



Learning Academy  
*Courses*  
*2017–18*

Design  
Textiles  
Jewellery  
Architecture  
Glass  
Performance  
Wedgwood  
Theatre  
Fashion  
Photography  
Interiors

V&A

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Plate, soft-paste porcelain,  
painted in enamels and gilt,  
Sèvres porcelain factory,  
France, 1778

Gain an insight into the history and practice of art, design, and performance, and learn from passionate, knowledgeable lecturers on our part-time Year, Short, Evening, and Weekend courses.

## V&A YEAR COURSES

Each Year Course is comprised of three lecture per day, one day per week, with three extra gallery talks or 'in focus' lectures per term. Year course students are eligible for NUS student cards and have the option of a Certificate of Completion. Lunch is not provided on V&A courses.

## Year Course Certificate

For an additional fee, Year Course students have the option to study for the V&A Year Course Certificate. Students can participate in discussion groups and seminars, write object reports and essays, and receive valuable feedback from tutors. On satisfactory completion of the year you will be awarded the certificate. £410, no concessions, (limited to 15 students per course). Only available for selected courses.

Find out more by calling **020 7942 2000** or going online at **vam.ac.uk/courses**

## BOOKING AND FURTHER INFORMATION

### Fees

Please see each course listing for details. Please note the full fee applies to V&A Members, patrons, and students. This year we have introduced an over 60s discount for all courses.

Concessions are also available for ES40 holders and registered disabled people. A carer may accompany a registered disabled course student for free, please inform staff when booking.

A limited number of 'Early Booker Discounts' will be available for each course. These entitle you to 20% off year courses and 10% off short, weekend, and evening courses. They will be allocated on a first come first served basis and cannot be used in conjunction with any other offer. Call **020 7942 2000** to claim this offer.

Refunds will only be given in cases of extenuating circumstances, such as illness or other personal difficulty, and are not guaranteed. A refund must be applied for no less than 14 days after an event and if it is approved, 90% of the price of the ticket will be refunded. 10% is retained for administration costs.

## How to book

Book online at **vam.ac.uk/courses** or call **020 7942 2000**. Year Courses can be booked by the year, by the term or by the day. *The 20th Century: Masters of Modern Architecture and Design* short course can also be booked by the term or day, subject to availability. The *V&A: Collections and Curators* course can be booked by the term.

Cover image:  
Ornament for around the waist, five discs  
of brass or white metal on rope, Indian  
(Arunchal Pradesh), 19th century

# Year Course **NEW**

## The Classical World and its Afterlife

Thursdays, 21 September 2017 – 5 July 2018  
(over 3 terms), 11.10–15.30

The civilisations of Ancient Greece and Rome have provided a seemingly inexhaustible source of inspiration for European art, design, and architecture. This course explores the key elements of Classicism, and their subsequent re-interpretation and revival in later times. Examine the cultural highlights of the Classical world, including Homeric myths and their representation in sculpture and vase-painting, the architecture of Athens and Rome, and the rich decoration and furnishings revealed at Herculaneum and Pompeii.

The course then investigates the afterlife of the classical era, exploring the ways in which classical themes, motifs, and styles were re-discovered and interpreted. Learn how classicism is a living tradition, re-invented to meet the needs and interests of each new age. Discover how and why the classical world has proved to be an endless source of inspiration for painters, sculptors, designers and architects, as well as providing a set of standards or ideals to be adopted or renounced.

### Course Director: Dr Kathy McLauchlan

Dr Kathy McLauchlan is an art historian specialising in French painting. She read Modern History at the University of Oxford, then studied at the Courtauld Institute where she completed an MA on nineteenth century art and a PhD on the work of painters at the French Academy in Rome. Kathy has worked for a range of arts institutions, including the Open University, NADFAS, Birkbeck College, Newcastle University, and Morley College, where she was head of the Art & Design Department.

### Expert lecturers include:

*Dr David Bellingham, Programme Director at Sotheby's Institute, specialising in classical art and architecture*

*Dr Justine Hopkins, freelance lecturer, specialist in nineteenth and twentieth century art and design*

*Dr Steve Kershaw, lecturer at Oxford University Department for Continuing Education and specialist in Ancient Greece and Rome*

### Topics include:

*The World of Homer  
The Acropolis and the Parthenon  
Alexander the Great  
Women in Myth and Society  
Colosseum  
Art of Byzantium  
Early Christian Art and its Pagan Inheritance  
Humanism in Art  
Laocoön's Afterlife  
Nero's Palace  
Palladian Villa  
Bernini's Rome  
Rediscovery of Pompeii  
Alma Tadema and Life in Rome  
Archaic Greece in the twentieth century*

*This Year Course does not have a Certificate Option*

*£2150 per year, £1935 over 60s,  
£1600 concessions  
£910 per term, £819 over 60s,  
£640 concessions  
£80 per day, £72 over 60s,  
£57 concessions*



Hercules and a Companion in Combat against the Centaurs; engraving and etching coloured by hand in ochre and white, ink on paper; Antiquités Etrusques, Grecques et Romaines by Baron d'Harcarville; Italian, 1766–76



# Year Course NEW History of Performance

Fridays, 22 September 2017 – 6 July 2018  
(over 3 terms), 11.10–15.30

Experience the History of Performance through the medium of Opera, Dance and Theatre on this new year course.

In term one, explore the cities and states in which opera was to make a major impact: their rulers and financiers, theatres and impresarios, artists and audiences, as well as the major works associated with each city and the people who created them. Throughout this operatic Grand Tour, the course will make stopovers in Renaissance Italy, Louis XIV's Versailles, Handel's London, Mozart's Vienna, Verdi's Italy, Wagner's Germany, Gilded Age America, and beyond.

The second term of the course will investigate theatre-dance from the ballet de cour of seventeenth century France through to the work of twenty-first century choreographers including Matthew Bourne and Wayne McGregor. With ballet as the primary focus, this term will investigate all aspects of dance production, including set and costume designs and music for dance, with sessions from practitioners and those who work behind the scenes.

British Theatre takes centre stage in the final term which looks at the development of theatre from Shakespeare to the modern day. With guest sessions from theatre practitioners and critics, gallery tours, and optional theatre visits, this term will focus on performance within the theatrical space and explore the unique relationship between audience and performer across the ages.

Find full course programme and booking information at [vam.ac.uk/courses](http://vam.ac.uk/courses) or by calling 020 7942 2000

## Course Directors:

### Term 1: Daniel Snowman

Daniel Snowman is a social and cultural historian. Educated at Cambridge and Cornell, he lectured at the University of Sussex, and went on to work at the BBC producing a wide variety of radio projects. Now a Senior Research Fellow at the Institute of Historical Research, his recent books include *The Gilded Stage: A Social History of Opera*.

### Term 2: Jane Pritchard

Jane Pritchard is Curator of Dance for the V&A where she co-curated *Diaghilev and the Golden Age of the Ballets Russes, 1909–1929* and edited the accompanying book. Previously she was archivist for Rambert Dance Company and English National Ballet, and created the Contemporary Dance Trust Archive. Jane has curated many exhibitions, seasons of dance films, presented radio programmes, and contributed to numerous publications. She was awarded an MBE for services to the arts in the 2014 New Year's Honours.

### This Year Course does not have a Certificate Option

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£640 concessions  
£80 per day, £72 over 60s,  
£57 concessions

### Term 3: Giles Ramsay

Giles Ramsay is an independent theatre director and producer who specializes in working with artists in developing countries. He is the Founding Director of the charity Developing Artists and a Fellow of St. Chad's College, Durham University. Giles has run theatre projects in Botswana, Cape Verde, Equatorial Guinea, Kenya, Kosovo, and Palestine amongst others. He regularly lectures on the history of theatre on Cunard's Queen Mary 2 as it sails from New York to the UK.

### Malcolm Jones

Malcolm Jones studied at University of London (BA), University of Reading (PGCE), and King's College, London, & RADA (MA). He has worked as an actor, director, and teacher, and was Workshop and Events Manager at the V&A Theatre Museum in London for ten years. Malcolm works for Age Exchange Theatre Trust and the Ambassador Theatre Group and has taught at The Actors Centre, and RADA amongst others.



The Dream; colour photograph;  
Royal Ballet; 1964



Figure of a Prophet; from a Tree of Jesse stained glass window; probably originally from Troyes Cathedral, French, c.1220–40

## Year Course

### Early Medieval: 300–1250

Fridays, 22 September 2017 – 13 July 2018  
(over 3 terms), 11.10–15.30

*Expert lecturers include:*

*Dr Catherine Oakes, University of Oxford and Course Consultant*

*Dr Richard Plant, Christie's Education*

*Professor David Park, Courtauld Institute of Art*

*Dr Cecily Hennessy, Christie's Education*

*Professor Henry Mayr-Harting, University of Oxford*

*Dr Nina Ramirez, Continuing Education, University of Oxford*

*Topics include:*

*Contexts: Historical, Philosophical, and Theological  
Early Christian Mosaics  
Byzantine Art before and after Iconoclasm*

*Carolingian and Ottonian Goldsmiths' Work and Ivory Carving  
Anglo-Saxon Art  
Art, Artefacts, and the Liturgy  
Romanesque and Early Gothic Architecture  
Painting on Parchment, Plaster, and Panel  
The Rediscovery of Architectural Sculpture  
Saints, Pilgrimages, and Relics*

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*£910 per term, £819 over 60s, £640 concessions*

*£80 per day, £72 over 60s, £57 concessions*

*'The course was life enhancing as far as I'm concerned, and I still regard it as one of the best experiences of my life.'*

Celebrate the V&A's world-class early medieval collection and explore the rich cultural history of the early medieval era. Spanning the period from the fourth to the mid-thirteenth century, this course covers the rise of Christianity in the East and West, and demonstrates how patrons and artists of the early Middle Ages transformed Classical principles to meet the aspirations of the new world order. Buildings and artefacts as diverse as Hagia Sophia in Istanbul, the Gloucester Candlestick, the Gospels of Henry the Lion, and the Alfred Jewel will be set within their historical context, and interpreted in terms of their patronage, materials and techniques, function, and original setting.

#### Course Director: Dr Sally Dormer

A specialist medieval art historian and lecturer, Sally gained an M.A. in Medieval Art History and a Ph.D. in Medieval manuscript illumination at the Courtauld Institute, University of London, after reading History as an undergraduate at the University of Durham. Previously Course Director for the Late Medieval & Early Renaissance 1250–1500 V&A Year Course, Sally is Dean of European Studies, a study abroad semester for undergraduates from the University of the South and Rhodes College, USA, and teaches for the Art Fund, Art Pursuits, NADFAS, Swan Hellenic, and Gresham College.

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## Year Course

# Late Medieval to Early Renaissance: 1250–1500

Tuesdays, 19 September 2017 – 10 July 2018  
(over 3 terms), 11.10–15.30

*'The lecturers are excellent and very informative.  
I've enjoyed it all.'*

Examine the visual arts in an era of profound cultural, intellectual, and social change. Chart important stylistic developments from High Gothic to the Renaissance revival of classical antiquity by tracking the rise of realistic representation, and tracing the emergence of artistic personalities. This course will consider patterns of patronage: the collective enterprise of the great Gothic cathedrals, the magnificence of princes and popes, and the growing spending power of the middle classes. Discover how the arts were affected by devotional practices and by humanist scholarship, and investigate the materials and techniques involved in artistic production. Study the work of well-known painters, sculptors and architects such as Giotto, Van Eyck, Donatello, and Leonardo da Vinci alongside the decorative arts, including tapestry, stained glass, goldsmiths' work, and majolica, all superbly represented in the V&A's acclaimed Medieval and Renaissance Galleries.

### Course Director: Dr Paula Nuttall

Dr Paula Nuttall is an art historian specialising in the renaissance, and has taught on the Medieval and Renaissance Year Course since its inception in 1993. She gained her B.A. and PhD at the Courtauld Institute of Art, writing her doctoral thesis on artistic relations between the Netherlands and Italy. She has published widely, including *From Flanders to Florence, the Impact of Netherlandish Painting, 1400–1500* (Yale 2004), and co-curated the exhibition *Face to Face: Flanders, Florence and Renaissance Painting* at The Huntington, San Marino (California) in 2013. Paula formerly taught at the British Institute of Florence, and also lectures for the National Gallery, NADFAS and the Courtauld.

Find full course programme and booking information at  
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**Expert lecturers include:**  
Dr Sally Dormer, V&A Year Course  
Director and Course Consultant

Dr Anna Eavis, Curatorial Director,  
English Heritage

Dr Jim Harris, Ashmolean  
Museum, Oxford

Peta Motture, V&A Senior Curator

Dr Catherine Oakes, Director of  
Studies, University of Oxford,  
Department of Continuing  
Education

Dr Catherine Reynolds, Christie's  
Manuscript Consultant

**Topics include:**  
Contexts: Historical,  
Philosophical, and Theological  
Sienese and Florentine Painting in  
the 14th Century  
Art, Artefacts, and the Liturgy  
Late Gothic Architecture in the  
North and Italy  
Early Netherlandish Painting  
Illuminated Manuscripts and  
Early Printing  
Florentine Renaissance Painting  
and Sculpture  
Renaissance Architecture and  
Domestic Interiors  
Enamels and Ivory Carving  
Textiles: Embroidery and Tapestry  
Dress and Jewellery

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£1600 concessions  
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£640 concessions  
£80 per day, £72 over 60s, £57  
concessions

Floor tile; tin-glazed  
earthenware, painted;  
workshop of Fedeli,  
Antonio dei Pesaro;  
1492–1494





## Year Course

# High Renaissance to Baroque: 1500–1720

Wednesdays, 20 September 2017 – 4 July 2018  
(over 3 terms), 11.10–15.30

*'This V&A course has exceeded my expectations, I've learnt to read paintings and apply the skills learnt to contemporary art - and best of all I get a lot more out of going to galleries at home and abroad.'*

Explore the art, architecture, and decorative arts of Europe from High Renaissance to Baroque, focusing on Italy, France, Germany, the Netherlands, and England.

During this period, the Renaissance filtered from Italy across Europe. The invention of printing enabled books and prints to reach a much wider audience and quickly popularised new styles, while at the same time the Reformation wrought havoc on the established order, leading to a century of war and revolution. In some parts of Europe iconoclasm meant the destruction of religious art, and by the mid-seventeenth century Europe was divided intransigently into Roman Catholic and Protestant states.

This course examines changes in patronage, with the rise of a prosperous middle class wanting portraits and genre paintings as well as consumer goods. Examine the effect of wars and economic policies on the production of art, metalwork and furniture, and the influence of trading voyages on imports of luxury goods from the East.

### Course Consultant: Dr Kathy McLauchlan

Dr Kathy McLauchlan is an art historian specialising in French painting. She read Modern History at the University of Oxford, then studied at the Courtauld Institute, where she completed an MA on nineteenth century art and a PhD on the work of painters at the French Academy in Rome. Kathy has worked for a range of arts institutions, including the Open University, NADFAS, Birkbeck College, Newcastle University, and Morley College, where she was head of the Art & Design Department.

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*Expert lecturers include:*  
Jerry White, Birkbeck

*Dr Susan Bracken, art historian and specialist on collecting in the seventeenth century, freelance lecturer in painting and decorative arts of the sixteenth to eighteenth centuries*

*Caroline Knight, architectural historian specialising in English sixteenth and seventeenth century architecture and patronage, author of London's Country Houses (Phillimore, 2009)*

*Dr Paula Nuttall, Course Director of the V&A Late Medieval to Early Renaissance year course*

*Topics include:*  
Leonardo da Vinci - Artist and Thinker  
Michelangelo and Julius II  
Art and Collectors  
Portraiture  
Architecture in Venice and the Veneto  
Art of the Tudor and Stuart Courts  
Caravaggio and his influence  
El Greco, Velázquez and Zurbarán  
Painting of the Tudor and Stuart Courts  
The Golden Age of Dutch Painting from Vermeer to Rembrandt  
Decorating the English Country House

*£2150 per year, £1935 over 60s, £1600 concessions  
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Portrait of Anne of Cleves,  
4th Queen of Henry VIII;  
watercolour on vellum;  
box - turned ivory, painted by  
Hans Holbein; possibly  
English or German, 1539



The Three Graces; marble;  
Antonio Canova;  
Italy, 1814–17

## Year Course

### Rococo to Art Nouveau: 1720–1900

Mondays, 18 September 2017 – 16 July 2018  
(over 3 terms), 11.10–15.30

*Expert lecturers include:*  
Angela Cox, art historian and  
specialist in English portraiture

*Dr Justine Hopkins, freelance  
writer and lecturer*

*Caroline Knight, architectural  
historian specialising in  
English 16th and 17th century  
architecture and patronage*

*Clare Ford-Wille, independent  
art historian and lecturer*

*Dr Anne Anderson, lecturer  
specialising in the Aesthetic  
Movement, Arts and Crafts,  
and Art Nouveau*

*Topics include:*  
Travel and Collecting: The Grand  
Tour and European Markets  
Art and the City: Architecture,  
Painting, and the Print Trade  
Painting and Sculpture in the Age  
of Chardin  
Neoclassical Art and Architecture  
Romanticism and Romantics in  
Britain and Europe  
Gothic Revival  
The New Houses of Parliament  
Paris in the Age of Impressionism  
Morris and the Arts and Crafts  
Movement  
Innovations in Sculpture from  
Canova to Rodin  
Macintosh and the Glasgow Four  
Art Nouveau and Vienna  
Secession

*'A wonderful experience. My first year course at the  
V&A and I intend to come back for many more.'*

Gain a unique perspective on one of the most dynamic periods in the history of European art. Consider the relationship between the visual arts and the wider political and cultural context of the period. Explore themes such as taste, patronage, and the art market. This course encompasses Rococo, Romanticism, Impressionism, and Art Nouveau, covering not only the fine arts, such as painting and sculpture, but also design, architecture, and popular visual culture. The programme of lectures, together with close examination of important objects in the V&A's collections, demonstrates the complex changes taking place in various branches of the visual arts over a 200 year period.

#### Course Director: Dr Kathy McLauchlan

Dr Kathy McLauchlan is an art historian specialising in French painting. She read Modern History at the University of Oxford, then studied at the Courtauld Institute where she completed an MA on nineteenth century art and a PhD on the work of painters at the French Academy in Rome. Kathy has worked for a range of arts institutions, including the Open University, NADFAS, Birkbeck College, Newcastle University, and Morley College, where she was head of the Art & Design Department.

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## Year Courses

# Arts of East Asia: China, Korea and Japan

Mondays, 18 September 2017 – 9 July 2018  
(over 3 terms), 11.10–15.30

*'Amazing profile of lecturers – established professionals or practicing experts in their fields!'*

The arts of China, Korea, and Japan form the focus of this course, from early Neolithic material culture to the visual and decorative arts of the modern era. Connections will be made across the region, through religious and philosophical beliefs and artistic practise transmitted through trade and travel, highlighting shared cultural values and distinct regional identities.

Historical perspectives offer insight into China's dominance over its near neighbours, as evidenced through the arts and regional interplay across time. The stimulation of artistic patronage, from the courts to the scholarly and merchant classes, will be explored through a range of media; paintings and manuscripts, ceramics, lacquer, textiles, and metalwork, all displaying a diverse range of artistic styles and decorative techniques. Collecting and connoisseurship have played a defining role in establishing and reinforcing the status of artworks within Asia, and mapping our understanding and appreciation of East Asian art in the West.

### Course Director: Helen Glaister

Helen Glaister is a sinologist who specialised in Chinese Art and Archaeology at the School of Oriental and African Studies (University of London) following time spent in China. Helen has been Course Director at the V&A since 2006 and previously worked at the British Museum. She has lectured for Birkbeck College, the British Library, and SOAS. Her current research interests include Chinese Export Porcelain and the history of collections at the V&A.

Find full course programme and booking information at [vam.ac.uk/courses](http://vam.ac.uk/courses) or by calling 020 7942 2000

*Expert lecturers include:*  
Jessica Harrison-Hall,  
British Museum

Carol Michaelson,  
British Museum

Frances Wood, British Library

Shane McCausland, SOAS

Charlotte Horlyck, SOAS

Nicole Rousmaniere, SISJAC

Anna Jackson, V&A

*Topics include:*  
Arts of the Silk Road  
Song Ceramics  
Ming Furniture  
Intoxicating Shanghai: Visual  
Culture of China's Jazz Age  
Korean Lacquer  
Contemporary Korean Art  
and Design  
The Way of Tea  
Kabuki and Bunraku  
Inro and Netsuke  
Japanese Studio Craft

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£640 concessions  
£80 per day, £72 over 60s,  
£57 concessions



Vase, eggshell porcelain  
painted in colours, decorated  
with enamels and gilt,  
Chinese (Jiaqing), 1796–1820





Dress fabric; brocaded silk; Spitalfields, London, 1724–1725

## Year Course Textiles: Ancient to Modern

Thursdays, 21 September 2017 – 12 July 2018  
(over 3 terms), 11.10–15.30

*'I just want to say how absolutely brilliant this course is. My horizons have been stretched by thousands of fascinating miles.'*

In our disposable age where dress and furnishings quickly go out of fashion and are relatively inexpensive to replace, these goods are often seen as transient accessories to our lives. However, throughout history, textiles have been the most obvious expression of our personal values. Lustrous silk, crisp linen, soft wool, and brightly coloured cotton clothe our bodies and decorate our homes. Patterned textiles are the most intimate form of decorative art because we wear them next to our skin and they move and breathe with us, but how well do we know them?

Gain an intimate knowledge of textiles by learning about techniques and designs from around the world. Explore how they have been used in Europe to produce an infinite variety of fabrics and patterns. See the different ways in which textiles can be studied and learn about the many skills required to create the sumptuous textiles in the V&A collections, from enormous tapestries to webs of lace, glittering embroidery to muted tweeds.

### Course Director: Jennifer Wearden

Jennifer Wearden was Senior Curator of Textiles in the Department of Furniture, Textiles & Fashion until 2005. With experience of the textile industry in Lancashire and twenty-eight years working with the textile collection in the V&A, she has co-authored several popular V&A books and has devised and run highly successful courses on textiles and dress for the Museum.

**Expert lecturers include:**  
Dr Susan Kay-Williams,  
Royal School of Needlework

Dr Amandine Mérat,  
British Museum

Dr Wolf Burchard, National Trust

Fiona Kerlogue,  
Horniman Museum

Dr Maria Haywood,  
Southampton University

Sue Pritchard,  
Royal Museums Greenwich

Anna Jackson, Keeper, V&A Asian  
Department,

Dr Susan North, V&A Curator  
of seventeenth and eighteenth  
Century Fashion

Dr Lesley Miller, V&A Acting Keeper  
of Furniture, Textiles and Fashion

**Topics include:**  
The Ancient and Classical World  
Renaissance textiles  
Domestic Needlework  
Carpets  
Trading Textiles  
Printing and Dyeing  
Art Textiles

**This Year Course does not have  
a Certificate Option**  
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£640 concessions  
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Trafalgar Square,  
The National Gallery &  
St. Martin's Church; engraved  
by Thomas Picken; London,  
May 1st 1852

## Year Course

# London Life and Times: Medieval to Modern

Wednesdays, 20 September 2017 – 11 July 2018  
(over 3 terms), 11.10–15.30

*Expert lecturers include:*  
Dr Tracy Borman,  
Historic Royal Palaces

Dr Sally Dormer, V&A

Prof Geoff Nuttall,  
Courtauld Institute of Art

Hazel Forsyth, Museum of London

Prof Vanessa Harding, Birkbeck

Prof John Styles,  
University of Hertfordshire

Dr Tessa Murdoch, V&A

Prof Lynda Nead, Birkbeck

*Topics include:*  
Mapping London  
The Tower of London  
Tudor and Stuart Theatre  
Holbein and the Tudor Court  
The Black Death  
Clubs and Coffee Houses  
Prostitution and Vice  
The Great Stink  
The London Art World  
Dickens' London  
Underground London  
Swinging London  
London at War  
Skyscrapers and the City

*This Year Course does not have  
a Certificate Option*  
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£1600 concessions  
£910 per term, £819 over 60s,  
£640 concessions  
£80 per day, £72 over 60s,  
£57 concessions

*'It is a wonderful course and so brilliant to just sit and  
soak up all the fascinating information. Everything,  
and more, I had hoped it would be.'*

London is one of the greatest cities on earth. Sitting at the centre of time, the world sets its clocks by GMT. Its buildings embrace Gothic and Renaissance splendours, Georgian elegance, Victorian grandeur, advances in technology, and modern architectural wonders like the Shard. London is built on a rich foundation of commerce and trade, and gave the world modern banking, insurance, and the stock exchange. It has attracted visitors and settlers, including exiles and refugees, from all over the globe. The city has an indomitable history and has survived fire, war, bombardment, and plague.

This course explores a thousand years of the social and cultural life of a great city. Delivered by leading historians and V&A curators, it covers the artefacts and architecture, people and events, and cultures and customs of Londoners from the building of the Tower of London to the Millennium Dome.

### Course Director: Mike Berlin

Mike Berlin is a Lecturer at Birkbeck College, University of London. He is a specialist in the social history of early modern London and has published extensively on the history of London's guilds. Previously, he was a research officer at the Centre for Metropolitan History, Institute of Historical Research. His most recent work has been on twentieth century social history. He is currently researching the history of the British New Left.

Find full course programme and booking information at  
[vam.ac.uk/courses](http://vam.ac.uk/courses) or by calling 020 7942 2000

## Short Course

### The V&A: Collections and Curators

24 weeks, Fridays, 22 September 2017 – 23 March 2018,  
(over 2 terms), 10.30 – 13.00

Course Leader: Jenny Phelan, Learning Academy  
Programme Manager Courses

The Victoria and Albert Museum's collection spans two thousand years of art in virtually every medium from across the world. Visitors to the Museum encounter a treasure trove of amazing and beautiful objects.

This course explores the V&A through its Curators and Collections in a combination of lectures, gallery visits, studio trips, and handling sessions. Led by V&A Curators, past and present, as well as leading experts in the field, join us to discover more about the Museum and its collections including fashion, metalwork, photography, sculpture, and much more.

*£1435 for two terms, £1292 over 60s, £1150 concessions  
£855 per term, £770 over 60s, £625 concessions*

Sculpture Conservator  
Johanna Puisto working  
on the conservation of the  
plaster cast of the Statue  
of David; from the marble  
original by Michaelangelo in  
the Accademia di Belle Arti,  
Florence, Cast Courts, V&A  
Museum, 2nd June 2014



## Short Course

### The 20th Century: Masters of Modern Architecture and Design

23 weeks, Thursdays, 28 September 2017 – 22 March  
2018 (over 2 terms), 11.00–15.30

Course Leader: Christine Lalumia, Design Historian  
and Executive Director, Contemporary Applied Art

From Alvar Aalto to Frank Lloyd Wright, from Art Deco to Post-Modernism, this two-term course explores the major movements and practitioners associated with Twentieth Century Design. It examines the architecture and design of the period against the backdrop of the myriad manifestations of social, economic, and technological change. Beginning with the origins of the Modern Movement in the years prior to WW1, it provides a chronological and contextual survey of the century's principal styles up to the end of the century. These include Art Deco, Surrealism, Bauhaus, Scandinavian Modern, Pop, Contemporary, and Post-Modernism.

The course also highlights the contribution and influence of key practitioners such as Victor Horta, J-E Ruhlman, Le Corbusier, Eileen Gray, Charles Eames, Arne Jacobsen, Philippe Starck and Terence Conran. It considers the impact of new materials and technology on furniture, textiles, architecture, and decoration. Additional themes include retail and advertising, international exhibitions, and fashion and identity.

*£1435 for two terms, £1292 over 60s, £1150 concessions  
£855 per term, £770 over 60s, £625 concessions  
£80 per day, £72 over 60s, £57 concessions*

Find booking information at [vam.ac.uk/courses](http://vam.ac.uk/courses)  
or by calling 020 7942 2000



## Short Course

# The 16th Century Northern Renaissance: From Bosch to Bruegel

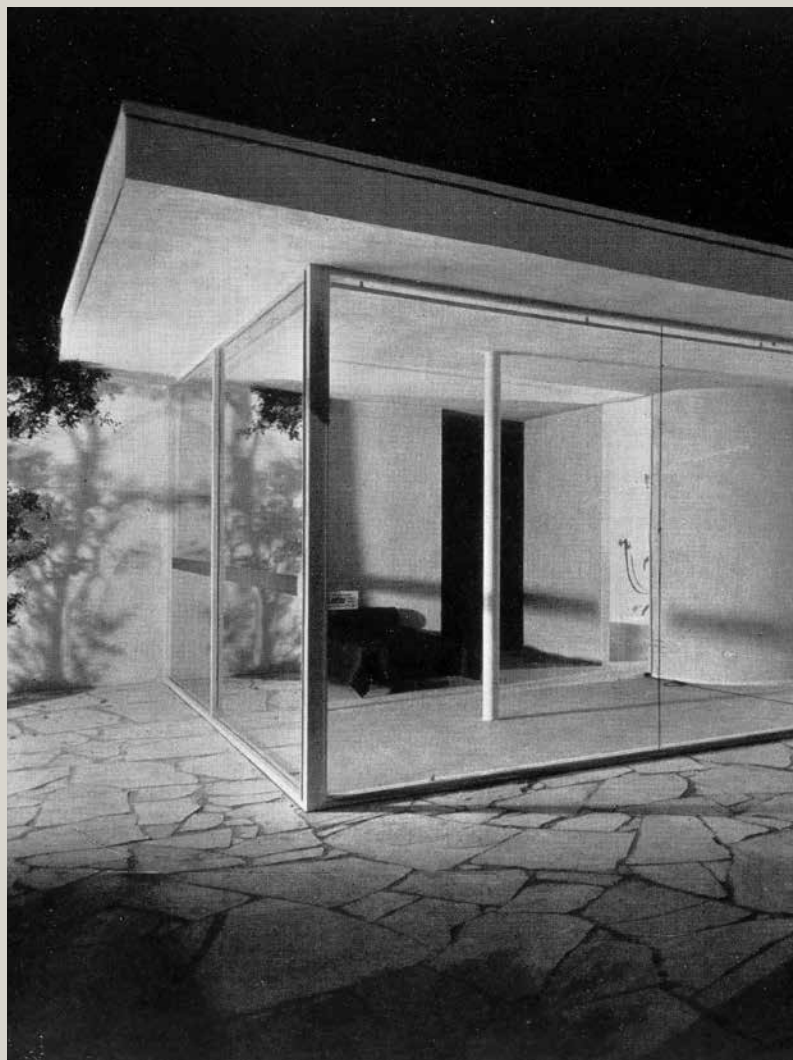
10 weeks, Tuesdays, 3 October – 12 December 2017  
(Half Term: 24 October), 10.30–13.00

Course Leader: Clare Ford-Wille, Associate Lecturer at Birkbeck College, Independent Lecturer and Art Historian

Antwerp had emerged by the early sixteenth century as the leading port and economic powerhouse of Northern Europe. Artists flocked there to find new opportunities in this burgeoning mercantile centre. Landscape, still life, and genre were gradually developed as subjects in their own right. Meanwhile many artists visited Renaissance Italy, particularly Rome, where they sketched the ruins and brought back new interests in classical antiquity and mythological subjects, which appealed to leading noble and merchant patrons. The recent invention of printing gave great impetus in the development of new ideas and subjects through the production of woodcuts, engravings, and etchings.

By the middle of the sixteenth century the Habsburg court had moved from Mechelen to Brussels and the Habsburg governors of the Netherlands provided a source of patronage for the commissioning of tapestries and portraits. Raphael's cartoons arrived in Brussels and inspired those artists who did not go to Italy with knowledge of the Italian renaissance, while the legacy of Hieronymus Bosch remained strong and influenced Pieter Bruegel the Elder. This course will culminate with an exploration of Bruegel's vibrant genre and innovative landscape paintings and graphic work.

*£507 full price, £456 over 60s, £380 concessions*



Model House exhibited at The Berlin Building Exhibition of 1931, designed by Ludwig Mies van der Rohe (1886–1969) and Lilly Reich (1885–1947)

## Short Course

# Modern Houses Europe

10 weeks, Tuesdays, 3 October – 12 December 2017  
(Half Term: 24 October), 14.00–16.30

Course Leader: Dr Gregory Votolato, Architect, Curator, Teacher and Writer

Explore the most innovative houses of the past 120 years, from the radical Art Nouveau works of Victor Horta and Antoni Gaudí, to modernist masterpieces by Le Corbusier and Mies van der Rohe, and contemporary gems by a selection of provocative younger architects working in Europe today. This course examines the interiors and exteriors of houses that have come to define modern architecture and design. Individual sessions will consider the history and progress of each project, the planning and materials, roles of the clients, and how they have inhabited the completed buildings. Asking what makes each building so ground-breaking and radical for its time, this course will consider the case for preserving them for posterity.

While domestic architecture since the 1940s has often embodied the spirit of European harmony and the ideal of social democracy, this course will look back at the development of the home since the turn of the twentieth century, taking into account the surges of internationalism, the importance of regional or local variations, and the seemingly inevitable retreats into nationalism.

*£507 full price, £456 over 60s, £380 concessions*

Find booking information at [vam.ac.uk/courses](http://vam.ac.uk/courses) or by calling 020 7942 2000

## Short Course

# Rediscovering the Renaissance

8 weeks, Tuesdays, 3 October – 28 November 2017  
(Half Term: 24 October), 14.00 – 16.30

Course Leader: Dr Amy Mechowski, Head of the Learning Academy at the V&A

Discoveries came to light in the nineteenth and twentieth centuries that helped to shape what the 'Renaissance' means to us. From archaeological finds and revelations in archives to 'hidden' collections, these discoveries take many forms. The importance of Old Masters such as Michelangelo, Raphael, and Botticelli and the mythologies around them have long been upheld, but just as often adapted or disputed.

Who makes discoveries and why? How are Renaissance discoveries used, and how might this change the way we view both this enigmatic period and the great works that now form the canon of art history? Focusing on objects in the V&A collection to shed light on a wider phenomenon, curators and art historians will tease out both new discoveries and old in lectures and gallery visits.

*£399 full price, £359 over 60s, £325 concessions*

Ballgown of bodice & skirt;  
blue silk overlaid & trimmed  
with machine lace; with  
bodice lined with silk, cotton  
and whalebone strips;  
English c.1885



## Short Course

# Fashion in the 19th century

10 weeks, Wednesdays, 4 October – 13 December 2017  
(Half Term: 25 October), 10.30 – 13.00

Course Leader: Jennifer Wearden, V&A Year Course Director

The nineteenth century was an exciting period, full of scientific and social change. Fashion reflected this new society by constantly re-shaping our ideas of both men and women, as accessories and underwear played a vital role in the rapidly evolving ideas of gendered fashion. From shawls, hats, and shoes, to fans and furs, this course will look at the technologies and trades which created them, and the retail outlets through which all aspects of fashion were purchased.

By combining illustrated lectures in the V&A with visits to the Clothworkers' Centre to study museum objects, this course is an opportunity to trace the development of men's and women's dress over a hundred years, from the time of Jane Austen to that of Henry James and Edith Wharton, from fashions inspired by classical antiquity at the beginning of the century to ball gowns and tailored suits at its end.

*£507 full price, £456 over 60s, £380 concessions*

Find booking information at [vam.ac.uk/courses](http://vam.ac.uk/courses)  
or by calling 020 7942 2000



## Short Course

### The Lure of Lacquer: Asia and Beyond

8 weeks, Wednesdays, 4 October – 29 November 2017  
(Half Term: 25 October), 14.00–16.30

Course Leader: Julia Hutt, Curator of Japanese Art in  
the V&A's Asian Department

The V&A holds one of the largest and most important collections of lacquerware, including examples from Asia, the Middle East, and Europe. Lacquer is a generic term for a number of different materials, such as tree sap or resinous insect secretions. In addition to its hard and glossy surface, lacquer can be made to produce many different, and often stunning, decorative and fashionable surface effects. China, for example, is associated with deeply and intricately carved lacquer, while the quintessential Japanese lacquer technique involves metal powders sprinkled onto lacquer.

This course will examine the world's most important lacquer traditions from Asia to Europe. It will help identify and distinguish between the different types of lacquer, their techniques and decorative styles, while also engaging with some conservation issues. It will also examine the part played by trade in the dissemination of lacquer both within Asia and across the world, as well as the importance of eighteenth-century France in the appreciation and collecting of Japanese lacquer.

*£399 full price, £359 over 60s, £325 concessions*

The Imperial Throne of  
Emperor Ch'ien Lung  
(1736–96); red carved lacquer  
on wood; front view; detail,  
Chinese (Qing Dynasty),  
c.1775–80



## Short Course

### Masters of Modern Fashion: Worth to Westwood

10 weeks, Thursdays, 28 September – 7 December 2017  
(Half Term: 26 October), 14.00–16.30

Course Leader: Dr Clare Rose, Fashion Historian and  
Senior Lecturer in Contextual Studies at the Royal  
School of Needlework

Explore the key developments in fashion over the twentieth century, covering some of the masters of design who have radically changed the way we dress. This course will provide insights into how fashion is designed, made, and marketed, bringing out both continuity and changes over the last hundred years.

We will examine the technical innovations that have produced radical new designs – and the collaborations between designers and artists that have made fashion a form of wearable art. Embracing the truly global reach of contemporary fashion, we will study the work of avant-garde designers in Japan and in India. Closer to home we will look at developments in clothes shopping, from the department stores of Edwardian London to the boutiques of 1960s Chelsea.

The course will include a visit to the V&A's Clothworkers' Centre to examine iconic couture garments, while unpublished images and documents will allow students to gain an in-depth understanding of the V&A Fashion Collection.

*£507 full price, £456 over 60s, £380 concessions*

Find booking information at [vam.ac.uk/courses](http://vam.ac.uk/courses)  
or by calling 020 7942 2000

## Short Course

### British Theatre 2017: An Overview

8 weeks, Sundays, 1 October – 26 November 2017  
(Half Term: 29 October), 11.00–13.00

Course Leader: Matt Wolf, lecturer and  
leading theatre critic

Join Matt Wolf, London theatre critic for the International New York Times and theatre editor at The Arts Desk, to explore a selection of the most significant productions of the last twelve months from bold new writing to notable revivals. It is an exciting moment for London's vibrant theatre scene with a wealth of critically acclaimed and 'must-see' productions being created.

Meet leading theatre practitioners as they join Matt in discussion about contemporary theatre, providing fascinating insight for any avid theatregoer. Previous guests have included actors Alex Hassell and Denise Gough, playwright James Graham, directors Vicky Featherstone and Michael Grandage, and producer Sonia Friedman.

*£399 full price, £359 over 60s, £325 concessions*

Find booking information at [vam.ac.uk/courses](http://vam.ac.uk/courses)  
or by calling 020 7942 2000



Photocall for the  
performance of William  
Shakespeare's Richard III,  
Almeida Theatre, London,  
13th June 2016; directed by  
Rupert Goold, starring Ralph  
Fiennes, Vanessa Redgrave &  
Scott Handy, U.K. (London);  
13th June 2016

## Short Course

### Opening the Cabinet of Curiosities

8 weeks, Mondays, 8 January – 5 March 2018  
(Half Term: 12 February), 14.00–16.30

Course Leaders: Dr Martha Fleming (Deputy Director,  
VARI), Dr Elaine Tierney (Teaching and Training  
Coordinator, VARI), and Alison Bennett (University  
College London)

Cabinets of Curiosity were created by both princes and scholars and housed collections of extraordinary objects drawn from art and nature throughout the world. This course explores how and why Renaissance and early modern collectors amassed their antiquities, scientific specimens, religious relics, and examples of virtuoso craftsmanship in the first era of globalisation from the sixteenth century to the Enlightenment. The course will examine the ways in which such objects were acquired, categorized, and recirculated by connoisseurs who used their encyclopedic collections to understand their rapidly changing world.

Talks will address collections amassed in the Dutch Golden Age, Baroque Spain, the Northern Renaissance, and in England, by collectors as varied as Hans Sloane, the Duchess of Portland, and the Earl of Arundel. Weekly guided collection visits include the V&A, its South Kensington neighbours, as well as the British Museum.

This course is being run in association with the V&A Research Institute (VARI) and will be of particular interest to AHRC Collaborative Doctoral Partnership (CDP) Students. Students are eligible for a special VARI rate of £359.00, made possible through generous funding by the Andrew W. Mellon Foundation. There is limited availability for this rate. Please contact 020 7942 2000 for more information.

*£399 full price, £359 over 60s, £325 concessions*



## Short Course

# Travelling in Style: 20th Century Transport and Travel

10 weeks, Tuesdays, 9 January – 20 March 2018  
(Half Term: 13 February), 14.00–16.30

Course Leader: Dr Gregory Votolato, Architect,  
Curator, Teacher and Writer

Rapidly advancing technology has enabled us to reach ever more places around the world, at high speeds, and in greater comfort and safety. Whether for work or pleasure the experience of getting from A to B is of more interest than ever. Explore two centuries of travel in its complexity and variety through the key themes of water, land, and air. With an emphasis on the the ocean liner, the subject of a major upcoming V&A exhibition, you will study a wide range of vehicles, from the thrilling pomp of the Pullman car and the glamorous, but formidable, world of the steamship, to the confining tubular space of the airliner fuselage.

Chart the evolving design of these and other transportation types against the backdrop of international politics, empire, and global economics. Consider too the innovative hotels, terminals and other forms of transport architecture that provided the infrastructure for mass travel to accelerate around the world.

*£507 full price, £456 over 60s, £380 concessions*



Margaret Laton; painting;  
probably by Marcus Gheer-  
aerts the Younger (1561–  
1636); English, ca.1620

## Short Course

# Tudor and Early Stuart Architecture and Interiors

8 weeks, Wednesdays, 10 January – 7 March 2018  
(Half Term: 14 February), 10.30–13.00

Course Leader: Caroline Knight, FSA Architectural  
Historian and Lecturer

Study the buildings and interiors of the Tudors and early Stuarts, c. 1500–1650, a time of great change socially and politically. Through these eras, from the Early Tudor style to the ostentatious Elizabethan taste, which in turn was replaced with the emergence of a more European classicism in the early seventeenth century, styles altered radically.

Painting was dominated by immigrant artists such as Holbein and van Dyck, while Inigo Jones, trained in Italy, designed scenery and costumes for masques as well as buildings for the Stuart court. Furniture became more elaborate and specific, using new woods imported through the East Indian Company, which also contributed to the import trade of expensive textiles. Even more expensive tapestries came mainly from Brussels, until, under James I, an English factory was set up at Mortlake, which produced some of the finest tapestries in Europe until the Civil War brought a sharp decline to the trade in luxury goods.

Lectures and gallery talks will cover royal palaces, London and country houses, paintings, tapestries, furnishings, and fine dining.

*£399 full price, £359 over 60s, £325 concessions*

Find booking information at [vam.ac.uk/courses](http://vam.ac.uk/courses)  
or by calling 020 7942 2000

## Short Course

### The Arts of Iran

10 weeks, Wednesdays, 10 January – 21 March 2018  
(Half Term: 14 February), 14.00–16.30

Course Leader: Dr Moya Carey, the Iran Heritage Foundation Curator for the Iranian Collections, at the V&A

With a national heritage dating from the ancient Persian Empire to the modern Islamic Republic, the arts of Iran tell an extraordinary cultural story of poetry, monuments, and taste. The arts of the book were paramount, with long courtly traditions of fine calligraphy, sophisticated illumination, glorious narrative painting, and exquisite bookbinding. Using complex techniques in many other media, Iran's craftsmen produced a remarkable designed world, including lustre tilework, silver-inlaid metalwork, and enormous knotted pile carpets such as the sixteenth-century Ardabil Carpet in the V&A. With different court capitals throughout the ages, the most remarkable today is the great city of Isfahan, home to the Safavid dynasty in the seventeenth century, then the hub of a global trading network for silk.

This short course will draw fully from the V&A's unique and extensive Iranian collections, with object-viewing sessions and store visits throughout the Museum. While surveying the art history of Iran, the course will also provide thoughtful analysis of the Museum's collecting history in the nineteenth century, when 'Persian Art' was pursued vigorously. Victorian designers, notably William Morris, held a passionate 'idea of Iran', and sought to borrow 'Persian' styles for their own new work.

*£507 full price, £456 over 60s, £380 concessions*

Footed goblet; decorated in cobalt and lustre; Iran, late 17th century



## Short Course

### Fashion and Jewellery: 1660–1914

10 weeks, Thursdays, 11 January – 22 March 2018  
(Half Term: 15 February), 14.00–16.30

Course Leaders: Dr Beatriz Chadour-Sampson, Jewellery Historian and Curator, and Dr Clare Rose, Fashion Historian and Senior Lecturer in Contextual Studies at the Royal School of Needlework

From the 'stomachers' of 1700 to the 'dog collars' of 1900, changes in fashionable dress from era to era have required the development of new types of jewellery to match. As a result, from the Baroque period up to 1914, the history of the two is closely linked. Hairstyles, dress fabrics, and their colours determined the styles and choices of jewellery and accessories; while jewellery had a very important place in the wardrobe of fashionable women – and men. At Court ceremonies and other formal occasions, the number and type of jewels worn in combination with dress indicated wealth, membership of elite groups, and links to people in power. Worn every day, women's necklaces, bracelets, and earrings, and men's watches and seals, provided opportunities to display knowledge of the latest designs and techniques, reinforcing personal relationships.

This course will examine the relationship between fashion and jewellery between 1660 and 1914, as advances in technology and the discovery of new materials brought both within reach of the mass market. Visits and jewellery handling will be combined with lectures to look at how historical events, changes in society, international trade, and travel inspired the latest trends and designs.

*£507 full price, £456 over 60s, £380 concessions*

Find booking information at [vam.ac.uk/courses](http://vam.ac.uk/courses) or by calling 020 7942 2000



## Short Course Medieval Illuminated Manuscripts

8 weeks, Tuesdays, 24 April – 19 June 2018  
(Half Term: 29 May), 10.30–13.00

Course Leaders: Dr Sally Dormer, V&A Year Course Director, Dr Catherine Yvard, Curator National Art Library Collections, with Timothy Noad, College of Arms

This course will explore various aspects of medieval illuminated manuscripts up to the advent of printing. It offers students the opportunity to see, first-hand, items from the V&A's extensive medieval collection that are not usually on view to the public.

During the Middle Ages, books written by hand, illuminated with gold and painted with costly pigments, were prized by ecclesiastical and lay patrons as the most desirable of possessions. Gerald of Wales, a twelfth-century chronicler, was so impressed by a manuscript he saw that he exclaimed it must have been 'the work of an angel'. Such volumes are equally appreciated today. The materials and techniques used to produce them reveal much about the working methods of medieval craftsmen. Their texts and illustrations inform us about patterns of public worship, private devotion, intellectual pursuits, and the everyday lives and leisure interests of the men and women who commissioned and used them.

*£399 full price, £359 over 60s, £325 concessions*



Manuscript; St Giustina  
disputing with Maximian;  
Girolamo da Cremona;  
Lombardy, ca.1462

## Short Course Divine Designs: Material Culture and Christianity

10 weeks, Tuesdays, 17 April – 26 June 2018  
(Half Term: 29 May), 14.00–16.30

Course Leader: Joe Watson, London Creative Director  
of the National Trust

Discover the architecture and design of two thousand years of the global Christian church. From the mysteries of Byzantium to the transparent rationalism of The Christ Pavilion at EXPO 2000, this course explores the ways in which Christianity has been visually reinvented and translated across ages and nations. With a particular focus on the role of craft in context, students will chart the relationship of tradition and the cutting-edge as expressed through glass, textile, metal, wood, and stone.

Taking a different material as its focus each week, the course will cast the net beyond Western Europe as it considers the productive tensions of tradition and innovation, nationalism and globalism, sumptuous display, and spartan restraint. Closer to home, a visit to three contrasting college chapels in Oxford gives students the opportunity to examine masterpieces of craft in situ, while a visit to the Prince's School of Traditional Arts brings these skills to life for the present day. Lectures will explore contributions to church design from famed craftsmen and architects such as John Piper, Jean Tijou, Grinling Gibbons, Auguste Perret, and the founders of Watts & Co., as well as from the anonymous makers whose skills have been handed down over centuries.

*£507 full price, £456 over 60s, £380 concessions*

Find booking information at [vam.ac.uk/courses](http://vam.ac.uk/courses)  
or by calling 020 7942 2000

## Short Course

### The Vienna Secession: 1897–1918

10 weeks, Wednesdays, 18 April – 27 June 2018  
(Half Term: 30 May), 10.30–13.00

Course Leader: Dr Anne Anderson, FSA Writer,  
Broadcaster, and Lecturer

As 2018 marks one hundred years since the deaths of Gustav Klimt, Egon Schiele, Otto Wagner and Koloman Moser, the leading lights of the Vienna Secession, the time is ripe to assess the importance of this renaissance in the arts. These artists grappled with conundrums that still resonate today: the relationship of art to society and how should artists respond to modern life. The Secession artists strove to live by their motto 'To each age its Art, to Art its freedom'. Their detractors accused them of revelling in the ugly, and of bringing art down into the gutter with their pornographic and blasphemous imagery.

Klimt and Schiele tackled taboo subjects; Klimt celebrated the sexual woman, while Schiele was fascinated by the fragility of youthful innocence. In a climate of 'political correctness', today's audience might still be shocked; however, with the distance of time, their works permit us to tackle sensitive issues, allowing us to explore aspects of the human condition, notably birth and death, love and loss, and desire. Reading Edmund de Waal's *Hare with the Amber Eyes* (2010) and watching *The Woman in Gold* (2015) will help us to evaluate our perception of Vienna's 'golden age'.

£507 full price, £456 over 60s, £380 concessions



Print; The Judgement of  
Paris; Koloman Moser;  
Austria 1903; 1965 Process  
engraving

## Short Course

### European Royal Collecting

8 weeks, Wednesdays, 18 April – 13 June 2018  
(Half Term: 30 May), 14.00–16.30

Course Leader: Dr Barbara Lasic, Lecturer in History of  
Art and Coordinator of Postgraduate Programmes at  
the University of Buckingham

Discover the splendour and riches of the most celebrated royal collections in Europe from the Renaissance to the nineteenth century. Spanning four centuries of royal patronage and collecting, the course will provide a unique insight into the majesty and luxury of the collections that have shaped Europe's cultural heritage.

Examining the contents of precious cabinets of curiosities, exotic menageries, and imposing paintings galleries, the course will offer a tantalizing glimpse of the types of objects and works of art coveted by the likes of Rudolf II, Louis XIV, and Napoleon and Josephine. A series of lectures will examine the artistic and cultural climate that enabled the creation of those collections, while a number of site visits will allow students to examine first-hand the magnificent range of fine and decorative arts produced for Europe's royal families.

£399 full price, £359 over 60s, £325 concessions

Find booking information at [vam.ac.uk/courses](http://vam.ac.uk/courses)  
or by calling 020 7942 2000



## Short Course

# From Morris to Frank Lloyd Wright: The International Arts and Crafts Movement

8 weeks, Thursdays, 3 May – 28 June 2018  
(Half Term: 31 May), 10.30–13.00

Course Leader: Dr Anne Anderson, FSA Writer, Broadcaster, and Lecturer

The Arts and Crafts ethos was one of Britain's greatest 'exports'; the writings of John Ruskin and William Morris found an eager audience from Scandinavia to California. Both struck a chord with readers; one that still resonates today, as too many of us appear to 'live to work' rather than 'work to live'. In their search for the Good Life, craft workers founded close-knit rural communities, such as the Roycroft Campus of East Aurora, NY, and Arden, Delaware. Although craftwork drew on traditional forms and techniques, the outlook was 'progressive' as this counter-culture envisaged a better quality of life for both makers and consumers. The simple and refined aesthetics of the Arts and Crafts ethos would create rational and beautiful homes leading to a harmonious society. In America, the watch words were simplicity, restraint and order. Can the minimalism of today, the desire for 'fewer better things', be traced to the Arts and Crafts movement?

This course hopes to challenge the misconception that the Arts and Crafts was backward looking, or that its desire to revive lost crafts in an industrial age was well meaning but misguided; by allying good design with high quality this protest movement is still shaping contemporary taste.

*£399 full price, £359 over 60s, £325 concessions*



Wall hanging of embroidered cotton with silks; Gujarat, ca. 1700

## Short Course

# Indian Textiles, Dress and Jewellery

10 weeks, Thursdays, 19 April – 28 June 2018  
(Half Term: 31 May), 14.00–16.30

Course Leader: Dr Sonia Ashmore, Author and former V&A Research Fellow

Textiles, dress and jewellery have all been integral aspects of a living culture in India. Craft workers of exceptional skill developed, and still practice, a huge range of techniques including dyeing, weaving, printing and embroidery, for use in producing religious images, tents for Mughal courts, elephant trappings, sumptuous silk saris, humble waist cloths, and jewellery made for princes or as the portable wealth of nomadic peoples. Alongside vibrant domestic markets for these goods, and an early export trade, Indian textiles were fundamental to the success of the British East India Company. As a result, the V&A has the most important collection of South Asian textiles – some ten thousand pieces – and related objects in the world today, from Mughal miniature paintings to folk jewellery.

This course will look in detail at the history, representation and extraordinary variety of textiles, dress and jewellery from across the subcontinent, the markets and patrons that supported them and their impact on Britain. V&A curators and expert speakers will discuss a wide range of these artefacts, their regional variations and their future. Examine objects from the V&A's outstanding collections at first hand, as we track the rise of the Indian subcontinent as the greatest producer of handmade textiles in the world.

*£507 full price, £456 over 60s, £380 concessions*

Find booking information at [vam.ac.uk/courses](http://vam.ac.uk/courses) or by calling 020 7942 2000

## 2 Week Courses NEW

### History in the Making: The Story of Art

Focusing on individual objects from the V&A Collections and further afield, this collection of concentrated two-week courses reveals the stories of innovation and inspiration which shaped the history of art, craft, and design. Offering a wide geographical perspective, considering developments in Asia and the Middle East, as well as Europe, two-week courses are a great new way to discover the full story of art across the globe.

*Monday – Thursday for 2 weeks, 10.30–13.00. Repeated in the spring*  
*£399 full price, £359 over 60s, £325 concessions per course*

#### 1. Masterpieces of the Middle Ages: 1050–1400

Autumn Term: 25 September – 5 October 2017

Spring Term: 8 January – 18 January 2018 (Repeat)

Course Leader: Dr Sally Dormer, V&A Year Course Director

The Middle Ages may never have been more popular, thanks to the drama and romance of series like *Game of Thrones*; yet, for many, they remain remote and mysterious. Paintings, sculpture, textiles, metalwork, and ceramics made between 1050–1400, for use in castles, churches, and mosques, can help to illuminate this glorious age. An exploration of V&A treasures including the Gloucester Candlestick, Master Bertram's Apocalypse Altarpiece, and the Middle Eastern Luck of Edenhall, set within their historical context, will bring to life the centuries during which an enthusiasm for the Roman past was overtaken by a fascination with the natural world.

#### 2. Innovation and Invention: Renaissance to Baroque 1400–1700

Autumn Term: 9 October – 19 October 2017

Spring Term: 22 January – 1 February 2018 (Repeat)

Course Leader: Dr Paula Nuttall, V&A Year Course Director

Considered a defining era in western culture, the Renaissance 'rebirth' of the arts was fuelled by renewed interest in the civilisations of ancient Greece and Rome, an increasing awareness of the natural world and a new sense of the self. The Renaissance was, however, just one part of a global era of innovation and invention bringing about developments from vibrant Mughal miniature painting to peerless Ming porcelain. Beginning around 1400, and culminating in the complex theatricality of the Baroque in the seventeenth century, paintings and sculptures in the V&A by Donatello, Botticelli, Michelangelo, Raphael, and Bernini will provide a starting point for exploring this seminal period alongside contemporary developments in Ming China and Mughal India.

#### 3. Reinterpreting the World from Rococo to Impressionism: 1700–1900

Autumn Term: 30 October – 9 November 2017

Spring Term: 5 February – 22 February 2018 (Half Term week: 12–15 February) (Repeat)

Course Leader: Dr Kathleen McLauchlan, V&A Year Course Director

The early modern period was one of revolution in art, politics, and society. Industrialisation and colonial expansion helped create the conditions for an international market unprecedented in its size and diversity, within which the traditional leaders of art patronage – court, church, and aristocracy – lost ground to new buyers, galleries, and dealers. The art world of the nineteenth century would be dominated by the painters and sculptors of avant-garde movements including Romanticism and Impressionism. Works in the V&A's collection by Boucher, Canova, Constable, Turner, Degas, and Rodin provide a starting point for exploring this remarkable period.

#### 4. Art, Design and Society: 1900–2000

Autumn Term: 13 November – 23 November 2017

Spring Term: 26 February – 8 March 2018 (Repeat)

Course Leader: Christine Lalumia, Design Historian and Executive Director, Contemporary Applied Arts

This century of rapid social, political, and technological change was a rich and diverse period for decorative arts, interiors, and architecture. Despite the undeniable and enduring influence of the international Modernism of the 1920s and 30s, the century was marked by a great plurality of styles: some infused with social meaning, others purely visual in nature, many utilizing new production techniques and using materials in unexpected ways. A dynamic tension between functional design and the unashamedly decorative persisted throughout the century. Social history will underpin the examination of seminal objects, physical spaces, and styles, including Arts and Crafts, Art Deco, Modernism, and the enduring influence of Japan.

#### 5. The New Millennium: Themes in Contemporary Design 2000–Present

Autumn Term: 27 November – 7 December 2017

Spring Term: 12 March – 22 March 2018 (Repeat)

Course Leader: Dr Lis Darby, Design Historian and Lecturer, formerly Programme Director of MA in Contemporary Design, Sotheby's Institute of Art

The new millennium has witnessed the production of an extraordinary diversity of design objects, not only visually and conceptually, but also in terms of materials and techniques. The V&A collections provide the starting point for investigating themes in contemporary design, from the focus on the handmade to the use of 3D printing, from preoccupation with function and sustainability, to enthusiasm for ornament and historical reference. These varied developments will be discussed within a global context and against the wider social and cultural background. The use of narrative in objects, which challenges the boundaries between art and design, will be a particular focus of this exploration of contemporary practice.



## Evening Courses

Enjoy engaging part-time short courses, one evening per week, exploring popular subjects and led by the V&A's expert course leaders.

*£303 full prices, £273 over 60s, £259 concessions per course*

### 1. History of Photography

6 weeks, Tuesdays, 3 October – 14 November 2017

(Half Term: 24 October), 18.30–20.30

Course Leaders: Martin Barnes, Senior Curator of Photographs, and Susanna Brown, Curator of Photographs

In 1852, the V&A became one of the first museums to acquire photographs for its collections, holding its inaugural photography exhibition in 1858. Today, the collection is one of the most important in the world with over 300,000 images dating from 1839 to the present day. This course will present an overview of the history of the medium of photography, encompassing works by a broad array of historic and contemporary practitioners. Students will have the opportunity to view up-close some of the magnificent original works in the collection, as well as visit behind-the-scenes areas of the museum where photographs are stored and conserved.

### 2. LGBTQ Art and Visual Cultures

6 weeks, Tuesdays, 3 October – 14 November 2017

(Half Term: 24 October), 18.30–20.30

Course Leader: Dr Kevin Childs, Independent Lecturer and Writer

What is LGBTQ art? This question goes to the nature of art itself as well as LGBTQ identities and cultures. Using key objects in the V&A's collection, this course will explore issues such as the relationship between 'homosexual' and 'homeroetic', trans and gender identities, and some of the societal taboos that have shaped persecution and criminalisation. Considering diverse figures who have fashioned those cultures for centuries, such as Michelangelo, Tom of Finland, Frida Kahlo, Maggi Hambling and Rotini Fani-Kayode, expert lecturers and contemporary artists will combine talks and workshops to help build a picture of the sheer range and importance of LGBTQ art today.

### 3. Dressing the Part: A History of Costume Design for Film

6 weeks, Tuesdays, 16 January – 27 February 2018

(Half Term: 13 February) 18.30–20.30

Course leader: Keith Lodwick, Curator of Theatre and Screen Arts, V&A

Costume design has played a central role in cinema storytelling for over one hundred years. Explore the role of designers and their contribution to the creative filmmaking process from the silent film era to modern digital film-making. Examine the designer's script to screen process and some notable collaborations between designers, actors, and directors, including, among others, costumes worn by Fred Astaire and Ginger Rogers, part of the British Film Institute film costume collection which was transferred to the V&A in 2015.

### 4. Manga: Contemporary Comic Books in Japan and the World

6 weeks, Tuesdays, 16 January – 27 February 2018

(Half Term: 13 February) 18.30–20.30

Course leader: Dr Casey Brienza, Sociologist of Media and Culture, Author of *Manga in America: Transnational Book Publishing and the Domestication of Japanese Comics*

Japanese comic books, or 'manga', have become a global phenomenon recognized and adored by readers around the world. Manga has also become an important contemporary influence on artistic fields as diverse as film and fashion, and a key component of Japan's cultural diplomacy. This course examines the place of manga in contemporary culture and society from modern manga's origins in the cultural foment of post-war Japan to the industrial contexts of mass production and creative labour underpinning the medium today. Explore some of its pioneering narrative, visual techniques, and controversial genres, and the ways in which the globalization of manga has pushed the boundaries of what it means for manga to be 'authentically' Japanese.

### 5. The 15th Century Northern Renaissance: Van Eyck to Bosch

6 weeks, Tuesdays, 10 April – 15 May 2018, 18.30–20.30

Course leader: Clare Ford-Wille, Associate Lecturer at Birkbeck College, independent lecturer and art historian

The patronage of the Dukes of Burgundy and the merchants of the trading centres in the Netherlands during the fifteenth century contributed towards one of Europe's most vibrant periods of artistic production, from precious illuminated manuscripts to the outstanding productions of Netherlandish painters such as Jan van Eyck, Rogier van der Weyden, and Memling. Towards the end of the century, in particular, the painter Hieronymus Bosch combined the new and the traditional in his extraordinary artistic productions, and exciting new research into his subject matter and techniques – published in 2016 to mark the five-hundredth anniversary of his death – will be the subject of study in the last part of this course.

### 6. Curating Contemporary Art and Design

6 weeks, Tuesdays, 10 April – 15 May 2018, 18.30–20.30

Course leader: Dr Amy Mechowski, Head of the Learning Academy at the V&A

With people 'curating' anything from playlists to phone apps, what does it mean to be a curator today? And what makes the role of curators of contemporary art and design so challenging and controversial, yet so highly acclaimed? This course will explore both theoretical and practical aspects of curating works of art, not only in public museums, but also in private collections and independent galleries. For anyone with a passion for contemporary work or those who wish to curate their own exhibitions, this course will provide key insights into current curatorial practices and creative approaches to art and design.

## Weekend Courses

Enjoy two intensive and engaging days led by the V&A's expert course leaders and Curators.

*£288 full price, £260 over 60s, £195 concessions per course*

### 1. Gothic to Goth

Saturday 21 and Sunday 22 October 2017, 11.00–16.00

Course Leader: Dr Hannah Priest, Academic Writer and Researcher

From Mary Shelley to Marilyn Manson, the term 'Gothic' has been enigmatic, combining horror and romance, darkness and mystery. The Romantic Movement's rejection of Enlightenment reason embraced the unknown, serving as inspiration for the Goth subculture of the 1980s. This course will trace the influences of the Gothic in art, literature, and fashion, in the work of such artists as Henry Fuseli, Horace Walpole and Alexander McQueen.

### 2. Small is Beautiful: Miniature Objects and Why We Love Them

Saturday 4 and Sunday 5 November 2017, 11.00–16.00

Course Leader: Charlotte Johnson, Assistant Curator of the Rosalinde and Arthur Gilbert Collection at the V&A

From the power of a portrait miniature to the delight inspired by turning a snuff box around in your hands, objects we hold or wear can conjure up strong emotions. Explore and handle a range of masterpieces from the renaissance to the present day and gain a deeper understanding of how these objects were made and why this contributes to their appeal.

### 3. The World of Wedgwood

Saturday 4 and Sunday 5 November 2017, 11.00–16.00

Location: Darwin Suite, Wedgwood Museum, World of Wedgwood

Course leaders: Rebecca Wallis, Curator, V&A, and Gaye Blake-Roberts, Curator, Wedgwood Museum

This course will immerse you in the World of Wedgwood, one of the world's most important industrial collections, documenting over 250 years of British ceramic production. Experts from the V&A and Wedgwood will guide you through a comprehensive overview of the firm's unparalleled design and production, including art, ceramics, manuscripts, and pattern books.

### 4. Everything You Want to Know about Jewellery

Saturday 2 and Sunday 3 December 2017, 11.00–16.00

Course Leader: Dr Beatriz Chadour-Sampson, Jewellery Historian and Curator

Cover the history of Western jewellery from late Antiquity to the present day, and gain an insight into the collection in the William and Judith Bollinger Jewellery Gallery. Consider evolving fashions and influential design, styles and art movements, to reveal the profound meaning attached to jewellery, how it was worn, and its personal meaning to the wearer.

### 5. Eduardo Paolozzi and the Influence of Childhood Cultures

Friday 20 and Saturday 21 January 2018, 11.00–16.00

Location: Friday – V&A South Kensington and Blythe House,

Saturday – V&A Museum of Childhood

Course Leader: Dr Carolyn Bloore, Formal Learning Officer at the V&A Museum of Childhood

Celebrate the playful incongruity of Eduardo Paolozzi's work with childlike curiosity. Considering the influence of childhood cultures on his work, gain privileged access to the intriguing objects of Paolozzi's 'Krazy Kat Arkive' at Blythe House as well as the evocative collections of both the V&A Museum of Childhood and V&A Prints and Drawing Room.

### 6. Power and Prestige in 16th and 17th Century Mughal South Asia

Saturday 3 and Sunday 4 February 2018, 11.00–16.00

Course Leader: Dr Mehreen Chida-Razvi is a Research Associate in the Department of the History of Art at SOAS

In the early modern era, the Mughal Empire was renowned for the luxury and artistic output of its rulers. Examining the reigns of three key Emperors, or Padshahs, investigate how their heritage and unique courts led to the creation of a visual language of imperial ideology that infused their artistic patronage.

### 7. A History of Irish Art

Saturday 10 and Sunday 11 March 2018, 11.00–16.00

Course Leader: Jenny Phelan, Learning Academy Programme Manager Courses

Ireland's rich social and cultural heritage has been explored for millennia through art. From the stone art of Newgrange to the work of Jack B. Yeats, objects, paintings, manuscripts, and sculptures will provide a window into Ireland's distinctive cultural identity and its contribution to the wider art world.

### 8. Art Glass and Glass Artists: Chemists, Craftsmen, Visionaries

Saturday 21 and Sunday 22 April 2018, 11.00–16.00

Course Leader: Justine Hopkins, Freelance Lecturer and Writer

Glass is one of the oldest man-made materials and certainly the most mysterious. Smooth and hard, it is also fragile, and can be transparent or brilliantly colourful and opaque. Take a closer look at this unique and challenging material, considering the achievements of its greatest masters and innovative contemporary artists.

### 9. Menswear and Masculinities

Saturday 12 and Sunday 13 May 2018, 11.00–16.00

Course Leader: Dr Benjamin Wild, FRHistS, Author and Consultant Lecturer at Sotheby's Institute of Art

By 2020, the global menswear industry is expected to be worth \$33 billion. Referencing the V&A's diverse collection of men's clothing and dress accessories, unpick the social and political threads that hold the male wardrobe together, considering changing attitudes across the ages and into the future.

Find booking information at [vam.ac.uk/courses](http://vam.ac.uk/courses)  
or by calling 020 7942 2000





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