’s degree in a subject relevant to their proposed research. Those with Masters awarded in the UK normally have received at least 70% in the dissertation or thesis.

Please see our website for information about the application process: courtauld.ac.uk/pg-how-to-apply
Applicants can apply directly to The Courtauld for entry in 2020 using our online application form, found at the below web address: courtauld.ac.uk/pg-apply

INTERNATIONAL STUDENTS

Qualifications
For advice on international entry requirements, please contact Student and Academic Services at: pgadmissions@courtauld.ac.uk

English proficiency
For applicants whose first language is not English (as determined by the UK Visa and Immigration list of English-majority speaking countries) wishing to apply to The Courtauld, we require proof of English language proficiency. Details can be found on our English Language Requirements page: courtauld.ac.uk/elr

Students requiring a Tier 4 visa to study in the UK must satisfy the requirements for English language before The Courtauld can issue a Confirmation of Acceptance for Studies (CAS). As government guidance on English language test providers is subject to change, it is important to check The Courtauld’s website for the most up-to-date information.

TAUGHT PROGRAMMES

Decide which programme is right for you, reading through each programme description listed in the prospectus and online.

Check that you meet the entry requirements for the programme.
International students will need to check international qualification equivalencies, whilst also ensuring that they can/will meet the English Language Requirements.

Check application deadlines.

If you wish to apply for loans or scholarships, start researching which options are available to you.

Any questions you have at this point – before starting to submit your application – should be made to pgadmissions@courtauld.ac.uk

Submit your application via the appropriate online application form: courtauld.ac.uk/pg-how-to-apply

Submit a pre-application

If you wish to apply for loans or scholarships, start researching which options are available to you. Home/EU students should familiarise themselves with the AHRC CHASE funding process and deadlines: courtauld.ac.uk/ahrc

AHRC CHASE funding is not typically available to those outside the UK/EU. If you are applying for funding from your government, you should check requirements and deadlines well in advance.

Submit your application via the appropriate online application form: courtauld.ac.uk/pg-how-to-apply

PHD PROGRAMME

Determine which of our faculty best suits your research, and would be best placed to act as your supervisor: courtauld.ac.uk/study/academic-staff

Check that you meet the entry requirements for the programme.
International students will need to check international qualification equivalencies, whilst also ensuring that they can/will meet the English Language Requirements.

Check application deadlines.

Submit a pre-application

If your pre-application is approved, proceed to submit a full application.

Any questions you have at this point – before starting to submit your application – should be made to pgadmissions@courtauld.ac.uk

Submit your application via the appropriate online application form: courtauld.ac.uk/pg-how-to-apply
Students have access to a significant collection of some 200,000 books, exhibition catalogues and journals, focussed on Art History and related subjects. The library has been based at Vernon Square as of January 2019 and will remain there throughout the Courtauld Connects refurbishment project. The library includes individual study spaces as well as areas for collaborative work and also contains computers, scanners and printers. Students have access to numerous electronic resources to help their studies, including electronic journals, databases and e-books. Librarians are available to answer enquiries, help students to find library resources, teach students how to use library databases, and offer guidance about referencing. Courtauld students also have access to the printed collections and electronic resources of Senate House Library, the library of the University of London.

**PRINTS AND DRAWINGS STUDY ROOM**

The Courtauld Gallery houses one of the most significant collections of works on paper in Britain, with approximately 7,000 drawings and watercolours and 26,000 prints ranging from the late Middle Ages to the twentieth-century avant-garde. This includes masterpieces by artists such as Dürer, Leonardo da Vinci, Michelangelo, Rembrandt and Turner, and provides coverage of major national schools and periods. Students will continue to have access to the collection at Vernon Square, as well as the Study Room, which is also used for collections-based teaching.

**THE COURTAULD BOOK LIBRARY**

The Witt Library, a collection of over 2 million photographs and reproductions of Western paintings, drawings and engravings from c. 1200 to the present day, and the Conway Library, a collection of photographs of world architecture, architectural drawings, sculpture and manuscripts will both remain open and accessible to students and the public during phase one of Courtauld Connects from 1pm to 5.30pm Monday to Friday (except days on which The Courtauld is closed).

**THE WITT AND CONWAY PHOTOGRAPHIC LIBRARIES**

The Courtauld’s eMuseum contains more than 130,000 images covering painting, sculpture and architecture to illuminated manuscripts, prints and decorative arts. The Courtauld’s Art and Architecture website features The Courtauld Gallery’s complete collections of paintings and drawings, and over 40,000 images of world architecture and sculpture from our Conway Photographic Library. A programme to digitise the collections in their entirety is underway.

**ACADEMIC SUPPORT**

All students are allocated a Personal Tutor to assist them throughout their degree, and who usually provides the first point of contact for academic and personal issues. Students also have access to an Academic Support Tutor who can help with time management, research skills, reading techniques and other study skills. Further help with essay writing is provided by two Royal Literary Fund Fellows. The Fellows are published authors who offer students help with all aspects of writing, and do so in a friendly and confidential fashion.

**IT FACILITIES**

Vernon Square provides access to computers, scanning and printing facilities. Wi-Fi is available across the Vernon Square and Somerset House sites. The Virtual Learning Environment (VLE) allows students to access our digital image resources and texts, participate in forum discussions for courses, see a calendar of events, and download key course materials.
The intensive approach of the MA History of Art course has rewarded me with a far deeper understanding of my specialist subject, German Modernism, and enabled me to pursue fields of inquiry that I had previously touched on in my undergraduate dissertation in English and German. The balanced MA programme at The Courtauld offers invaluable hands-on experience and independent study, with its courses driven by current research trends. I have attended conferences and seminars at the Research Forum and benefitted from an invaluable study trip to Berlin, where I visited Bauhaus Centenary exhibitions and participated in private gallery tours led by experts in Modernist design.

The MA course has challenged me to persevere with lines of research in specific topics, and given me the experience to make a more practical, visual response to themes and artworks studied in the Special Option through the Virtual Exhibition project. With its focus on inventive design and audience engagement techniques, the project enabled me to develop new curatorial skills and respond directly to the vibrant collections I visited throughout the year at London’s Tate Britain, V&A and Design Museums.

I have enjoyed becoming part of the Courtauld community and working closely with students across year groups whilst writing and editing articles for The Courtauldian. As well as compiling reviews for the bi-annual publication, I have been able to liaise with institutions such as the Migration Museum and Tate Britain to conduct interviews and write exhibition reviews. The Academic Writing and Careers services at The Courtauld have been invaluable in supporting my studies and helping me shape my future career path in the art world. I have appreciated the ‘buzz’, unique to a small institute, and look forward to remaining part of The Courtauld’s close network of students and academics through the Alumni programme.

Flora
Studying at The Courtauld in the MA Curating the Art Museum was an exceptional opportunity and the 12-months course was beyond my expectations. It started with theory, research and writing, and slowly shifted to one of the most important experiences in my life, creating an exhibition with my class. This group project was the opportunity to apply everything I had learned in my prior higher education and work experiences, with the most important aspect being the teamwork. Moreover, every other aspect of this course – writing essays, meeting artists and curators, discovering the backstage of national museums – were all incredible opportunities and challenges. The Courtauld is demanding and very formative, and I cannot think of a better place to learn and practice.

As a Frenchman who studied Art History in Paris before moving to London, the British academic system felt unfamiliar. But everyone at The Courtauld, including classmates, teachers, librarians, even the administrative staff, helped and supported me to ensure that everything went smoothly.

London is an astounding and exciting city, full of inspiring cultural institutions. Twelve months in London were not enough to do everything I wanted, because so many things are happening, everywhere and everyday – but do not be overwhelmed and enjoy this ever-moving capital as much as you can!

Guillaume
The Research Forum offers an extensive programme of fellowships, lectures, conferences, workshops and seminars supporting advanced inquiry in History of Art, Conservation and Curating.

The Research Forum hold around 150 events per year, from research group seminars to activities involving visiting scholars from around the world. In addition, there is the Open Courtauld programme, which embraces a wide and diverse audience.

Open Courtauld’s flagship event is RES|FEST, an evening festival celebrating why Art History matters to all of us. Activity on the night includes pop-up talks from leading art world figures, poetry performances and craft classes. The festival has also travelled and connected with institutions beyond The Courtauld, last year taking over the Belfast Ulster Museum.

The Research Forum hold around 4 events per week, which largely consist of research seminars for individual specialist sections and groups, and lecture series catering for a wider public analysing interdisciplinary topics. We annually hold the Frank Davis Lecture Series, and the Spring Series. Last year’s Frank Davis was called ‘Art History: De-centred/Re-centred’. For this, four international scholars are invited to share research that addressed visual and material witnesses to colonialism, migration, and indignity.

In the coming year new cross-sectional clusters which include groups such as Courtauld Asia, and Gender and Sexuality.

Details and recordings of our events online, so be sure to follow @CourtauldRes or visit courtauld.ac.uk/research-forum

The Courtauld Gallery collection stretches from the early Renaissance to the twentieth century and beyond, and contains unrivalled Impressionist and Post-Impressionist paintings, including masterpieces by Manet, Van Gogh, Gauguin, and Cézanne. During the Courtauld Connects project, The Courtauld Gallery in Somerset House is currently closed for major transformation and will reopen in Spring 2021.

The Courtauld is committed to ensuring as much of our collection as possible remains on public view during the transformation. We have partnerships both nationally and internationally to provide unique opportunities for more audiences to engage with our collection.

Our collection can be seen at the following partner institutions:

- The Courtauld at the National Gallery
  The National Gallery, London
  27 March 2019-19 April 2020
  A significant number of works from The Courtauld Gallery collection will be on show at the National Gallery throughout the permanent displays.

- Masterpieces of Impressionism: The Courtauld Collection
  A major touring exhibition of 60 works from the collection will travel to Japan. This touring exhibition has been developed in collaboration with the newspaper and media group Asahi Shimbun.
  - Metropolitan Art Museum, Tokyo
    10 September-15 December 2019
  - Aichi Prefectural Museum, Nagoya
    3 January-15 March 2020
  - Kobe City Museum
    28 March-21 June 2020

- Illuminating Objects
  - The Science Museum London
    June 2019–Early 2021

- Precious and Rare: Islamic Metalwork from The Courtauld
  - Royal Cornwall Museum, Truro
    27 September 2019-12 January 2020
  - Cartwright Hall Art Gallery, Bradford
    18 January-10 May 2020
  - Holburne Museum, Bath
    20 May- 6 September 2020
  - Museum of the History of Science, University of Oxford
    11 September 2020-3 January 2021

- Works from The Courtauld
  - Herbert Art Gallery and Museum, Coventry
    Autumn 2019-January 2020

- Works from The Courtauld
  - Braintree Museum, Essex
    February 2020-May 2020

- Impressionist Prints from The Courtauld
  - Royal Holloway, University London
    January-March 2020
Metalwork bag
Mink, Northern Iraq, 1300–1330
Brass with silver and gold inlay
The Samuel Courtauld Trust,
The Courtauld Gallery, London

Édouard Manet (1832–1883)
A Bar at the Folies-Bergère, 1882,
The Courtauld Gallery, London

Lucas Cranach the Elder (1472–1553)
Adam and Eve, 1526,
The Courtauld Gallery, London

Vincent van Gogh (1853–1890)
Self-Portrait with Bandaged Ear, 1889,
The Courtauld Gallery, London
CAREERS

The Courtauld’s graduates continue to fill prestigious positions around the world as:

• Art Historians
• Conservators
• Curators
• Heads of major Museums and Galleries
• Art Dealers and Auction House experts
• Lawyers
• Entrepreneurs
• Publishers
• Media professionals
• Teachers
• Banking and Finance
• Business
• Marketing and Communications

INDIVIDUAL CAREERS SUPPORT

All students can access bespoke, one-to-one careers guidance throughout their studies. The Courtauld careers service offers advice and support on exploring career and further study options, finding internships, enhancing employability, understanding and navigating the jobs and self-employment market, and making successful applications. The Courtauld’s Careers Consultant also offers a tailored interview practice service, with detailed feedback, enabling students to prepare effectively for interviews. The Courtauld has a dedicated Careers Consultant to support its students’ paths into careers in the art world and beyond, and offers unique opportunities to develop your skills and experience.

THE COURTAULD CAREERS PROGRAMME

The Courtauld Careers Programme is a comprehensive careers education programme designed to help students to explore their career options, receive practical tips from and network with alumni and employers, and develop their employability skills. The programme consists of a wide variety of events, including:

• Panel sessions led by alumni in a range of careers
• Talks by recruitment and careers practitioners
• Employability skills workshops on a range of topics, including career management, interview techniques and networking.

All current students are encouraged to attend the events which benefit them most. Those who demonstrate commitment to personal and professional development, by either attending five one-to-one careers guidance appointments/five careers events or through a combination of one-to-one sessions and careers events, are invited to an exclusive alumni networking event. This gives you the opportunity to meet a wide range of alumni and build valuable professional contacts. Each year, students are able to secure work opportunities through attending this event.

WORK EXPERIENCE

Many students work part-time to gain valuable work experience and supplement their income. They may also embark on full-time internships during the holiday periods. Some find jobs in Galleries, Museums, Auction Houses and other arts institutions to complement their studies, while others gain internships to explore sectors outside of the arts. The Courtauld Association is a membership organisation for all current and former staff, students and alumni. The Courtauld also has various opportunities internally, such as assisting in the Prints and Drawings Study Room and providing general services in the libraries. In addition, a carefully selected listing from the University of London’s jobs board is posted online each week which offers a range of vacancies across various industries. The careers service provides support and guidance in finding and applying for work experience opportunities, using all or any of these and other sources.

THE COURTAULD STUDENT AMBASSADOR SCHEME

The Student Ambassador scheme is looked after by The Courtauld’s Public Programmes department, which runs public events and opportunities for adults, young people and schools. Our Public Programmes are aimed at connecting new and diverse audiences to The Courtauld and the Collection, and Student Ambassadors can get involved through outreach programmes in schools, events for teachers, full-day workshops for young people, and our week-long Summer University. By taking part, Ambassadors will gain valuable skills, develop their professional practice, and help to promote Art History as a subject and the work of The Courtauld more widely.
The Courtauld is small but mighty – and our alumni are testament to that. Our graduates have gone on to have a tremendous impact not only in the art world but also in politics, law, journalism and media, technology, marketing, finance and in many other areas. Many of these ground-breaking alumni have attributed their development, and the cultivation of their interests, to their time at The Courtauld.

STAYING CONNECTED

One factor that makes The Courtauld unique is the close connection that we are able to maintain with alumni. After graduating, our students automatically join the active and highly-engaged alumni community. We have alumni in 83 countries across the world and we are continuously expanding our international groups.

Our alumni receive regular communications through our monthly alumni e-newsletter, annual Courtauld News publication and through our social media community. We will soon be launching an exciting new alumni website, which will provide a central hub for alumni news, forthcoming events, digital content, career support and inspiring alumni stories.

EVENTS

We host a wide range of alumni events in London, across the UK and around the world. Our events are attended by alumni of all ages, and range in scale from our annual Summer Party to more intimate curatorial tours and exclusive talks.

DID YOU KNOW?

Kaywin Feldman (MA 1991) was appointed as the new Director of the National Gallery of Art, Washington.


Nigel Carrington (PG Dip 2007) was awarded a knighthood in the Queen’s Birthday Honours 2019, for his services to Higher Education and the Creative Industries.

Daniel McClean (MA 1995)

Daniel is an internationally-renowned lawyer, specialising in art and cultural property law in different sectors of the international art market.

Daniel is also actively involved in the art world as a writer and independent curator, contributing regularly to leading art magazines such as ArtReview and Frieze. He has commissioned and edited the recently published Artist, Authorship & Legacy: A Reader (Ridinghouse 2019). He is a member of the International Bar Association (Arts and Cultural Heritage Law Committee) and lectures at Sotheby’s Institute of Art, both in London and Los Angeles.

Naomi Beckwith (MA 1999)

Naomi is Senior Curator at the Museum of Contemporary Art, Chicago. Naomi arrived at The Courtauld in 1998 and completed her master’s thesis on the American conceptual artist and philosopher Adrian Piper and the photographer Carrie Mae Weems.

Her curatorial work focuses on the deficit of people of colour and women in the western art-historical canon, multi-disciplinary art practices and respecting cultural differences in an age of globalisation.
HARRY DOUGALL (MA 2017)

Harry completed the MA Curating the Art Museum course at The Courtauld in 2017 and went on to co-found PUBLIC Gallery, East London. The gallery specialises in solo exhibitions of early career contemporary artists and puts on ten shows per year, alongside its residency programme.

Prior to founding PUBLIC, Harry worked in the 20th Century and Contemporary department at Phillips auction house. During his time at The Courtauld he also gained valuable experience at numerous London art institutions, including the Barbican Centre. Upon graduation Harry received the inaugural AKO Curatorial Award, a collaborative award between The Courtauld and AKO foundation art galleries and auction houses.

CALLUM SUTTON (MA 1999)

Calum is one of the world’s leading cultural communications specialists. He has helped to build major cultural brands including Art Basel, Frieze Art Fair and Guggenheim Bilbao. Calum founded Sutton in 2006 and leads the development and growth of the organization, working with clients on strategic brand development and reputation management. With a team of 80 specialist consultants, a number of whom studied at the Courtauld, and offices in Hong Kong, New York and London, Sutton’s clients include many of the world’s leading museums, galleries, art fairs, biennales, performing arts organisations, festivals, non-profit foundations and corporate supporters of the arts.

LUCY SCOVELL (MA 2015)

Lucy is an arts journalist and currently the online content Editor at Christie’s. During her time at The Courtauld, Lucy contributed to the student magazine, The Courtauldian, as well as UCL’s online magazine, SAVAGE. After completing her Master’s degree, she worked as a freelance Digital Communications Manager for Stair Sainty Gallery and Editorial Manager for Liberty London Girl, followed by two years as the Arts & Design Editor at Culture Whisper. She has also written for Apollo Magazine and other arts publications.

VALERIA BEMBRY (PG DIP 2008)

Valeria works for the International Organization for Migration (IOM), The United Nations’ migration-specialist agency and her career has taken her around the world, from London to Maevatanana, Madagascar and to Erbil, Iraq, where she is currently based.

Remaining close to her art-history background, Valeria’s most memorable experience is the time she spent with young Syrian refugees leading street art workshops in their camp – formally a prison during the Saddam Hussein era – facilitating a safe space for Syrian children to enjoy painting workshops as a form of art therapy.
THE STUDENTS’ UNION

The Students’ Union are a student-run representative group within The Courtauld. They represent the student body at three levels. The largest group are the Course Representatives, elected early in the Autumn Term, who bring forward the issues facing their cohort to monthly meetings. Executive Committee members meet more frequently and represent specific issues, for example ‘Welfare’ or ‘Student Environment.’ This is all enabled by the SU President, a Courtauld graduate and full-time employee of the Union whose job is to ensure students’ voices are heard and that they are represented at the meetings held throughout the Institute.

As well as campaigning on their behalf, the Students’ Union works to entertain our students through events and societies. The Union Committee itself organises events such as the Freshers’ Week and the Summer Ball; however, the majority of our events come from the students themselves. Our Union is unique in only asking for as few as five students to form a society for it to be eligible for Union funding. This is why we can boast three times more student-run societies than other universities of a comparable size. These can be large projects, like our student publication ‘The Courtauldian’ and the ‘East Wing Biennial,’ a contemporary art exhibition spearheaded by Courtauld students. Alternatively, societies might take the form of weekly lectures, like those organised by our ‘Business of Art Society,’ or creative self-expression as in ‘Art Society’ or ‘Sculpture Society.’

THE COURTAULDIAN

The Courtauldian is the student-run publication of The Courtauld Institute of Art. With magazines published termly, and online content published continually, the publication features articles, reviews, interviews, creative writing, and columns covering subjects from art & design, to current affairs, politics, student news, and more.

The Courtauldian was founded in 2012 by undergraduate student Hannah Zafiropoulos, and attracts contributions from alumni, staff, and students at all levels of study from BA1 to PhD. It has become a much-loved fixture of life at The Courtauld, with each new magazine eagerly anticipated by all. To view the latest publication, visit courtauldian.com.

A NOTE FROM THE PRESIDENT OF THE STUDENTS’ UNION

On behalf of The Courtauld Students’ Union, I’d like to warmly welcome you and thank you for considering studying at The Courtauld Institute of Art. The student experience offered by The Courtauld is one that is truly unique, and I am excited to be able to share it with you. The Courtauld is defined not only by our outstanding professors, teaching and rich research programme. Nor is it our location in the heart of London, in walking distance from some of the most stunning collections in the world. While all of these things are true, I believe that the experience of being a Courtauld student is equally defined by the strong networks of student-led activity and support incomparable to that of any other university. These stretch from before students have enrolled, through the SU-enabled peer-to-peer programme to years after one’s graduation through our thriving alumni network. More than anything, it is enabled by our small-size, which helps to make us a really tightly-knit community.

All Courtauld students become members of the Union at their enrolment, and so can access all that the Union has to offer. This ties them not only to The Courtauld Student Union and our social networks, but also to those of the University of London. These facilities give our students a way to ensure that they can pursue their passions by reaching out to people studying at other institutions in London. This year, for example, the University of London network has meant that our students acted in plays and in one case they have even directed a large production.

If you are interested in the Union, please consider visiting our website, www.courtauldsu.com. Alternatively, we can always be reached at: students.union@courtauld.ac.uk.

Having recently been a student at The Courtauld myself, I understand the excitement and apprehension that applying to University can entail. What I would like to say to you is that I have found The Courtauld to be not only extremely welcoming, but also engaging and exhilarating.

Best,
Charlotte Osborne
ACCOMMODATION

Duchy House

Duchy House accommodates 64 undergraduate and postgraduate students and is located next to the north side of Waterloo Bridge. All rooms are single occupancy and most have en-suite facilities. There is a communal kitchen on all floors and access to a common room on each of the three floors. There is also a laundry room on the lower ground floor. Free wired and wireless internet access is provided within all bedrooms.

Intercollegiate Halls

Intercollegiate Halls are mainly located within walking distance of Vernon Square and most of the rooms offered are en-suite rooms in catered halls. Students who live in Intercollegiate Halls are housed with students from other University of London colleges, which is a great way to meet a diverse community of neighbours studying a wide range of subjects. University of London halls are mostly catered and offer both single and shared accommodation. Laundry and some cooking facilities are also available on-site.

Allocations Policy

Applications are accepted from candidates who have a conditional or unconditional offer only for a full academic year course at The Courtauld. Rooms are prioritised both to those students who live furthest away from The Courtauld, and to those who are engaging in their first year of study in the UK.

HEALTH AND WELLBEING

We have a dedicated Wellbeing Manager who provides confidential, unbiased, non-judgemental listening service to students and signposts them to appropriate support services.

The Wellbeing Manager is a first point of call for students who are experiencing any form of personal, health, financial or welfare issues which may be affecting their studies. The Wellbeing Manager also provides guidance for students with a disability, mental or long-term health conditions. They can help students apply for Disabled Students Allowance (DSA), which may, for example, include the funding for a Mental Health Mentor. The Manager can also arrange for reasonable adjustments such as extra time in assessments and exams, access to specialist equipment and assistive software, library assistance in the form of extended book loans, assistance to locate and/or collect research materials, access to course materials in alternative formats and advocate special circumstances to be considered during periods of illness.

THE GOWER STREET PRACTICE

The practice is located a short walk from Vernon Square and offers a full range of medical services, including a travel clinic, lifestyle clinics and counselling services. Information is provided to students at the induction week to help with registration process. For further information on student support and wellbeing visit: courtauld.ac.uk/student-support

COUNSELLING

The Courtauld has professionally qualified and experienced in-house counsellors, with whom students can either book an appointment or attend a drop-in session.

DISABILITY SUPPORT

The Courtauld will take all reasonable steps to make adjustments and provide necessary facilities to enable any students with disabilities to attend a course for which they have been accepted on academic grounds.
SCHOLARSHIPS | POSTGRADUATE PROSPECTUS 2020/21

POSTGRADUATE FEES 2020/21

All fees are per year (except where stated) and are subject to review.

COURTAULD INSTITUTE OF ART SCHOLARSHIPS

Thanks to the generosity of an international group of committed donors, The Courtauld Institute of Art is pleased to be able to provide financial assistance to postgraduate students when possible in the form of scholarships and bursaries. In 2019 this amounted to more than £750,000. Postgraduate scholarships are awarded to students to cover fees and in some cases a contribution towards living expenses. Scholarships are awarded on the basis of academic merit combined with financial need. The average postgraduate scholarship awarded in 2019/20 was £6,000. Applications are welcomed from Home, EU and Overseas students applying to or currently studying the following programmes in 2020/21:

• Postgraduate Diploma in the Conservation of Easel Painting
• MA Conservation of Wall Paintings
• MA History of Art
• MA Curating the Art Museum and Conservation
• PhD Research

For more information, please check the website at: courtauld.ac.uk/study/fees-and-funding/postgraduates

CONSORTIUM FOR THE HUMANITIES AND ARTS SOUTH-EAST ENGLAND (CHASE)

The Courtauld is one of nine leading institutions of higher education – together with the Universities of East Anglia, Essex, Kent and Sussex, The Open University, Goldsmiths, Birkbeck and SOAS – which form the CHASE Doctoral Training Partnership, funded by the Arts and Humanities Research Council. The Consortium annually offers a number of scholarships to PhD students from the UK and the European Union. Providing an enhanced training programme for its funded scholars, CHASE seeks to shape a future in which the values and dispositions of scholarship in the arts and humanities – inventiveness, craft, rigour, intuitive and counter-intuitive insight – can flourish alongside developments in creative practice, digital technologies and media forms. Studentships cover tuition fees, research training, and a maintenance allowance (the last for UK students only). For further information, visit: chase.ac.uk

SCHOLARSHIPS | POSTGRADUATE PROSPECTUS 2020/21

ALUMNI LOYALTY SCHEME

This scheme is open to any graduate of The Courtauld Institute of Art admitted to a taught postgraduate programme of study. Recipients will receive a 10% loyalty discount off their tuition fee for the duration of the course. This discount will be applied automatically and does not require any further action from applicants.

FEES AND FUNDING

POSTGRADUATE FEES 2020/21

All fees are per year (except where stated) and are subject to review.

Fees and Funding

FEES ASSESSMENT

Home/EU or Overseas? Visit: courtauld.ac.uk/study/fees-and-funding for further information.

POSTGRADUATE MASTER’S LOAN

Postgraduate Master’s Loans operate in a similar way to the undergraduate loans maintenance component. You might be eligible if you:

• are a UK or EU national who has lived in England or the EEA or Switzerland for the last three years for a reason other than study
• are aged 59 or under on the start date of your course
• have not have successfully completed an equivalent level qualification, regardless of whether it was self-funded, or undertaken abroad
• are undertaking a full-time MA programme lasting 1–2 academic years

Please visit the Student Finance England website for further information and to apply online: www.gov.uk/mastersloan/apply

HOM/EU OVERSEAS

GRADUATE DIPLOMA IN THE HISTORY OF ART
£12,330 £22,000
MA HISTORY OF ART
£10,550 £22,000
MA CURATING THE ART MUSEUM
£11,700 £24,300
MA CONSERVATION OF WALL PAINTINGS
£13,500 £24,250
PGDIP IN THE CONSERVATION OF EASEL PAINTINGS
£13,500 £24,250
PHD
£5,250 £19,750
VISIT US

OPEN DAYS
Our Open Day usually take place in the Autumn Term. For further information on dates and how to book visit courtauld.ac.uk/opendays

CAMPUS TOUR
Book a tour with a Student Ambassador at courtauld.ac.uk/campus-tours – please note this is only available during term time.

CONTACT US
The Courtauld Institute of Art,
Vernon Square, Penton Rise,
London WC1X 9EW

The Courtauld Institute of Art,
Somerset House, Strand,
London, WC2R 0RN
T: +44 (0) 20 39477 777
E: pgadmissions@courtauld.ac.uk
W: www.courtauld.ac.uk

Disclaimer:
All information in this prospectus is correct at the time of going to press (September 2019). Please check our website for latest course information and updates about The Courtauld Connects project.