

The Courtauld

Summer School Online Course Schedule

Week 1, Monday 7 – Friday 11 June 2021			
Course 1	Course 2	Course 3	Course 4
<p>Illuminating the Middle Ages: Interactions with Manuscripts</p> <p>Maggie Crosland and Teresa Lane</p>	<p>Collections and Marketplaces: The Business of Art in Italy, 1500-1700</p> <p>Dr Barbara Furlotti</p>	<p>The Art of Weimar Germany: Modernity in the Balance</p> <p>Dr Niccola Shearman</p>	<p>NEW</p> <p>Faith, Fashion, Fairy Tales: Contemporary South Asian Art and the Gender Revolution</p> <p>Dr Zehra Jumabhoy</p>

Week 2, Monday 14 – Friday 18 June 2021			
Course 5	Course 6	Course 7	Course 8
<p>The Merchants of Lucca: Art, Patronage and Luxury, 1300-1500</p> <p>Dr Geoffrey Nuttall</p>	<p>The Art of the Sultans: Ottoman Art and Architecture</p> <p>Dr Antonia Gatward Cevizli</p>	<p>'Modern Painters': British Art and Modernity, 1848-1900</p> <p>Dr Katherine Faulkner</p>	<p>NEW</p> <p>American Museum, Global Modernism: The Museum of Modern Art in the World, 1929-1959</p> <p>Dr Matthew Holman</p>

Week 3, Monday 21 – Friday 25 June 2021			
Course 9	Course 10	Course 11	Course 12
<p>Art for the Friars in Early Renaissance Italy</p> <p>Dr John Renner</p>	<p>Van Eyck at the Burgundian Court</p> <p>Dr Richard Williams</p>	<p>Russian Art 1863-1932: Innovations, Influences and the Roots of Modernity</p> <p>Dr Natalia Murray</p>	<p>Looted Art: An Introduction to Nazi Spoliation, Provenance Research and Restitution</p> <p>MaryKate Cleary</p>

Week 4, Monday 28 June – Friday 2 July 2021			
Course 13	Course 14	Course 15	Course 16
<p>A World in Pieces: Medieval Mosaics</p> <p>Dr George Bartlett with contributions by Professor Liz James</p>	<p>NEW</p> <p>Women Artists in France, 1770-1914</p> <p>Dr Lois Oliver</p>	<p>Travelling Light: Turner, Constable and the Shape of British Art</p> <p>Nicola Moorby</p>	<p>NEW</p> <p>Fantasies Reframed: Orientalism and its Contexts</p> <p>Emily Christensen and Ambra D'Antone</p>

Week 5, Monday 5 – Friday 9 July 2021			
Course 17	Course 18	Course 19	Course 20
<p>NEW</p> <p>Carlo Crivelli and his Contemporaries: A different Perspective on fifteenth-century Italian Art</p> <p>Dr Amanda Hilliam</p>	<p>The Baroque and its Rebels: Propaganda and Dissent in seventeenth-century Rome</p> <p>Dr Giulia Martina Weston</p>	<p>NEW</p> <p>A Nervous State of Affairs: Art in Vienna, 1880-1938</p> <p>Dr Niccola Shearman</p>	<p>Contemporary Chinese Art: Practices and Debates from 1989 to the Present</p> <p>Dr Katie Hill</p>

Week 6, Monday 12 – Friday 16 July 2021			
Course 21	Course 22	Course 23	Course 24
<p>NEW</p> <p>Gothic Images: The Art of Magnificence, 1200-1500</p> <p>Dr Lydia Hansell</p>	<p>NEW</p> <p>Acquisition and Assimilation: the Italians and Early Netherlandish Painting</p> <p>Dr Paula Nuttall</p>	<p>Idealists, Realists and the Avant-Garde: The Battle for Nineteenth-Century French Painting</p> <p>Dr Lois Oliver</p>	<p>NEW</p> <p>Power, Politics and Architecture: Palaces and Gardens in Mughal South Asia [cancelled]</p> <p>Dr Mehreen Chida-Razvi</p>

Week 7, Monday 19 – Friday 23 July 2021			
Course 25	Course 26	Course 27	Course 28
<p>Might and Munificence: Court Patronage in Renaissance Ferrara, Mantua, Rimini and Urbino</p> <p>Dr Michael Douglas-Scott</p>	<p>NEW</p> <p>Beauty, Destruction and Resurrection: Art in England, 1500-1558 [cancelled]</p> <p>Dr Lesley Milner and Dr Michael Carter</p>	<p>Fathers of Modern Art: Manet and Cézanne</p> <p>Dr Charlotte de Mille</p>	<p>NEW</p> <p>Beyond the <i>Brillo Box</i>: Re-examining Pop Art, 1947-1989</p> <p>Dr Tom Day</p>

Week 8, Monday 26 – Friday 30 July 2021			
Course 29	Course 30	Course 31	Course 32
<p>Venetian Painting in an Age of Crisis: Late Titian, Tintoretto, Veronese and their Contemporaries</p> <p>Dr Michael Douglas-Scott</p>	<p>Words and Images: The Power of Faith in the Age of Reformation and Counter-Reformation</p> <p>Dr Matthias Vollmer</p>	<p>Global Britain: Painting, Print Culture and Patronage, c. 1700-1800</p> <p>Dr Kate Grandjouan</p>	<p>NEW</p> <p>Decolonising the Museum: International Perspectives on Colonial Legacies, Representation and Repatriation</p> <p>MaryKate Cleary</p>