

COURTAULD INSTITUTE

Short Courses 2026



The Courtauld is an internationally renowned centre for the teaching and research of art history, conservation and curation, and a major public gallery.

Cover image: William Nicholson, Sarah Bernhardt, date unknown, lithographic reproduction from coloured woodcut, the Courtauld Gallery, London (Samuel Courtauld Trust) © Courtauld
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Contents

Welcome from the Director	4
Courtauld Short Courses	5
Spring School 2026	6
Spring School on Campus at Vernon Square.....	8
Spring School Online	16
Summer School 2026.....	18
Summer School Online.....	19
Summer School on Campus at Vernon Square	25
Autumn School 2026	47
Evening Study.....	59
Evening Study On Campus.....	59
Evening Study Online	61
The Courtauld Study Tours.....	82
Showcasing Art History	105
Saturday Study	110
Terms and Conditions.....	112
Contact us	1

Welcome from the Director

I am delighted to introduce the Courtauld Institute's extensive new programme of Short Courses in Art History. Held on campus, online, and in various domestic and foreign destinations, they include Spring and Autumn Courses, our famous Summer School, Study Tours for 2026, and a substantial range of evening courses.

These programmes offer you the opportunity to learn with highly respected scholars in their areas: our teaching staff, Courtauld alumni and colleagues from key UK and overseas art-historical institutions.

I am sure you will find the Short Courses programme for 2026-27 a rich and diverse one, offering art-historical narratives from a range of global perspectives. Newly commissioned courses include an investigation of the key figures, styles and contexts of Christian art, as a fundamental tool towards the understanding of centuries of European visual culture. Modern and contemporary art features prominently, with courses on pioneering women artists, on American art, both metropolitan and regional, and on the visual culture of post-WWII Germany. An examination of the materiality of modern and contemporary painting in the spring will be complemented by an exploration of the challenges and pleasures of looking at, and analysing, such art, in the autumn. A course on the development of modern sculpture will coincide with our much-anticipated exhibition Hepworth in Colour.

Our early modern offerings include new courses with an emphasis on art markets and collecting, including a fresh look at the Roman Baroque, and an investigation of the excavations, 'restorations' and sale of classical and early-Christian remains in sixteenth-century Italy. There are insights into Islamic and Buddhist visual cultures, and into the arts and architecture of the Aztec and Mughal Empires. We will return to favourite destinations such as Munich, Vienna, Ravenna, Venice, and to the Bloomsbury set's Sussex sites, and have added new tours to Rome, to Madrid and Toledo, to medieval Exeter and Devon, and to the eighteenth-century Arcadian idylls of the Thames valley. It is a particular pleasure to announce a collaboration with renowned artist and collector Linda Karshan, who will co-lead a Study Tour to Pisa, held in the beautiful surroundings of Casa Comel.

I hope you will join us to explore the vital role played by art throughout society and history, and across the world. The Courtauld Institute looks forward to welcoming you into our community.

- Professor Mark Hallett, Märit Rausing Director



Courtauld Short Courses

Our audiences

Our Short Courses share The Courtauld's expertise with anyone interested in art and art history. Courses present up-to-date art-historical thinking, often including our lecturers' current research, and are led by experts chosen for their academic excellence, enthusiasm, and the ability to communicate with diverse audiences.

Covering a global range of historical periods and art-historical themes, the Short Courses programme has much to offer to both newcomers to the subject and to those who have studied art history before. We mostly teach in small groups to facilitate discussion. The only pre-requisite to participation in our courses is a passion for the visual arts and for art history, along with a good command of the English language. Since 2025, our Short Courses – except for the evening lectures series Showcasing Art History and our Study Tours – have been open to all over the age of 16. A framework, including a Safeguarding Policy, is in place to provide a safe environment for young people participating in activities at The Courtauld.

Our teaching offer and course formats

To help our participants fit their studies around other commitments we have devised a range of formats, from exclusively online courses to those fully delivered on campus and in front of works of art in London's museums and galleries. Some courses are taught over two to five consecutive days, others run as evening courses over several weeks. Except for the month of August, we run courses throughout the year: please see our calendar for a month-by-month break-down of our offer.

Information on the respective course format is given under each programme strand, and in more detail on our webpages. A word of explanation on a trio of programme headings: In spring and autumn, we offer Making Sense of courses. These familiarise students with fundamental aspects of the visual arts, and of art history and its methodologies and provide a solid basis for further study. Variations on a Theme is an interdisciplinary programme designed for participants who like to explore the connections between art and music within one historical period. Media, Materials and Methods foregrounds aspects of the practice of artmaking while also situating them in the historical contexts of patronage and reception.

Our courses are not assessed, and while we provide extensive course materials on our Virtual Learning Environment (VLE) for most parts of the programme, it is up to students how much preparatory and subsequent study they wish to undertake.

Course fees

Course fees, along with dates and the lecturer's name are given under each course title. Please note that in the EU new VAT rules for online courses came into effect from 1 January 2025. This means that we are required to charge EU participants their local VAT rate. VAT-inclusive prices for EU students will be displayed at check-out.

Further information

For detailed information on our full programme, on terms and conditions and to book, please visit our webpages <https://courtauld.ac.uk/short-courses-2026>.

Dr Anne Puetz
Head of Short Courses

Spring School 2026

Spring Courses on Campus

(At Vernon Square unless otherwise indicated)

Our Spring and Autumn courses go considerably beyond introductory surveys. Organised thematically, they provide a solid basis for further studies of areas of Western art from classical antiquity to the present day, and of the arts of Islam.

The teaching day generally lasts from 10:00 to 16:30, with registration from 09:30 on the first day.

Courses include:

- Classroom sessions alongside visits to museums, galleries, print rooms or other sites. All entry charges, where applicable.
- Morning and/or afternoon refreshments (where students are on campus)
- Extensive course materials on the VLE, and reference access to the Library during course delivery and in the nearest vacation



Pierre-Auguste Renoir, *Spring, Chatou*, 1873, oil on canvas, Courtauld, London (The Samuel Courtauld Trust) © Courtauld

Spring School on Campus at Vernon Square

(Unless otherwise indicated)

Making Sense of

Art History: The Fundamentals

Dr Anne Puetz and Dr Niccola Shearman

Monday 13 – Friday 17 April 2026, £695

Course description

This intensive course is designed to equip students with the essential knowledge and skills that allow them to take their interest in works of art further. Our classroom sessions will make time for structured student participation and are complemented by visits to The Courtauld Gallery's permanent collections and temporary exhibitions, its Prints and Drawings Study Room, and to one external collection.

We will explore the style periods and movements in European art history and the assumptions that underlie definitions of such terms as the 'classical', the 'Renaissance', or 'Modernism'.

We will look at the major themes and genres of Western art, and at art history's many hierarchies: between 'art' and 'craft', different genders, Western and non-Western art, between different subject-matters, artistic media and practices.

We will think about evolving ideas about 'art' and 'the artist' and consider historical structures of patronage, workshop practice, and art education.

Finally, we will explore how art museums and galleries have collected, conserved, and displayed works of art and how these activities have impacted our enjoyment and understanding.

Throughout, we will pay attention to social contexts of the making and the reception of art, and to historical ideas that have shaped the evolving discipline of art history. At the same time, we will bear in mind the essential object nature of the work of art and learn to look closely, both in the Courtauld Gallery and print room, and on the screen. Guest lectures from colleagues working in conservation will help us understand how art works have been made in different historical periods, and in what ways their material qualities contribute to a work's essential appeal.

Lecturers' biographies

Dr Anne Puetz is Head of Short Courses at The Courtauld, where she designs and manages a wide-ranging programme of on-campus and online short courses in art history, and in-person and online Study Tours. Anne's own research and teaching focuses mainly on British, and also on French and German art from the late seventeenth to the late nineteenth centuries. She was the research curator of the ground-breaking exhibition *Art on the Line: The Royal Academy Exhibitions at Somerset House 1780-1836* (Courtauld Gallery, 2001) and has written on various aspects of British art, including on notions of 'modernity'; theories, practices and technologies of artistic reproduction; display and exhibition cultures; and art education. Anne is particularly interested in collaborative and interdisciplinary approaches to art history and has been designing and leading workshops on visual literacy for medical professionals.

Dr Niccola Shearman is an independent historian of twentieth-century art, with a focus on Germany and Austria to 1945. She has held academic positions at the University of Manchester and at the Courtauld and contributes to the V&A Academy. She has published various articles on German printmaking and its reception, as well as contributions to the catalogue for *Expressionists: Kandinsky, Münter and the Blue Rider* (Tate, 2024), and is co-editor of the forthcoming volume *German Art in an Expanded Field*, essays in honour of Shulamith Behr (2026). In 2025, together with Dr Emily Christensen she curated the Courtauld Gallery exhibition *With Graphic Intent*.



Paul Cézanne, *Montagne Sainte-Victoire with Large Pine*, c.1887, oil on canvas, Courtauld Gallery, London (Samuel Courtauld Trust) © Courtauld

Making Sense of

Christian Art: Key Figures, Style and Contexts - NEW

Dr Cathy Corbett and Dr Elisa Stafferini

Monday 13 – Thursday 16 April 2026, £545

Course Description

Christian art encompasses imagery drawn from Christian belief and tradition—scenes from the life of Jesus, events from the Old and New Testaments, and representations of the Virgin Mary and the saints. Yet what is often overlooked is how much this imagery has evolved over the centuries, reflecting the Church's changing theology, responses to heresy, and developments in spirituality and worship.

This course explores how key Christian themes and figures were depicted from the second to the seventeenth century CE, analysing how artistic imagery responded to—and helped shape—shifting theological debates. Artworks by renowned artists such as Leonardo da Vinci and El Greco will be studied alongside lesser-known examples, offering a broad view of the visual language of Christian belief across time.

We will, for example, consider how images of the Crucifixion on a fifth century ivory casket in the British Museum reflect the Church's doctrinal discussions at that time, then show how medieval spirituality resulted in devotional images of a suffering Jesus, consider the subsequent impact of the Reformation on Christian art, and finally see how a Crucifixion painted by Titian in the sixteenth century reflected Counter Reformation teaching about making religious art clear and educational. We will also explore how theological controversies—such as those concerning the Immaculate Conception and the Assumption of Mary—were visualised and even contested through art itself.

The focus will be primarily on works from the Western Christian tradition, with comparative reference to developments within the Eastern (Byzantine) Church.

Morning lectures by both tutors will introduce the key themes and artworks, while afternoon sessions will involve group visits to major London museums to study the art in situ.

Lecturers' biographies

Dr Cathy Corbett is an art historian with a focus on the sculpture of France, Great Britain and America during the first half of the twentieth century. Her MA and PhD were both undertaken at the Courtauld under the supervision of Professor Christopher Green. She holds a degree in Theology from the University of Oxford, a degree in Art History from the University of Reading, and she taught A-level Religious Studies and History of Art in schools for many years before turning to research. Her current interests include a study of Christian iconography in the context of church history.

She has contributed essays to the exhibition catalogues for Modigliani (Tate, 2017) and Zadkine by the Sea (The Hague, 2018) and is writing an introductory guide to modern sculpture.

Dr Elisa Stafferini is an art historian specialising in early modern Italian art. Her research interests encompass secular and religious iconography, women's studies, and the relationship between word and image.

Her PhD thesis, *Women in Arms: Female Warriors in Italian Art, 1500–1700*, was completed at the Warburg Institute under the supervision of Dr Paul Taylor. She holds both a BA and an MA (summa cum laude) in History of Art from La Sapienza University of Rome, and has held fellowships at the University of Oxford, the Scuola Normale Superiore in Pisa, and the

Kunsthistorisches Institut in Florence. She is currently teaching History of Art at CityLit and Bedford School.



Master of the Judgement of Paris (artist), active about 1430-1450 (Life dates), *The Annunciation*, c.1430-1440, tempera on panel, Courtauld Gallery, London (Samuel Courtauld Trust) © Courtauld

Media, Materials and Methods

Looking at Ourselves: A Historical and Practical Exploration of Portrait Photography

Alistair Morrison and Dr Tim Satterthwaite

Monday 13- Thursday 16 April 2026, £545

Course Description

This course explores the paradoxical nature of portrait photography, as both a public and private art form, an expression of social identity and of psychological vulnerability. Through discussion of photographic portraiture from different periods and contexts, and practical experiments in photography and curation, we shall search for insights into the history and contemporary meanings of this vital cultural practice.

The course is intended for everyone interested in the history of photography and portraiture and in the practice of photography. It does not require previous photographic experience, and students can use any digital device – including mobile phones – as their camera. Theoretical and practical classroom sessions will be complemented by visits to exhibitions and museum collections relating to the history and theory of portraiture. On the final day of the course there will be a digital exhibition of students' work in the company of a guest speaker of note, with an invited audience including students' friends and families.

Lecturers' biographies

Dr Tim Satterthwaite is a senior lecturer in the History of Visual Culture at the University of Brighton. He completed his doctorate at the Courtauld Institute of Art in 2016 and has taught widely at universities in London and the south-east, and on several Courtauld short courses. Tim's acclaimed first book, *Modernist Magazines and the Social Ideal*, was published by Bloomsbury in 2020; a second, edited volume, *Magazines and Modern Identities* (Bloomsbury), was published in October 2023. He is currently working on a new book, exploring the Gestalt tradition in critical theory.

Alistair Morrison is a prominent international photographer, with over eighty examples of his work included in the primary collection of the National Portrait Gallery in London. For the past forty-five years, he has worked alongside some of the most notable international icons and dignitaries. His portraits are collected by private and corporate clients worldwide and he has exhibited in Paris, New York, Palm Beach, Miami, Florence, Berlin, Barcelona, and London. His recent work *Immune from Praise and Abuse* takes Morrison closer to his roots, trailing the theme of the Time to Connect project – capturing powerful portraits of 'everyday' people, conveying their intimate and personal stories through photography; celebrating who they really are, rather than who they are expected to be.

Website: <https://alistairmorrison.com/>

Instagram: @alistairmorrisonphotograp



Portrait of a Woman from Glasgow, 2021, part of the series "Immune from Praise and Abuse". Photograph by Alistair Morrison. ©Alistair Morrison

Media, Materials and Methods

“The Root of Everything”: Drawing in Europe from the Renaissance to the Modern Period

Dr Rachel Sloan, Dr Rachel Hapoienu and Kate Edmondson

Monday 20 – Thursday 23 April 2026, £545

Learning Centre and Prints and Drawings Study Room, both at Somerset House

Course description

Employing the resources of the Courtauld’s world-class graphic collections, this course investigates drawings and draughtsmanship from the Renaissance to around 1900.

Face-to-face with notable examples from our collections, we shall study the traditional media and supports artists have used across the centuries. This daily object study in the prints and drawings room will be complemented by class-room sessions that look at the role of drawing in the wider history of European art. Our discussions will include the use and functions of drawings in the workshop and studio; the role of drawing in artists’ education; the practice of collecting drawings and tracing their provenance; the development of new media and techniques in the nineteenth and early twentieth centuries; and the emergence of drawing as an art form in its own right.

This course is co-taught by specialists in different historical periods and aspects of works on paper and includes hands-on sessions exploring media and materials.

Lecturers’ biographies

Dr Rachel Sloan is Associate Curator for Works on Paper at the Courtauld. She earned her MA and PhD from the Courtauld, and worked at the J. Paul Getty Museum, Los Angeles, and the Santa Barbara Museum of Art before returning to the Courtauld in 2012. She has curated numerous exhibitions and displays including, most recently, *Impressions of Modern Life: Prints from the Courtauld Collection* (Royal Holloway, University of London, 2020), *Helen Saunders: Modernist Rebel* (The Courtauld, 2022-23) and *Vanessa Bell: A Pioneer of Modern Art* (The Courtauld, 2024).

Dr Rachel Hapoienu is Assistant Curator of Works on Paper at the Courtauld and was previously the Drawings Cataloguer at the Courtauld from 2016-2023. She has an MA and PhD in History of Art from the Courtauld. She curated *Reading Drawings* (2017), *Drawn to Blue: Artists’ Use of Blue Paper* (2024-25) and co-curated *Art and Artifice: Fakes from the Collection* (2023) at The Courtauld.

Kate Edmondson studied paper conservation at Camberwell College of Arts, London. Since 1988 Kate has worked in many museums, galleries and private conservation studios in London including the Royal Botanic Gardens, Kew, and the Natural History Museum before joining the Courtauld as Conservator of Works on Paper in 2011.



Attributed to Wybrand Simonsz. de Geest the Elder, *Portrait of a Young Girl*, 1600-1625, red chalk with stumping on laid paper, with red chalk framing lines partly trimmed away, the right edge cut into an 'L' shape, laid down, Courtauld Gallery, London (Samuel Courtauld Trust) © Courtauld

Spring School Online

Spring Courses online include:

- Five pre-recorded one-hour lectures, which are delivered to students three weeks before the first discussion session, and a series of live Zoom seminars (of between 60-75 minutes' duration). Where participant numbers exceed our maximum, we can offer an alternative, later Zoom seminar on the same day.
- Extensive course materials and a student-to-tutor and peer-to-peer discussion forum on the VLE

Variations on a Theme

Modernism in Art and Music

Dr Charlotte de Mille and Benedict Collins Rice

5 pre-recorded lectures with 3 live Zoom seminars at 14:00, and where necessary, also at 16:00 [London time], from Wednesday 15 to Friday 17 April 2026, £245

Course Description

“To continue in one path is to go backward” – Igor Stravinsky

What is ‘modernism’ and how does it manifest itself in art and music? An art historian and a musician join forces to gain a more varied perspective of the cultural transformations produced during the turbulent period from the European revolutions of 1848-1849 to the aftermath of the Second World War. This course looks outward at the plurality of ways in which artists and composers responded to and reflected this shared context of artistic and socio-political upheaval. What was Wagner’s musical ‘revolution’ and how did it draw on, and affect, the visual arts? What ‘subjective’ novel forms of art and music did Vienna and its new psychology produce around the turn of the twentieth century? Are there musical equivalents to Cubist and Abstract art? What role do spontaneity and chance play in the paintings of Piet Mondrian and in John Cage’s musical compositions?

Over the course of five pre-recorded lectures and three live seminars, we shall encounter exciting and challenging images and sounds from this dynamic period. Our live discussions will address the relationships between creator and audience, the role of the artist in a post-patronage society, and the perceived austerity and elitism of modern art and music. The course will feature contributions from The Facade Ensemble – a group founded to perform the repertoire of musical modernism, challenge its reputation as ‘difficult’, delight in its thrilling sound worlds, and promote it to a wider audience.

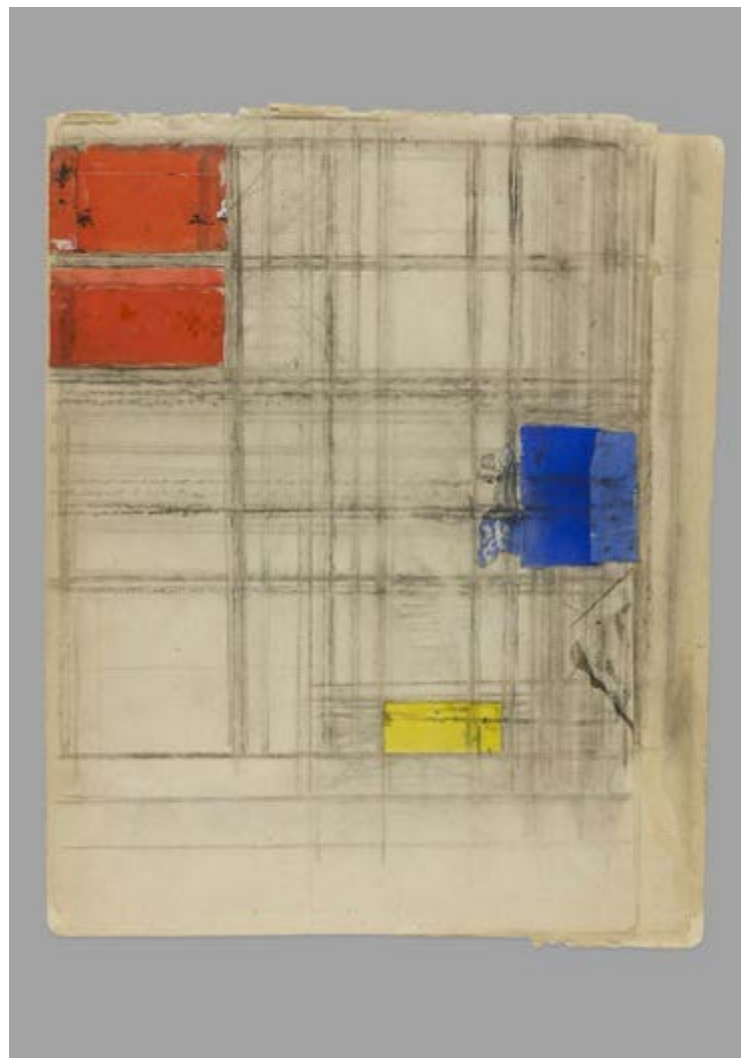
Lecturers’ biographies

Dr Charlotte de Mille curates the Courtauld Gallery’s music programme. With the Gallery she co-authored *Animating Art History*, a joint initiative with Central St. Martin’s and the University for the Creative Arts, which was long-listed for a Clore Award in Museum Learning. She was Visiting Scholar at Lingnan University, Hong Kong in 2018, and Mid-Career Fellow at the Paul Mellon Centre for British Art 2019-20. She is Associate Lecturer at the Courtauld teaching the MA Music and the Visual Arts. She edited *Music and Modernism* (2011) and is co-editor of *The Bloomsbury Handbook to Music and Art* (2023). Her book *Bergson in Britain: Modern Art and Philosophy* was

published by EUP in the autumn of 2023. She is co-director of the project Intersections of Music and Art in Europe 1950-2000, with the Fondazione Cini, Venice.

Benedict Collins Rice has performed throughout Europe and America (from The Royal Albert Hall to Carnegie Hall); recorded for several record labels, for BBC and NBC Television, the BFI, and broadcast on Radio 3 and 4. He follows Holst and Tippett as Lecturer at Morley College. Recent conducting highlights include working with the Berlin Sinfonietta, CBSO Chorus, BBC Concert Orchestra, Southbank Sinfonia and British Youth Opera.

Championing the ensemble music of twentieth-century modernism, **The Facade Ensemble** was founded by its conductor and artistic director, Benedict Collins Rice, and drew its members originally from the finest singers and instrumentalists at Cambridge University. Already with pedigrees including National Youth Orchestra principal seats and BBC Young Musician Finalists, the ensemble has continued developing as a dynamic collective of young professionals. It contains Radio 3 New Generation Artists, members of vocal groups such as The Sixteen, Voces 8, and Tenebrae, who come together to advocate for this thrilling but under-represented repertoire. You can listen to The Facade Ensemble on [YouTube](https://www.youtube.com/channel/UCv8v8v8v8v8v8v8v8v8v8v8) and find out more information here: <https://www.facadeensemble.co.uk/>. Their debut album is due for release next year.



Piet Mondrian, *Study for a Composition*, 1940-1941, Collage of cut and pasted papers, prepared with gouache and charcoal, on pieced cream wove newsprint in three parts with charcoal on verso, Art Institute of Chicago (Gift of Dorothy Braude Edinburg to the Harry B. and Bessie K. Braude Memorial Collection), image: artic.edu

Summer School 2026

On campus and online

Our Summer School offers a range of 24 intensive five-day courses. We welcome everyone over the age of 16, irrespective of experience, and aim to combine a high level of scholarly enquiry with an engaging delivery and a friendly atmosphere.

Please visit our website for full course descriptions and further details about Summer School

Summer School Online

Summer School online courses include:

- Ten pre-recorded one-hour lectures, which are delivered to students six weeks before the first discussion session, and a live Zoom seminar in the afternoons. There is also a social 'icebreaker' session, usually on the Wednesday before your first Zoom seminar. Where there are more than the maximum number of students, we split the group in two and offer a second seminar later the same day.
- **Extensive course materials and a student-to-tutor and peer-to-peer discussion forum on the VLE.**

The fee for all Summer School online courses is £395

Summer School Online

Monday 1 – Friday 5 June 2026

Course 1	Course 2 NEW
Renaissance Art at the Crossroads: Italy and the Netherlands	Philip Guston and Twentieth-Century American Art
Dr Richard Williams	Dr Ben Street

Monday 8 – Friday 12 June 2026

Course 3	Course 4
Carlo Crivelli and his Contemporaries: An Alternative History of Italian Renaissance Painting	Nature, Gender, Form: New Approaches to the Pre-Raphaelites, the Aesthetic Movement, and Arts & Crafts
Dr Amanda Hilliam	Dr Thomas Hughes

Renaissance Art at the Crossroads: Italy and the Netherlands

Monday 1 – Friday 5 June 2026

Dr Richard Williams

£395



Jan van Scorel, *Mary Magdalene*, c.1530, oil on panel, Rijksmuseum, Netherlands, image: rijksmuseum.nl

Course description

The impact of Netherlandish painting, founded by Jan van Eyck and Rogier van der Weyden, was so profound in Italy that it changed the direction of Italian Renaissance art. From Filippo Lippi to Raphael, Italian painters switched from egg tempera to the Netherlandish technique of painting in oils, adopted the Northern approach to portraiture, emulated the depiction of light, texture and other illusionistic effects, and even copied landscape backgrounds from imported Northern altarpieces.

In the fifteenth century this influence traveled almost exclusively in one direction from north to south. However, in the sixteenth century this direction was effectively to reverse as the works of Michelangelo and other Italian masters caught the imagination of Netherlandish artists and their patrons, from Gossaert ultimately to Rubens.

This course takes a broad perspective to explore Renaissance art of the fifteenth and sixteenth centuries as an endlessly creative cross-cultural fertilisation between Italy and Northern Europe.

Lecturer's biography

Dr Richard Williams completed his doctorate at the Courtauld and was awarded a post-doctoral fellowship by Yale University. Following this he was a specialist in Northern Renaissance art in the art history department at Birkbeck, University of London. He is currently Learning Curator at the Royal Collection and is based at Windsor Castle and Buckingham Palace. His published research focuses on art in England and other regions of Northern Europe in the sixteenth century.

Summer School Online: Course 2

Philip Guston and Twentieth- Century American Art - NEW

Monday 1- Friday 5 June 2026

Dr Ben Street

£395

Course Description

This course takes the career of Philip Guston (1913-1980) as a lens through which to examine the shifting styles, subjects and priorities of American art over the course of the artist's life. Taking a chronological approach, the course will address the artist in full, contextualising him among his artistic, literary and critical peers, as well as the often violent political backdrop of American life. With Guston's work as a guide, the course will travel from his earliest productions as a young man in Los Angeles in equal thrall to European modernism and American cartooning, to his work in collaboration with Mexican mural painters in the 1930s, both in the States and in Mexico. It will trace his turn to figurative easel painting in the 1940s, and its gradual dissolution in his abstract work towards the turn of the 50s, where he belatedly joined the group of artists known as the Abstract Expressionists. It will then explore his growing dissatisfaction with abstract art and embrace of – or return to – representational imagery, culminating in his wildly prolific final decade of cartoonish, socially-engaged paintings. Along the way, Guston's work will be woven into the context of muralists of the 30s, realist painters of the 40s, abstract painters of the 50s, pop-adjacent artists of the 60s, and figurative painters of the 70s – as well as the Old Masters with whom he had a lifelong fascination.



Guston in his Studio, 1970. Photograph by Frank K.Lloyd, courtesy of the Guston Foundation

Lecturer's Biography

Dr Ben Street received a PhD from the University of East Anglia for his research on Philip Guston's late work, particularly his engagement with historical Italian wall painting as a way of processing his own political moment. He is the author of several books on art for general audiences, including *How to Enjoy Art* (Yale, 2021) and the award-winning children's book *How to Be an Art Rebel* (Thames & Hudson, 2021). He is a contributing writer for *Art Review*, *Apollo*, *Gagosian Quarterly* and *The Times Literary Supplement*, as well as for many museum and gallery publications, including forthcoming books on Edward Boccia and Agustín Fernández. He lectures for the University of East Anglia and the University of Oxford and was for many years a lecturer and educator for the National Gallery, Tate, the Royal Academy of Arts and Dulwich Picture Gallery. Find out more at www.benstreet.co.uk

Summer School Online: Course 3

Carlo Crivelli and his Contemporaries: An Alternative History of Italian Renaissance Painting

Monday 1– Friday 5 June 2026

Dr Amanda Hilliam

£395

Course description

Lauded by the artist Audrey Flack as a “Gothic, Baroque Super-Realist” in 1981, the Venetian painter Carlo Crivelli (c.1430-95) resists straightforward categorisation. His paintings merge traditional techniques such as the gold ground with witty effects of pictorial illusion, and as such possess both ‘medieval’ and ‘Renaissance’ characteristics. It therefore comes as little surprise that art historians since Vasari have neglected and misinterpreted his work. However, Crivelli is now witnessing a moment of recognition: a series of recent exhibitions and publications have shed new light on this most daring and technically skilled Venetian painter.

This course takes a broad view of Crivelli’s work. We shall examine his artistic origins in the Veneto and the reasons for his great success in the Marche on the Adriatic coast. The course explores his work in relation to that of his contemporaries, including Mantegna and Cosimo Tura, and considers his innovative responses to the devotional needs of his patrons, who were largely Franciscan and Dominican friars. Finally, paying close attention to the physical qualities of the paintings themselves, we shall ask what makes Crivelli’s work distinctive. His intelligent use of ornament and play on spatial dimensions deliberately counter naturalism, forcing us to reconsider existing narratives of fifteenth-century Italian art and to map out a wider context for Crivelli and his contemporaries.



Carlo Crivelli, *Mary Magdalene*,
c.1480, tempera on panel.
Rijksmuseum, Netherlands, image:
[rijksmuseum.nl](https://www.rijksmuseum.nl)

Lecturer’s Biography

Dr Amanda Hilliam is Associate Lecturer in History of Art at the University of York. Previously, she taught at the Courtauld and was co-curator of the exhibition *Carlo Crivelli: Shadows on the Sky* at Ikon Gallery, organised in partnership with the National Gallery, London (2022). She held a predoctoral position in the Old Master Prints and Drawings department at the National Gallery of Art in Washington (2018/19) and was the David and Julie Tobey Fellow at I Tatti, the Harvard Center for Italian Renaissance Studies (2021). In 2023/4 she was the Rush H Kress Fellow at I Tatti.

Summer School Online: Course 4

Nature, Gender, Form: New Approaches to the Pre-Raphaelites, the Aesthetic Movement, and Arts & Crafts

Monday 8 - Friday 12 June 2026

Optional pre-course in-person gallery visit on 6 June

Dr Thomas Hughes

£395 without visit; £445 with visit



Edward Burne-Jones, *The Feast of Peleus*, 1881, oil on canvas, Birmingham Museum and Art Gallery, Photo by Birmingham Museums Trust,

Course description

The art, design and architecture of Victorian Britain, from 1848 until the close of the nineteenth century, underwent profound transformations, from channelling religious and literary narratives to imagining a realm of pure aesthetic experience, one of strange pleasures and sensuous, sometimes shocking forms.

Taking in painting, drawing, design, architecture, book illustration and poetry, this course introduces recent approaches to the key works and figures of the period, including John Everett Millais, Dante Gabriel Rossetti and Edward Burne-Jones. We begin with a fundamental question: what did these young artists' decision to turn away from the Academy and to paint 'nature' have to do with the dramatic changes happening to their environment?

As Pre-Raphaelitism evolved slowly and unevenly into the Aesthetic Movement, how did new thinking about nature, by Charles Darwin and others, open artists' eyes? Far from being a retreat from the world, we will explore how 'Art for Art's Sake' gave artists and makers freedom to imagine new ways of being. At the end of the century, Arts & Crafts emerged as a vision for living alongside nature, especially in the textiles of William Morris and the architecture of C. R. Ashbee and Philip Webb. We will also consider how Orientalism, albeit problematically, opened up new ways of imagining gender and sexuality. Throughout we will consider the poetry of many of these artists and their associates, such as Christina Rossetti and Algernon Charles Swinburne, and collaborations between poets, writers and artists. Students are invited to an optional trip to Leighton House on 6 June, before the start of the course.

Lecturer's Biography

Dr Thomas Hughes's research focuses on nineteenth-century art and aesthetics. He has published widely on Dante Gabriel Rossetti, Walter Pater, John Ruskin and Marcel Proust. His work has particularly focused on gender, sexuality and representations of nature. Thomas has also published on subjectivity and language in Michael Baxandall and T. J. Clark. He is writing a book from his PhD, which was completed in 2018 at the Courtauld, where he also taught for several years.



Camille Pissarro, *Festival à l'Hermitage*, 1876-1878, oil on canvas, Courtauld Gallery, London (The Samuel Courtauld Trust), © Courtauld

Summer School on Campus at Vernon Square

Summer School teaching is full-time and while you can take only one course per week, you are able to pursue a particular interest in a period or theme across two or more weeks.

The teaching day generally lasts from 10:00 to 16:30, with registration from 09:30 on the first day. Morning or afternoon classroom sessions are complemented by object-focused study in London's museums, galleries, print rooms, churches, and other sites.

We benefit greatly from The Courtauld Gallery. It features as a teaching resource in many of our courses and is the venue for our Summer School party.

Summer School on campus offers:

- Expert teaching in the classroom and during site visits. All entry fees to exhibitions, museums/galleries and other sites.
- Morning and/or afternoon refreshments (where students are on campus)
- A soft drinks reception and a welcome event on the first day.
- A late afternoon framework event followed by a drinks reception on three Thursdays.
- An evening drinks reception and music recital in the Courtauld Gallery on one Friday
- A ticket for free access to the Courtauld Gallery (permanent collection & temporary exhibition) valid for 6 weeks (from 15 June – 20 July).
- Extensive course materials on the VLE, and reference access to the Library during Summer School and in the nearest vacation

The fee for all Summer School on campus courses is £695.

Summer School on campus

Week 1, Monday 22 – Friday 26 June 2026

Course 5	Course 6	Course 7	Course 8	Course 9 NEW
The Rise and Fall of the 'High Renaissance'	Re-imagining the Everyday: Genre Paintings and Prints in Sixteenth- to Eighteenth-century Europe	Rococo to Revolution: Histories of French Art	Collectors, Exhibitions and Art Dealers: Modern Art in Europe, 1863-1920	Post-war German Art and the Question of National Identity
Dr Michael Douglas-Scott	Dr Sheila McTighe	Harvey Shepherd	Dr Natalia Murray	Dr Anne Grasselli

Week 2, Monday 29 June – Friday 3 July 2026

Course 10	Course 11	Course 12	Course 13	Course 14 NEW
Venezianità: The Art of Being Venetian in the Fifteenth and Sixteenth Centuries	On the Roof of the World: An Introduction to the Art and Architecture of Tibet and the Himalayas	Constructing the Heart of Empire: London's Public Architecture	Fathers of Modern Art: Manet and Cézanne	From Rodin to Hepworth: The Emergence of Modern Sculpture in London and Paris
Dr Antonia Gatward-Cevizli	Jordan Quill	Dr Kyle Leyden	Dr Charlotte de Mille	Dr Cathy Corbett

Week 3, Monday 6 – Friday 10 July 2026

Course 15	Course 16 NEW	Course 17	Course 18	Course 19 NEW
The Art of the Crusades	In Pursuit of Fame: Art and Patronage in Baroque Rome	Idealists, Realists and the Avant-Garde: The Battle for Nineteenth-Century French Painting	Bright Lights and Dark Visions: Nordic Art from the Danish Golden Age to Edvard Munch	Art and Audacity: Women in Modernism c.1905–1925
Dr George Bartlett	Dr Giulia Martina Weston	Dr Lois Oliver	MaryAnne Stevens	Dr Emily Christensen

Week 4, Monday 13– Friday 17 July 2026

Course 20	Course 21 NEW	Course 22 NEW	Course 23	Course 24
The Byzantine World: The Arts in the East Roman Empire from the Fourth to the Fifteenth Centuries	Beauty, Luxury, and Power: The Arts of the Mughal Empire	War and Peace in Netherlandish Art, 1500-1700	A Nervous State of Affairs: Art in Vienna, 1880-1938	Unruly Britannia: The Brit Art Renaissance of 1945-1970
Dr Andrea Mattiello	Dr Mehreen Chida-Razvi	Dr Adam Sammut	Dr Niccola Shearman	Dr Kate Aspinall

Summer School on campus: Course 5

The Rise and Fall of the 'High Renaissance'

Monday 22 - Friday 26 June 2026

Dr Michael Douglas Scott

£695



Raphael, *Bindo Altoviti*, oil on panel, Samuel H. Cress Collection, National Gallery of Art, Washington, image: nga.gov

Course Description

The early 1500s in Italy are viewed as a period of seismic change in the visual arts. In Florence, Milan and Rome, Leonardo, Michelangelo and Raphael forged a style that has come to be labelled 'High Renaissance'. According to Giorgio Vasari's famous *Lives of the Artists* (1550/1568), the achievements of these contemporaries surpassed even those of the artists of classical antiquity. The unearthing of the statue of the 'Laocoon' in 1506 came to symbolize this birth of a new Golden Age. Thus, Michelangelo's nudes emulated the heroic grandeur of their antique sculptural models just as Bramante's new St. Peter's was to match the Pantheon and the magnificence of imperial Rome. Raphael, above all others, was to standardize this reformulation of classical excellence and create a canon handed down through the academies of Europe for centuries.

This classical norm was already challenged within the lifetime of Michelangelo by 'mannerism' and the inventive Venetian way of handling colour. In the Modern Age, the very concept of a single ideal style has been contested,

and the central dominance of Western civilization contextualised. This course will explore how the notion of a normative 'High Renaissance' style was conceived, institutionalized, challenged and ultimately subverted, to the point that its very existence is now questioned by some. What was 'High' about this phase of art history and what values underlie its formation and establishment?

Classroom sessions on 'High Renaissance' art and its legacy will be complemented by visits to the National Gallery, the British Museum, the Victoria & Albert Museum and the Royal Academy.

Lecturer's Biography:

Dr. Michael Douglas-Scott studied at the Courtauld in the late 1970s and then lived for five years in Rome. He received his PhD from Birkbeck College, University of London, in 1995 and went on to lecture there for 25 years. During the same period, he was a lecturer at New York University in London. In addition to his annual summer courses at the Courtauld, he has led many tours to Italy for Martin Randall Travel Ltd and has published articles on the Italian Renaissance in Art History journals, including the *Burlington Magazine*, the *Journal of the Warburg and Courtauld Institutes*, *Arte Veneta*, *Venezia Cinquecento* and *Artibus et Historiae*.

Summer School on campus: Course 6

Re-imagining the Everyday: Genre Paintings and Prints in Sixteenth- to Eighteenth-century Europe

Monday 22 – Friday 26 June 2026

Dr Sheila McTighe

£695

Course Description

The secular subject matter we now call 'genre' imagery grew steadily in popularity through the early modern period across Europe. From depictions of peasants at work or play to the erotic intrigues of the aristocracy, genre imagery explores the full range of human behaviours, sometimes imagined, and sometimes rooted firmly in real life. We shall investigate this subject matter and the artistic practices of naturalism or realism with which it was often allied in works by artists like Pieter Bruegel the Elder, Sofonisba Anguissola, Caravaggio, Jacques Callot, Diego Velazquez, Georges de La Tour, Judith Leyster, Rembrandt, Johannes Vermeer, Antoine Watteau, and Jean-Siméon Chardin.

In contemporary writings about art, genre painting was often decried as unworthy of an ambitious artist. However, primary sources show that such art was highly sought after, whether by elite patrons commissioning paintings or by 'middling' people buying images made for the marketplace. Printed images were a constant source of new subjects drawn from modern life, while prints reproducing paintings further expanded the range of genre art and reached a wide audience. Among other, we shall discuss what the functions of everyday imagery might have been for such a diverse body of people. Classroom sessions will be complemented by visits to London's rich collections of paintings and prints.



Pieter de Hooch, *A Dutch Courtyard*, 1658-1660, oil on canvas, Andrew W. Mellon Collection, National Gallery of Art, Washington, image: nga.gov

Lecturer's Biography

Dr Sheila McTighe has written and lectured extensively about early modern art. She is an independent art historian based in London, researching and writing about paintings and prints, including the works of Nicolas Poussin, Caravaggio, Sofonisba Anguissola, Giovanna Garzoni, Annibale Carracci and Jacques Callot. Her interests focus on the study of seventeenth-century naturalism and the depiction of everyday life in Southern Europe, particularly in the medium of print, and the movements of artists and printmakers between Italy, France and England. She has taught in the US, at Cornell and Columbia University, and from 1998-2020 at the Courtauld where she trained a long line of outstanding research students. Her most recent book is *Representing from Life in Seventeenth-century Italy* (2020). Work in progress also includes the

translation of Poussin's letters, which are one of the most important sources for early modern art, but which have never been translated into English.

Summer School on campus: Course 7

Rococo to Revolution: Histories of French Art

Monday 22 – Friday 26 June 2026

Harvey Shepherd

£695

Course Description:

From the early triumphal years of Louis XIV's reign to the aftermath of the 1789 Revolution, this course examines the different contexts of French art in a rapidly changing and increasingly interconnected world. Students will encounter the roles that French artists such as Jean-Antoine Watteau, Jean-Honoré Fragonard, Elisabeth-Louise Vigée Lebrun and others played in shaping still-current ideas of luxury and taste and envisaging radical futures.

We will consider French art of the long eighteenth century through a series of ever-widening geographical contexts. The opening sessions focus on the political and economic centres of France in the capital and at the court, considering how artists like François Boucher, taste makers such as Mme de Pompadour, and thinkers like Voltaire and Rousseau forged the intellectual and cultural life of the Enlightenment. The course then moves to France's periphery and its neighbours, examining the culture of cities like Lyon, Bordeaux, and Marseille, and both peacetime connections and wartime rivalries with European states such as Great Britain, The Netherlands, and the Holy Roman Empire. After this, classes encompass the global contexts of French art, examining interactions with a host of cultures from Russia to China, Senegal to India. The final seminar considers the later eighteenth century, as new cultural realities arose from the construction of national and imperial identities during the Revolution and the reign of Napoleon Bonaparte.



Jean François de Troy, *The Declaration of Love*, ca.1724, oil on canvas, Bequest of Mrs Charles Wrightsman, 2019, The Metropolitan Museum, New York. Image: metmuseum.org

Lecturer's Biography:

Harvey Shepherd is Associate Lecturer at the Courtauld and has taught at The Art Academy London and the University of Mendrisio in Switzerland. His research examines Parisians' interactions with the cultures and people of regional France during the reigns of Louis XIV and Louis XV. Focussing on areas such as Alsace, Brittany, and Corsica, Harvey considers the role that visual representation played in shaping conceptions of regionality and wider notions of French identity. Harvey has also worked for the journal *Immediations* and organised

the Transporting Culture conference hosted by Historians of Eighteenth Century Art and Architecture.

Summer School on campus: Course 8

Collectors, Exhibitions and Art Dealers: Modern Art in Europe, 1863-1920

Monday 22 – Friday 26 June 2026

Dr Natalia Murray

£695

Course Description

This course examines the role of collectors, dealers, and exhibitions in the formation of modern art in Paris, Vienna, London, Moscow and Munich. In these lectures and during afternoon visits, we shall discuss the ways in which dealers directed collectors' purchases and thereby helped shape contemporary taste. We shall also explore if and to what extent dealers influenced what artists created, and how these works were presented, disseminated and received, by way of prominent exhibitions, and in art journals and reproductive prints.

Picasso's dealer, Daniel Kahnweiler, was responsible for the titles of Picasso's and Braque's Cubist paintings, while the Berlin-based dealer Paul Cassirer provided German artists with access to the paintings of Van Gogh, without which German Expressionism might not have developed. The critic, painter and arbiter of taste Roger Fry introduced British audiences to avant-garde French art in his groundbreaking exhibitions at the Grafton Galleries in 1910 and 1912, for which he coined the label 'Post-Impressionism'. And the major promoter of Impressionism, Paul Durand-Ruel, who sent Monet's Haystacks to the 1896 Impressionist exhibition in Moscow, was pivotal in Kandinsky's decision to become an artist and to pursue abstraction. The sponsorship of leading collectors meanwhile enabled artists to create some of their most outstanding work – Sergei Shchukin, for instance, commissioned Matisse's Dance and Music.



Pierre Bonnard, *Poster for 'La Revue Blanche'*, 1894, ink on paper, Courtauld Gallery, London (Samuel Courtauld Trust) © Courtauld

Lecturer's Biography

Dr Natalia Murray is a lecturer in modern art and curating at the Courtauld. She gained a BA and MA in art history at the Academy of Fine Arts in St Petersburg, and a PhD at the Courtauld. She is a writer, lecturer and curator specialising in late nineteenth- and early twentieth-century Russian and Western European art and was the curator of the Royal Academy's major exhibition *Revolution. Russian Art 1917-1932* (2017). Natalia is currently working on several new exhibition projects in the US and in Europe. She has published widely: her most recent book, *Two Women Patrons of the Russian Avant-Garde. Nadezhda Dobychina and Klavdia Mikhailova*, was published in 2021 and was dedicated to the first gallerists in Russia.

Summer School on campus: Course 9

Post-war German Art and the Question of National Identity

Monday 22 – Friday 26 June 2026

Dr Anne Grasselli

£695

Course Description

After World War II, German artists were confronted with the immense task of reckoning with the atrocities committed under the Third Reich. A fractured national identity which was burdened by collective guilt and historical trauma emerged as a central concern for many artists working in the late twentieth century.

This course examines the responses of key postwar German artists, including Joseph Beuys, Wolf Vostell, Gerhard Richter, Georg Baselitz, Anselm Kiefer, and others.

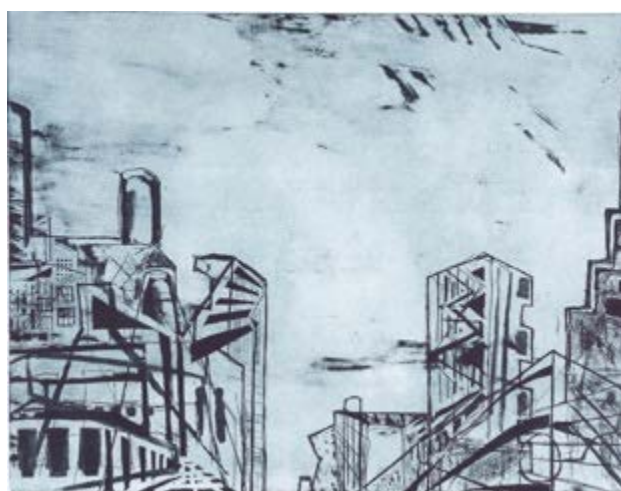
Through diverse strategies—ranging from mythological allegory to critical re-engagement with Romanticism, German Expressionism, and anthroposophy—these artists grappled with the legacy of fascism, often interrogating the cultural and political symbols inherited from the Nazi era. While some works directly challenge fascist aesthetics and ideology, others engage in gestures of healing or reimagining national identity.

The course also emphasises the importance of collective and collaborative artistic efforts, particularly through landmark exhibitions such as documenta and Strategy: Get Arts, which featured artists including Isa Genzken, Sigmar Polke, Rebecca Horn, and Hilla Becher. These experimental platforms provided space to confront questions of identity, memory, guilt, and reconciliation in the postwar period. The fall of the Berlin Wall further opened possibilities for artistic exchange and collaboration across former East and West Germany, exemplified in the work of Katharina Fritsch, Jörg Immendorff, and Neo Rauch, and the emergence of the New Leipzig School.

Finally, we will consider how this post-war artistic production was received both within Germany and internationally, and how it continues to influence conversations around cultural heritage. Students will be invited to critically assess whether post-1945 German art reclaims a sense of 'Germanness' in a sympathetic, ambivalent, or critical light, and what is at stake in doing so.

Lecturer's Biography

Dr Anne Regina Grasselli is co-editor for the Peter Lang German Visual Culture book series and is a specialist in 20th-century German art. Her research explores intersections between abstraction and visual perception, which has been supported by Leverhulme Trust and DAAD fellowships. Her work has been featured in The Burlington Magazine, and she recently contributed to the Tate Modern exhibition catalogue for Expressionists: Kandinsky, Münter and



Ute Haring, *Untitled (Stage II)*, 1998, ink on paper © 2025 DACS

The Blue Rider (2024). She has taught a wide range of courses for the University of Edinburgh and the Courtauld, and she has contributed to international exhibitions in the U.S., United Kingdom, and Germany.

Summer School on campus: Course 10

Venezianità: The Art of Being Venetian in the Fifteenth and Sixteenth Centuries

Monday 29 June – Friday 3 July 2026

Dr Antonia Gatward-Cevizli

£695

Course Description

Venice is unique in many ways, not least in its geographic position enclosed in a lagoon in the Adriatic. The city state was, however, far from isolated in cultural and economic terms. Its trading networks extended across the Mediterranean and beyond and northwards over the Alps. In its maritime empire it neighboured the Ottomans and the terraferma – Venetian territories on the mainland – extended almost as far west as Milan. This unique position brought Venetians into contact with different art forms, styles and techniques that informed the city's own artistic production.

This course examines Venetian Renaissance painting, sculpture, decorative arts and architecture underpinned by an exploration of Venezianità: the things that set Venice apart and gave the city its unique identity. They include the continued legacy of the city's Byzantine past in the devotional paintings of Giovanni Bellini and in the way in which Venice embraced the new classicising style later than other cities and did so in its own native idiom. The host of turbaned figures in paintings by Carpaccio and Gentile Bellini are a reminder of Venice's contact with the Islamic world. Trade routes with the North gave Venetians access to Flemish paintings and saw them adopt the medium of oil painting with greater alacrity than their Florentine counterparts. In the sixteenth century the Venetians adopted a unique approach to painting itself that prioritised colore – colour and its physical application – over the importance given to disegno in Florentine art.



Titian, *Woman Holding an Apple*, c.1550, oil on canvas, Samuel H. Cress Collection, National Gallery of Art, London, image: nga.gov

Lecturer's Biography

Dr Antonia Gatward-Cevizli completed her PhD at the University of Warwick, specialising in cultural exchange between Italy and the Ottomans in the fifteenth century. Her MA focused on the art and architecture of Venice. During her studies she lived in Siena and Venice. Antonia has taught art history at Sabancı University, Istanbul and was a Course Leader at Sotheby's Institute of Art for many years. She currently lectures for various institutions including the Victoria and Albert Museum, the Arts Society and the Courtauld Summer School. Her publications have focused on cultural and diplomatic exchange between Italy and the Ottomans.

Summer School on campus: Course 11

On the Roof of the World: An Introduction to the Art and Architecture of Tibet and the Himalayas

Monday 29 June – Friday 3 July 2026

Jordan Quill

£695

Course Description

Encircled by a ring of snowy mountains, the extreme high-altitude terrain of the Tibetan Plateau ensured the preservation of Buddhism and its arts while it disappeared in its birthplace of India. Despite this remoteness, Tibet and the Himalayas are home to artistic treasures directly informed by millennia of cross-cultural dialogue and artistic exchange. We will embark on an immersive journey into visually stunning, materially rich, and spiritually meaningful religious and secular art and architecture from 'the roof of the world', spanning over a thousand years until the present day. This course will explore the political, cultural, and material history of this breathtaking region across space, media, and time, from the Tibetan Plateau to the Kathmandu Valley, to Bhutan and parts of modern-day India – Ladakh, Lahaul and Spiti, and Sikkim. This includes religious paintings and statues, jewellery inlaid with turquoise and coral, textiles, and dress – preserved in London collections which we will visit – as well as shrines, stupas, temples, and palaces.



The Buddha at Langza, Altitude: 4420m, Indo-Tibet border, Spiti, Northern India. © Jordan Quill.

Brief introductions to the Tibetan script(s) and religion(s) from the first class will encourage a fully immersive experience, supplemented by multi-media preparatory materials of readings, videos, music, and online resources.

This course offers a broad but meaningful introduction to trans-Himalayan culture to inspire further study, travel, and discovery. We will conclude with the institutions and sites now established in exile, particularly in Dharamshala, current home to His Holiness The Dalai Lama in India. Here, against extreme repression at home, Tibetan art, language and culture are being carefully preserved today.

Lecturer's Biography

Jordan Quill's research focusses on artistic interactions between Tibet, India, and the Himalayas. He completed an MPhil in Tibetan and Himalayan Studies at the University of Oxford, where he researched Himalayan wall paintings, architecture, and textiles, and studied the Tibetan language. He has worked in several museums and galleries and completed his PhD at the Courtauld in October 2025 with his viva planned for January 2026. He is currently working at The British Museum as Project Curator: Tibet. Jordan has published and lectured on the arts of Tibet, the Himalayas, and India, and travelled extensively in the Himalayan and high-altitude Tibetan-speaking regions of India and Nepal. There, he has developed his understanding of Tibetan arts, as well as his fluency in the Tibetan language. He has also established professional relationships

with artists and cultural institutions working in exile in Dharamshala, India, where he has attended Buddhist teachings by His Holiness the Fourteenth Dalai Lama of Tibet.

Summer School on campus: Course 12

Constructing the Heart of Empire: London's Public Architecture

Monday 29 June – Friday 3 July 2026

Dr Kyle Leyden

£695

Course Description

Architecture is the art form whose presence, symbolic message and socio-political legacy cannot be avoided. The construction of great buildings is an undertaking imbued with significant symbolic and political currency which continues to have an unavoidable resonance with those who continue to interact with these spaces today.

Through an overview of key historical moments and an examination of several major architectural projects, this course will present London as a city in which architecture was consciously deployed as a potent device through which the changing essential values of, and core political vision for, the British Empire were communicated to Londoners, the wider British population and to foreign observers. It will also consider current debates about how post-imperial societies can and ought to deal with the highly contested legacies of these prominent urban spaces.



Edward Dayes, *Somerset House from the Thames*, 1788, graphite, pen and grey ink, watercolour and touches of bodycolour on laid paper, framed with grey ink lines and grey wash borders (a feigned mount), laid down by the artist, Courtauld Gallery, London (Samuel Courtauld Trust) © Courtauld

Engaging with diverse issues and concepts, the course gives students an opportunity to gain a solid understanding of the social and artistic history of London and its critical role as a stage for the theatre of Empire.

It features visits to major public buildings and includes spaces that are otherwise inaccessible to the public including the spectacular interiors of the Foreign, Commonwealth and Development Office; behind-the-scenes at Somerset House and the wonderful Adam interiors of Home House. Please note that last minute government business can lead to changes in itinerary, when the course leaders will endeavour to find suitable alternative visits.

Lecturer's Biography

Dr Kyle Leyden is Lecturer in Early Modern Architecture and Visual Culture at the Courtauld. His research focuses on the intersections of politics and architecture in the period 1560-1790, and the use of architecture as an active tool in effecting societal change. Following a career at the Bar of Ireland and in academic law, he completed his M.A. and Ph.D. at the Courtauld, where he was appointed to Faculty in 2023. He has worked for over twenty years as an advisor to some of the leading heritage institutions of the British Isles and was appointed to the Historic Buildings Council of Northern Ireland in 2022. He has published works on architectural and political history

and is currently completing work on the late Hamish Miles' catalogue raisonné of the Scottish artist David Wilkie.

Summer School on campus: Course 13

Fathers of Modern Art: Manet and Cézanne

Monday 29 June – Friday 3 July 2026

Dr Charlotte de Mille

£695



Combined image comprising: Edouard Manet, *Study for 'Le Déjeuner sur l'herbe' (Luncheon on the Grass)*, 1863, oil on canvas, Courtauld Gallery, London (Samuel Courtauld Trust) © Courtauld and Paul Cézanne, *L'Étang des Soeurs, Osny (The Sisters' Pond, Osny)*, 1863, oil on canvas, Courtauld Gallery, London (Samuel Courtauld Trust) © Courtauld

Course Description

For the French art historian and critic Louis Gonse, “Manet [was] a point of departure, the symptomatic precursor of a revolution”. For Picasso, “Cézanne was like the father of us all”. But Manet himself stated that he had “no intention of overthrowing old methods of painting, or creating new ones”, and Cézanne’s later period as a recluse in Provence removed him from direct engagement with the younger generation.

This course explores the almost mythic quality with which artists and critics viewed Manet and Cézanne. It teases out points of continuity and innovation, addressing central topics of landscape, still life, materiality and representation, as well as less obvious connections, for example the musical soirées of the society Le Petit Bayreuth. The course ends with an examination of the legacies of both Manet and Cézanne, paying critical attention to Clement Greenberg’s famous description of Cézanne as “the gateway to contemporary painting”.

Lecturer’s Biography

Dr Charlotte de Mille curates the Courtauld Gallery’s music programme. With the Gallery she co-authored *Animating Art History*, a joint initiative with Central St. Martin’s and the University for the Creative Arts, which was long-listed for a Clore Award in Museum Learning. She was Visiting Scholar at Lingnan University, Hong Kong in 2018, and Mid-Career Fellow at the Paul Mellon Centre for British Art 2019-20. She is Associate Lecturer at the Courtauld teaching the MA Music and the Visual Arts. She edited *Music and Modernism* (2011) and is co-editor of *The Bloomsbury Handbook to Music and Art* (2023). Her book *Bergson in Britain: Modern Art and Philosophy* was

published by EUP in the autumn of 2023. She is co-director of the project Intersections of Music and Art in Europe 1950-2000, with the Fondazione Cini, Venice.

Summer School on campus: Course 14

From Rodin to Hepworth: The Emergence of Modern Sculpture in London and Paris – NEW

Monday 29 June – Friday 3 July 2026

Dr Cathy Corbett

£695

Course Description

Our course begins with an exploration of the work and influence of the nineteenth-century sculptor Auguste Rodin, who is widely considered a founding father of modern sculpture. He loomed large over younger sculptors at the beginning of the twentieth century – indeed Constantin Brancusi claimed to have left Rodin's studio in 1907 saying "nothing grows in the shadow of big trees".

Our focus then moves to the generation of Paris-based Brancusi, Amedeo Modigliani and Ossip Zadkine, and Jacob Epstein and Henri Gaudier-Brzeska in London, and on the new forms of sculpture they created in the period before the First World War. As we examine their influences, working practices and use of materials, we will also challenge accepted narratives about the emergence of 'modern' sculpture in this period. In particular, we will give attention to important factors such as the sculpting traditions émigré artists brought to Paris from their homelands, and to the importance of the world-wide Arts and Crafts revival to their work.

The next generation of sculptors we consider includes Gertrude Hermes and Frank Dobson; Henry Moore and Barbara Hepworth in their early work; Alberto Giacometti, Germaine Richier, and Dora Gordine – all inspired by the modernist approach to materials and the modernist aesthetic. Throughout the course, we will examine what made sculpture 'modern' and will engage with questions about the limitations of sculpture and its renewed purpose in the twentieth century.

Classroom sessions will be complemented by visits to London galleries and public spaces to look at modern sculpture in situ.

NB this is an extended version of Dr Corbett's online course The Emergence of Modern Sculpture in Paris and London, 1890-1930 (8 January – 5 February 2026).



Amedeo Modigliani, *Head of a Woman*, c.1911-1912, limestone, Chester Dale Collection, National Gallery, London, image: nga.gov

Lecturer's Biography

Dr Cathy Corbett is an art historian with a focus on the sculpture of France, Great Britain and America during the first half of the twentieth century. Her MA and PhD were both undertaken at the Courtauld under the supervision of Professor Christopher Green. She holds a degree in Theology from the University of Oxford, a degree in Art History from the University of Reading, and she taught A-level Religious Studies and History of Art in schools for many years before turning to research. Her current interests include a study of Christian iconography in the context of church history.

She has contributed essays to the exhibition catalogues for Modigliani (Tate, 2017) and Zadkine by the Sea (The Hague, 2018) and is writing an introductory guide to modern sculpture.

Summer School on campus: Course 15

The Art of the Crusades

Monday 6 – Friday 10 July 2026

Dr George Bartlett

£695



Matrices used to decorate Crusader Armour, artist unknown, 1220-72, lithographic limestone, Gift of Clarence H. Mackay, Archer M. Huntington, Stephen H. P. Pell and Bashford Dean, 1928, Metropolitan Museum, New York, image: metmuseum.org

Course Description

The crusades – the military occupation of the Holy Land by Western European Christians in the twelfth and thirteenth centuries – led to one of the great periods of cultural exchange in the medieval period.

Then, Western crusaders encountered Orthodox Byzantine and Muslim cultures in a site deemed holy to all the major religions of the Mediterranean and Middle East. Examining everything from maps and buildings to icons, manuscripts, mosaics and metalwork we will explore the unique and fascinating art produced in this melting pot of different religions, ethnicities and cultures. Throughout the course we will probe the issues at play when studying the art of the crusades, including the concepts of colonialism, hybridity, attribution, and authorship. During afternoon visits, we will have opportunity to see crusader art in the collection of the British Museum, and explore London's own version of the Holy Sepulchre, the Temple Church.

Lecturer's Biography

Dr George Bartlett is currently a Teaching Fellow in Byzantine Art at the Courtauld Institute of Art, where he was Associate Lecturer (BA and MA programmes) in 2024-2025. He completed his PhD in art history at the University of Sussex in 2020, with a thesis on Christ's naming inscriptions in Byzantine art and taught there on the BA and MA programmes. Since 2019 George has contributed to the Courtauld's Summer School, with courses on medieval mosaics and on the transition from pagan to Christian art in late antiquity and has recently also worked at the Institute of Classical Studies, University of London.

Summer School on campus: Course 16

In Pursuit of Fame: Art and Patronage in Baroque Rome – NEW

Monday 6 – Friday 10 July 2026

Dr Giulia Martina Weston

£695

Course Description

This course explores Roman Baroque art afresh, investigating its conception and historical significance, its patronage and burgeoning art market. We begin in the year 1600, a crucial turning point in the Roman careers of Michelangelo Merisi da Caravaggio and Annibale Carracci.

In Counter-Reformation Rome, popes and cardinals emerged as the most prominent and sought-after patrons, a development exemplified in the complimentary careers of the prominent sculptor and architect Gian Lorenzo Bernini and his rival, the architect Francesco Borromini.

Investigating patronage and trends in collecting on the one hand, and artists' self-promotional strategies on the other, we will discuss the oeuvres and careers of such exceptional men and women as Artemisia Gentileschi, Pietro da Cortona, Nicolas Poussin and Giovanna Garzoni.

In close encounters with paintings and drawings in the National Gallery, The British Museum and the Courtauld's print room we will seek to understand contemporary notions of 'genius' and artistic ingenuity. Our artists' search for fame will be set into the context of today's artistic rediscoveries and the twenty-first century art market.



After a model by Alessandro Algardi *Baptism of Christ*, 2nd half of the 17th century, Bronze, Dodge Fund, 1934, The Metropolitan Museum of Art

Lecturer's Biography

Dr Giulia Martina Weston is Director of the Athenaeum Comelianum de Litteris et Artibus in Pisa. She holds a PhD from the Courtauld, where she has been Associate Lecturer since 2016, and is Consultant Lecturer at Sotheby's Institute of Art. Giulia's publications include the monograph *Niccolò Tornioli (1606-1651). Art and Patronage in Baroque Rome* (2016) and the co-edited volumes *I Pittori del Dissenso* (2014) and *'A tale of two cities': Rome and Siena in the Early Modern Period* (2020). She is presently working on a book on Salvator Rosa's afterlife in Britain. She curated the exhibitions *The Universe on Paper* (2022), and *Legacies and Visions. From Comel to Karshan* (2024), both at Fondazione Comel in Pisa.

Summer School on campus: Course 17

Idealists, Realists and the Avant-Garde: The Battle for Nineteenth-Century French Painting

Monday 6 – Friday 10 July 2026

Dr Lois Oliver

£695

Course Description

In a cartoon published in 1855, Honoré Daumier imagined a battle between two rival aesthetic schools in France: 'Idealism' appears as an ageing neoclassical nude, wearing an antique helmet, with his palette as a shield, heroically raising his mahlstick as a spear, to defend himself against 'Realism', a scruffy figure in rustic clogs, brandishing a small square palette and clumsy paintbrush. The image perfectly encapsulates the artistic and political differences between these two entrenched aesthetic positions, but the real joke is that neither of these veteran combatants is as vigorous as he used to be: both would be vulnerable to a new avant-garde challenger. The French art world witnessed a series of battles as traditionalists grappled with the successive challenges presented by Romanticism, Realism, Impressionism, Post-Impressionism and Symbolism.

This course explores the reasons behind the profound innovations in subject matter and technique that characterised the age, and the obstacles faced by avant-garde artists in getting their work exhibited and accepted. We shall consider the work of Ingres, Delacroix, Delaroche, Courbet, Millet, Rousseau, Manet, Renoir, Degas, Cassatt, Morisot, Seurat, Cézanne, Gauguin and Van Gogh.



Henri de Toulouse-Lautrec, *In a Private Dining Room (At the Rat Mort)*, alternatively known as *Tête-à-tête Supper*, c.1899, oil on canvas, Courtauld Gallery, London (Samuel Courtauld Trust) © Courtauld

Lecturer's Biography

Dr Lois Oliver is Professor in History of Art at the University of Notre Dame in London, Lecturer at Boston University London, and a Visiting Lecturer at the Courtauld. She has worked as a Curator at the V&A, the National Gallery, and the Royal Academy. Her most recent exhibitions include Berthe Morisot: Shaping Impressionism at Dulwich Picture Gallery (2023), the first major UK exhibition of Morisot's work since 1950, and Jock McFadyen: Tourist without a Guidebook for the Royal Academy (2022). She is currently working on a new exhibition project Édouard Manet & Music for the Royal Academy. Lois studied English Literature at Cambridge University, and art history at the Courtauld, completing an MA in Venetian Renaissance Art and writing her PhD thesis on The Image of the Artist, Paris 1815-1855.

Summer School on campus: Course 18

Bright Lights and Dark Visions: Nordic Art from the Danish Golden Age to Edvard Munch

Monday 6 – Friday 10 July 2026

MaryAnne Stevens

£695

Course Description

The call for political independence and defined national identities marked the development of visual, literary and musical cultures in the Nordic countries during the long nineteenth century. Artists sought to articulate unique national characteristics, as in the work of painters of the so-called Danish 'Golden Age' but were also confronted with constant challenges from international movements– from Naturalism to Symbolism, Expressionism and early Abstraction. This course considers how the national voices both proclaimed their specific visual identities and accommodated themselves to foreign visual manifestations as artists sought to capture the northern light and the region's expansive terrains of untrammelled nature, complementing the music of Grieg and Sibelius and the writings of Ibsen. Sometimes, this accommodation reinforced the potency of artists' distinct national visual languages, as seen in Peder Balke's ghostly visions of snow-covered, mist-wrapped landscapes or Carl Larsson's scenes of quintessential Swedish domestic life. In others, it elicited powerful individual syntheses, as in the work of Vilhelm Hammershøi, Nikolai Astrup, August Strindberg and Edvard Munch. All, however, were aware of the Nordic region's peculiar qualities of the brilliant clarity and haunting beauty of the light and the brooding darkness not just of winter but also of the individual soul.



Hanna Pauli, *Breakfast Time*, 1887, oil on canvas, Nationalmuseum, Stockholm, image: collection.nationalmuseum.se

Lecturer's Biography

MaryAnne Stevens specializes in eighteenth-, nineteenth-, and early twentieth-century art, with particular reference to British, French and Nordic art in the second half of the nineteenth and early twentieth centuries. She worked at the Royal Academy of Arts, where, as Director of Academic Affairs, she established the Learning Department and the Architecture Programme, professionalized the Collections, Library and Archive, and served as Acting Secretary. She left the Royal Academy in January 2013 to pursue a career as an independent art historian, curator, lecturer and consultant. She has curated many major international loan exhibitions, including most recently Nikolai Astrup: Visions of Norway (Clark Art Institute MA, Bergen and Stockholm, 2021-22) and After Impressionism: Inventing Modern Art (National Gallery London, 2023). She co-organized the Courtauld conference, 'The Early Reception of Impressionism in the UK: 1870 - 1917' (December 2025).

Summer School on campus: Course 19

Art and Audacity: Women in Modernism c.1905-1925 - NEW

Monday 6 - Friday 10 July 2026

Dr Emily Christensen

£695



Marianne von Werefkin, *Selbstbildnis I*, um 1910, Tempera, Lackbronze auf Papier auf Pappe, 51 cm x 34 cm x 0,3 cm, Städtische Galerie im Lenbachhaus und Kunstbau München

Course Description

In the first decades of the twentieth century, women artists across Europe redefined what it meant to be modern. This course explores how they engaged with radical new ideas about art, gender, and society at a moment of extraordinary upheaval. From Hilma af Klint's spiritual abstraction and Valentine de Saint-Point's provocative Manifesto of the Futurist Woman to the innovative work of Natalia Goncharova and Hannah Höch, we will examine how women artists claimed a place within – and against – the avant-garde. Through close study of paintings, manifestos, performances and early film, participants will encounter a vivid network of women whose contributions helped to reshape modern art. We will consider how these artists challenged the boundaries of 'appropriate' female creativity, experimented with new media from photomontage to cinema, and negotiated the politics of sexuality, maternity, and modern labour. Case studies will range from Paula Modersohn-Becker's depictions of the female body to the brash independence of Jeanne Mammen's 'New Woman' and the daring persona of Luisa Casati. Sessions include lectures, group discussions, hands-on study of period

journals, and visits to the Prints and Drawings Room at the Courtauld and the British Museum. The course invites participants to rediscover the early avant-garde through the lens of women; as Gertrude Stein famously wrote, "One must dare to be modern. Women must dare twice".

Lecturer's Biography

Dr Emily Christensen is an Associate Lecturer at the Courtauld. Emily teaches European nineteenth- and twentieth-century art, and on issues of empire and representation in Orientalism. Her own research has focused on Orientalism in the work of Wassily Kandinsky and Gabriele Münter, and she has published on these artists and related topics in *The Burlington Magazine*, *World Art*, *Aesthetica Universalis* and *Manazir* and has contributed exhibition catalogue essays for the Kunsthhaus, Zurich (2023) and for Tate's exhibition *Expressionists* (2024). In addition to her teaching and scholarship, Emily co-curated (with Dr Ambra D'Antone) an exhibition in The Courtauld Gallery Project Space entitled Drawing on Arabian Nights (2023), collaborated on the exhibition Re-Orientations: Europe and Islamic Art,

from 1851 to Today at the Kunsthaus in Zürich (2023), and co-curated (with Dr Niccola Shearman) an exhibition in The Courtauld Gallery Project Space entitled With Graphic Intent (2025).

Summer School on campus: 20

The Byzantine World: The Arts in the East Roman Empire from the Fourth to the Fifteenth Centuries

Monday 13 – Friday 17 July 2026

Dr Andrea Mattiello

£695



Plaque with Scenes from the Story of Joshua, artist unknown, c.900-1000, Elephant ivory, traces of polychromy, gilding; bone (border strips), Gift of J. Pierpont Morgan, 1917, The Metropolitan Museum of Art, New York, image: metmuseum.org

Course Description

From the transformation of the Roman Empire in the late third century CE to the European discovery of the Americas in the fifteenth century, Byzantium mattered, and its legacy still matters today. The socio-political entity that developed from the foundation of Constantinople in 330 by Constantine the Great and ended with Constantine XI in 1453 is central to the history of the Eurasian and African continents and determined their societies, religions, and cultures.

This course will journey through different eras, regions, and artefacts of the Byzantine Empire to chart and highlight the achievements and importance of its rich artistic production. After introducing the timeline of the Byzantine Empire, this course will examine the visual and material culture pertaining

to diverse social and religious agents linked to the East Roman Empire. The course will discuss major Byzantine architectural landmarks, from the early Christianisation of the Mediterranean to the Ottoman conquest – in cities like Rome, Ravenna, Jerusalem, Constantinople, Thessaloniki, Venice and Mystras – through a range of media: mosaic and frescoed cycles in monumental art; the authority and veneration of icons; the production and use of ivories; works in precious stone and metal; manuscripts and their illumination; and the objects of everyday life including fashion and jewellery. The course will address Byzantine visual culture in relation to eastern and western polities and will also consider the agency of known historical figures and less regarded individuals, with a particular focus on women in Byzantine society. The course will include visits to relevant museums and collections such as the British Museum, the Victoria and Albert Museum, and the National Gallery.

Lecturer's Biography

Dr Andrea Mattiello holds a PhD in Byzantine Studies from the University of Birmingham, and a previous PhD in Theory and History of Contemporary Art from the School for Advanced Studies in Venice.

Andrea has researched, published, and lectured on medieval and contemporary art and architecture, art and homosexuality in antiquity, Greek-Italian exchanges in fifteenth-century humanism, and art and female agency in Byzantium. He has been a fellow and researcher at the Centro Internazionale di Studi di Architettura Andrea Palladio, the Massachusetts Institute of Technology, the Kunsthistorisches Institut in Florence, and with the Gerda Henkel Stiftung. Andrea has lectured at Università IUAV of Venice, Christie's Education London, Università di Salerno, NABA Milan, Stanford in Florence and in the continuing education departments of the Courtauld and the University of Oxford. He co-edited the volume *Late Byzantium Reconsidered*:

The Arts of the Palaiologan Era in the Mediterranean (2018) and is conducting research on the role of humanities for sustainability at the Fondazione Eni Enrico Mattei and at NABA Milano.

Summer School on campus: Course 21

Beauty, Luxury, and Power: The Arts of the Mughal Empire- NEW

Monday 13 – Friday 17 July 2026

Dr Mehreen Chida-Razvi

£695

Course Description:

The Mughal dynasty (1526-1858), which at its peak ruled over almost the entirety of the South Asian peninsula, was renowned as having one of the most luxurious courts of the early modern era. It was known throughout Asia and Europe as a centre of wealth, magnificence, and opulence, a reputation enhanced by the sophisticated creations of its imperial workshops. Masters of their respective crafts, court artists produced paintings, jewellery, bejewelled objects, carpets, textiles, and architectural marvels which were not only beautiful, but which served to create and promote a visual language of power and prestige indicative of the Mughal emperors' divine right to rule.

This course will explore and examine the arts of the Mughal empire, focusing primarily on courtly productions of the sixteenth and seventeenth centuries. Covering great illustrated manuscripts and albums of paintings and portraits, intricately carved jade and emeralds, imperial palaces, the Taj Mahal, and the finest silks, muslins, and velvets, we will see how royal patrons and the artists in their employ worked together to create a legacy of beauty, luxury, and power.

Lecturer's Biography

Dr Mehreen Chida-Razvi is an art historian specializing in the art and architecture of Mughal South Asia. She teaches courses and lectures on Islamic and Indo-Islamic art at universities and museums in London and Oxford, is the Managing Editor for the Khalili Collection of Islamic Art and is an Assistant Editor for the International Journal of Islamic Architecture. She obtained her PhD from SOAS, University of London, has published extensively on aspects of Mughal art, architecture and urbanism, and has shared her academic expertise with wider audiences through programming on BBC, documentaries, literary festivals, podcasts, and as an expert lecturer on cultural tours.



Shah Jahan on Horseback, Folio from the *Shah Jahan Album*, Artist: Pyayag, Calligrapher: Mir 'Ali Haravi, verso: ca. 1630; recto: ca. 1530–50, ink, opaque watercolour, and gold on paper, Purchase, Rogers Fund and The Kevorkian Foundation Gift, 1955, Metropolitan Museum, New York, image: metmuseum.org

Summer School on campus: Course 22

War and Peace in Netherlandish Art, 1500-1700 - NEW

Monday 13 – Friday 17 July 2026

Dr Adam Sammut

£695



Pieter Bruegel the Elder, *Landscape with Flight into Egypt*, 1563, oil on panel, Courtauld Gallery, London (Samuel Courtauld Trust) © Courtauld

Course Description

This course explores the extraordinary degree to which Netherlandish art of the period 1500–1700 was shaped by war, and how artists themselves helped determine the outcome.

It was an attack on religious art that catalysed the Eighty Years' War (1568–1648), also known as the Dutch Revolt. This saw a previously unified Habsburg territory divide into a Spanish-ruled Catholic South and an independent Protestant North. In the South, in the spirit of the Counter-Reformation, artists

redecorated churches hollowed out by iconoclasm. In the North, the collapse of religious patronage encouraged the rapid proliferation of specialised genres. Landscape paintings reflected the values of a newly affluent middle class, who took pride in the countryside as a symbol of 'Dutchness'. As propagandists, courtiers, diplomats, and satirists for one side or the other, artists became important agents in the formation of proto-national identities.

Artists also worked for reconciliation, producing peace-themed imagery in the wake of the Twelve Years' Truce between Spain and the Dutch Republic (1609–21). After the Truce's expiry, Peter Paul Rubens became exceptionally active as a diplomatic envoy. He accepted major commissions from nations previously at war with Spain, including the Banqueting House ceiling for Charles I of England.

Students will explore the work of the Brueghel dynasty, Rubens, Rembrandt, Romeyn de Hooghe, and others, together with objects in a range of media. Classroom sessions will be complemented by visits to the National Gallery, the British Museum, the Banqueting House, Whitehall, and the Queen's House in Greenwich.

Lecturer's Biography

Dr Adam Sammut FRHistS is a historian of seventeenth-century Flemish art and an Honorary Visiting Fellow at the Department of History of Art, University of York. Adam's PhD thesis (University of York, 2021) was published as a monograph under the same title, *Rubens and the Dominican Church in Antwerp: Art and Political Economy in an Age of Religious Conflict* (2023). Prior appointments include Rush H Kress Fellow at Villa I Tatti: The Harvard University Center for Italian Renaissance Studies in Florence (2024–25); Leverhulme Early

Career Fellow in History of Art at York (2021–24); Kluge Fellow at the Library of Congress, Washington DC (2018) and exhibition assistant, Szépművészeti Múzeum, Budapest (2018–21). In 2023, he was elected Fellow of the Royal Historical Society. In 2025, Adam was awarded the inaugural Burlington Magazine Prize for Research on South Netherlandish Art 1400–1800, administered by the University of Cambridge.

Summer School on campus: Course 23

A Nervous State of Affairs: Art in Vienna, 1880-1938

Monday 13 – Friday 17 July 2026

Dr Niccola Shearman

£695

Course Description

As a tottering Austro-Hungarian Empire worked at its decorative façade and high society waltzed on regardless, new impulses were simmering beneath the surface in fin-de-siècle Vienna. And we are not only referring here to Sigmund Freud: from Gustav Klimt's thinly veiled symbols of sexual energy and sinewy mortality to the angst-ridden art of Oskar Kokoschka and Egon Schiele; from the theatrical splendour of institutional architecture to the clean lines of the sanatorium, there is plenty to analyse in the visual culture of early twentieth-century Vienna.

Alongside the art of key individuals, this critical introduction takes in major collectives including the Vienna Secession, the applied arts of the Viennese Workshops, and the social housing of 'Red Vienna'. It attends to wider cultural currents in the famous café circles: interdisciplinary talking shop of writers and intellectuals, composers, patrons, and critics, many of Jewish heritage. And it explores the influence of women – beyond the 'muse' depicted as alternately decorative and dangerous. Could one actually live in a Gesamtkunstwerk? Where is the line between the avant-garde embrace of modernity and an indulgent retreat from the real world? How far could such keen observers foresee the ultimate collapse of their small but vibrant artistic universe? All to be considered in a series of lectures, discussions and visits to London collections dedicated to this febrile period of cultural experiment.



Egon Schiele, *Portrait of a Woman*, published in the Wiener Werkstätte, 1910, colour lithograph, Museum Accession, transferred from the Library, Metropolitan Museum, New York, image: [metmuseum.org](https://www.metmuseum.org)

Lecturer's Biography

Dr Niccola Shearman is an independent historian of twentieth-century art, with a focus on Germany and Austria to 1945. She has held academic positions at the University of Manchester and at the Courtauld and contributes to the V&A Academy. She has published various articles on German printmaking and its reception, as well as contributions to the catalogue for Expressionists: Kandinsky, Münter and the Blue Rider (Tate, 2024), and is co-editor of the

forthcoming volume *German Art in an Expanded Field*, essays in honour of Shulamith Behr (2026). In 2025, together with Dr Emily Christensen she curated the Courtauld Gallery exhibition *With Graphic Intent*.

Summer School on Campus: Course 24

Unruly Britannia: The Brit Art Renaissance of 1945-1970

Monday 13 – Friday 17 July 2026

Dr Kate Aspinall

£695

Course Description:



Walthamstow College of Art in the early 1960s – artist Doug Kemp, singer-songwriter Ian Dury and filmmaker Peter Greenaway, Coolhandlukelsk, CC BY-SA 4.0

British art during the ‘Swinging Sixties’ became an important global brand. This course considers the rapid artistic developments that led up to and constituted this exciting, rebellious and innovative decade, which culminated in London becoming one of the world’s capitals of art. Roughly chronologically we shall explore dominant tendencies and movements, beginning with mature artistic trends that were achieving an international audience, such as the expressive figuration of Francis Bacon and

Lucian Freud (sometimes called ‘The School of London’) as well as the abstract Constructionism of Victor Pasmore and Kenneth Martin. We shall then investigate art of the burgeoning youth culture, such as New Generation Sculpture, Op, Pop and the rise of conceptual art. This course will not only consider notable painters and sculptors within these groups but will also explore the expanded cultural field as well as the institutions, educators and gallerists who propelled them into the international limelight and helped British post-Second World War and contemporary art gain the prominence and international influence that continues today.

Course visits may include several of the following: the Mayor, Saatchi or Beaux Arts Gallery; the Whitechapel or Hayward Gallery; the Design Museum; Goldsmiths, University of London; archives at the RCA, at Tate and Central St Martin’s.

Lecturer’s Biography

Dr Kate Aspinall is an independent historian, writer and artist. Based in London, her research is focused on British visual culture since 1900. She has recently contributed to publications on the printmaking practices of Walter Sickert, the legacy of William Coldstream’s educational reforms, and on Frank Auerbach’s intimate relationship with drawing. She teaches occasionally for Yale in

London and has a wide range of experiences with public speaking, from lecturing for the Art Society to television appearances, and delivering tailored talks to galleries and public institutions, including Tate, the Towner and Pallant House in addition to previous work with the Roy Lichtenstein Foundation and the Feliks Topolski Studio. Kate has degrees from the University of St Andrews, the Courtauld and the University of East Anglia.

Autumn School 2026



Anthony Vandyke Copley Fielding, *Distant View of Dunster, Somerset*, 1844, graphite, watercolour, pen and brown ink, body colour with scratching out on woven paper, Courtauld Gallery, London (Samuel Courtauld Trust) © Courtauld

Autumn Courses on Campus at Vernon Square

Our Spring and Autumn courses go considerably beyond introductory surveys. Organised thematically, they provide a solid basis for further studies of areas of Western art from classical antiquity to the present day, and of the arts of Islam.

The teaching day generally lasts from 10:00 to 16:30, with registration from 09:30 on the first day.

Courses include:

- Classroom sessions alongside visits to museums, galleries, print rooms or other sites. All entry charges, where applicable.
- Morning and/or afternoon refreshments (where students are on campus)
- Extensive course materials on the VLE, and reference access to the Library during course delivery and in the nearest vacation

Making Sense of

The Arts of Islam: An Introduction

Tuesday 8 – Friday 11 September 2026

Dr Natasha Morris

£545

Course Description

This course introduces students to the arts and architecture of the Islamic world, which has been a burgeoning area of interest for scholarship, museums, galleries, auction houses and collectors. From Spain to India, from monumental buildings such as the Dome of the Rock to the Taj Mahal, and from luxury objects of utility (such as ceramics, metalwork, glass and textiles) to paintings and the arts of the book, each lecture and museum visit spotlights a defining aspect of the study of the arts in the cultures of Islam.

We shall explore the arts from the birth of Islam in the seventh century, through the 'Golden Ages' of the medieval period and rocky 'modernities', to the present day. In challenging the preconceptions that surround 'Islamic Art' today, this course addresses the unique social and political contexts that surround the often much misunderstood art of the Islamic world.

Morning lectures will be followed by afternoon visits exploring the rich holdings of Islamic Art in London's public museums and galleries, including those at the Victoria & Albert Museum, the British Library's collections of historic and contemporary book arts, and the magnificent Albukhary Gallery of the Islamic World at the British Museum.

Lecturer's Biography

Dr Natasha Morris, FHEA (BA, MA, PhD - Courtauld, University of London) is Lecturer in Islamic Arts and a convenor of the Postgraduate Diploma in Asian Art at SOAS. She was previously Myojin-Nadar Project Curator Middle East Art at the British Museum, and co-authored *Reflections: Contemporary Art of the Middle East and North Africa* (British Museum, 2020) and *Honar: The Afkhami Collection of Modern and Contemporary Iranian Art* (Phaidon, 2017). She has written extensively on the art of the Middle East for publications including *The Oxford Art Journal*, *The Art Bulletin*, *Time Out*, and *The Guardian* as well as authoring several exhibition catalogues. *Hudood: Rethinking Boundaries* (Kaph Books, 2024) is her most recent collaborative exhibition project with the Barjeel Art Foundation.



Pair of Tiles with Qur'anic Inscription from *Sura* 36 (*Ya-Sin*): 9 and 15, second half 13th century, stonepaste; molded and luster-painted on opaque white glaze under transparent glaze Havemeyer Collection, Gift of Horace Havemeyer, 1940, Metropolitan Museum of Art, New York, image: metmuseum.org



Terracotta group of women seated around a well head, 2nd half of 4th century BCE, Terracotta, Gift of Mary Jaharis, in honour of Thomas P. Campbell, 2012, Metropolitan Museum of Art, New York, image: metmuseum.org

Making Sense of

'The Classical' in Art

Tuesday 8 – Friday 11 September 2026

Dr Katherine Dunleavy

£545

Course Description

The visual arts of classical antiquity have loomed very large in the development of Western art and architecture, and in its accompanying art history, since the Renaissance. Ideas of 'the classical' formed the basis for judgements on value and 'taste', and an agreed canon of classical sculptures provided an authoritative repository of master models for young artists to copy and emulate: cast collections of such classical statuary have been part of the essential equipment of the major workshops and art academies since the sixteenth century.

However, 'the classical' as formulated in this way represented only a very selective aspect of the depth of styles and developments in the arts of antiquity across the Mediterranean. Our course aims firstly to engage critically with the narratives that helped establish a certain type of ancient art as the archetype in the early modern and modern imagination. Secondly, we shall investigate a much more diverse range of art works in the Graeco-Roman world and the context of the social and political developments that influenced their production.

Using visual representations of mythological and historical figures to structure our sessions, we shall explore some of the misconceptions and misuses of both the relics of antiquity and the concept of 'the classical' – from Roman copies of Greek statuary to dubious Renaissance 'restorations', and from the deployment of classicism to promote an elite concept of 'taste' in the eighteenth century to the co-option of classical styles in fascist regimes of the twentieth century.

The ubiquity of classical styles and narratives in visual arts from the ancient world through to the present day allows us to use the classical as a lens to explore key themes and their relevance in different art-historical movements. In interactive seminars and during afternoon visits to relevant London collections, students will become acquainted with some of the best-known examples of classical art across different art and craft media, including ancient statuary such as the Apollo Belvedere, Old Master paintings, and modern interpretations from artists such as Picasso.

Lecturer's Biography

Dr Katherine Dunleavy works with the Queen Elizabeth Scholarship Trust supporting arts, crafts, and conservation across the UK. Previously, she managed the National Partnership Programme at the Courtauld, developing projects to showcase the Courtauld's collection, and has taught for the Courtauld's Short Courses for several years. Katherine received her PhD from the University of Bristol in 2019, where she taught courses related to classical art and architecture, and the

material culture of the ancient world. Her current research interests include developments in domestic decoration in the Roman Empire, with specific focus on the use of erotic imagery.

Making Sense of

Modern and Contemporary Art: The Pleasures of Looking

Tuesday 8 – Friday 11 September 2026

Dr Kate Aspinall

£545

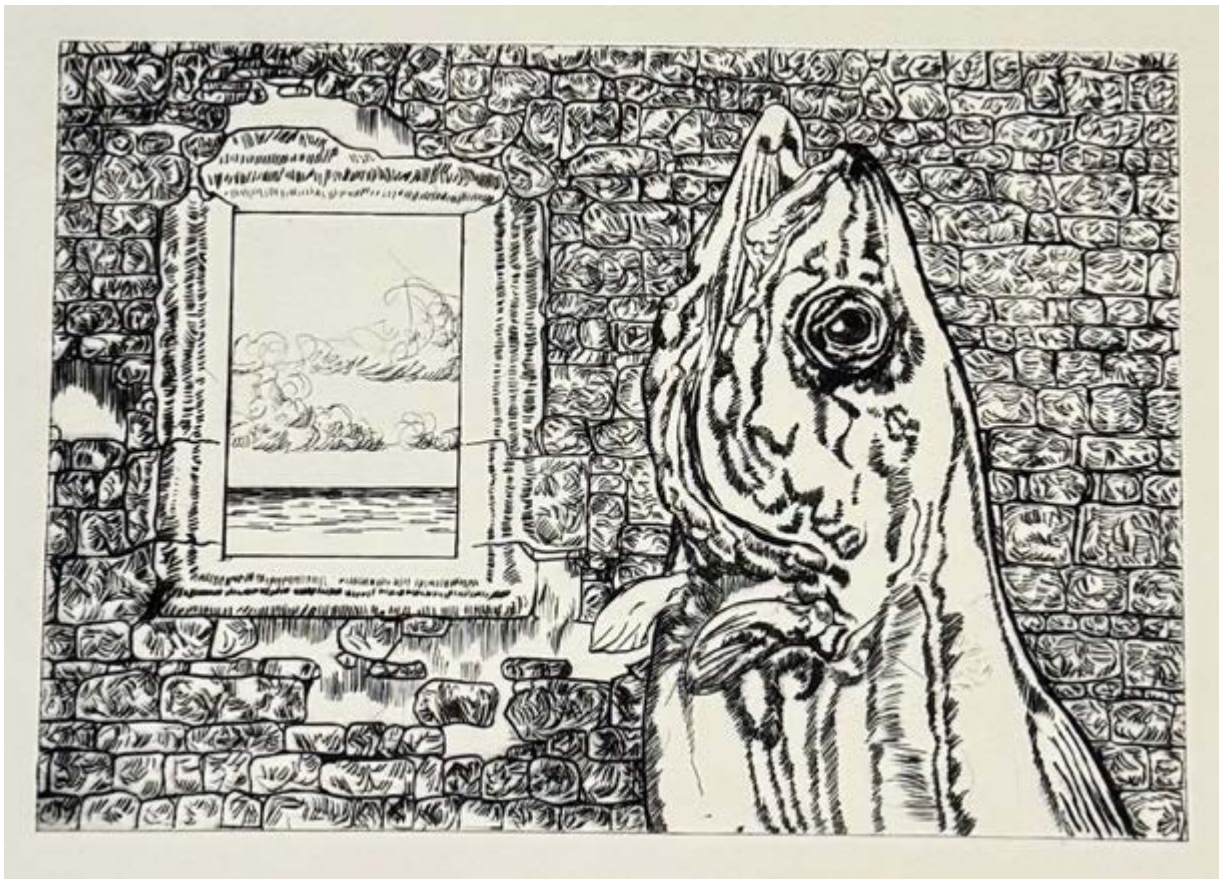
Course Description

Modern and contemporary art can be complicated and chaotic. From the mangled paint of Francis Bacon and the giant metal spiders of Louise Bourgeois to more experimental media, such as Andy Warhol's serialised photography, Félix González-Torres's piles of candy, and Maurizio Cattelan's taxidermy horses, understanding art these days requires a diverse and fluid language of artistic meaning.

This course addresses art in the post-modern age, proposing that pleasure, even where less than comfortable, remains directly accessible through the time-tested methods of slow looking and other cultivatable acts of attention. These skills are the bedrock of art-historical analysis and yet are not as intuitive as they seem, especially when it comes to contemporary works. The act of looking is both fundamental and deeply personal. It is conditioned by foreknowledge and can be deceptive in unexpected ways. Aimed at all levels of experience, the course will involve both lectures and site visits to museums and galleries across London as we unpack how to read (and what it means to appreciate) complicated art with a particular emphasis on Western works produced between 1945 and 1990. We will address media ranging from the more traditional realms of painting and sculpture to experiments in crossing boundaries and defying expectations, such as installations, performance, and lens-based works.

Lecturer's Biography

Dr Kate Aspinall is an independent historian, writer and artist. Based in London, her research is focused on British visual culture since 1900. She has recently contributed to a new publication from Yale University Press on Frank Auerbach's intimate relationship with drawing. She teaches occasionally for Yale in London and has a wide range of experiences with public speaking, from lecturing for the Art Society to television appearances, and delivering tailored talks to galleries and public institutions, including Tate, the Towner and Pallant House in addition to previous work with the Roy Lichtenstein Foundation and the Feliks Topolski Studio. Kate has degrees from the University of St Andrews, the Courtauld and the University of East Anglia.



Kate Aspinall, *Ode to the Search for Truth: Pollack* (edition 1 of 5), 2025, drypoint on paper, 20.5 x 28.5 cm (plate), 37.8 x 56.7 cm (support) © Kate Aspinall

Variations on a Theme

Art & Music in Early Baroque Europe

Tuesday 8 – Friday 11 September 2026

Dr Sheila McTighe and Toby Carr

£545

Course Description

In early Baroque Europe, music and the visual arts overlapped in their patronage, audiences, and subject-matter; the taste for new music often merging with the taste for fine art. By contrast, musicians and artists grew apart in social status, with artists at court trailing behind their musical counterparts. Being able to play an instrument or sing for one's prince was a distinct advantage and women painters in particular, like Artemisia Gentileschi in Florence or Sofonisba Anguissola in Madrid, could find a niche at court under the guise of performance.

Yet music and the visual arts also grew together in their theory and practice in this period, when analogies and rivalries between the arts were a popular subject for discussion. Could poetry, or painting, or indeed music most powerfully tell a story that would move its audience? Should music's effect be boosted by being closely allied to the poetic text it accompanied? Or was such 'word painting' alien to the abstract nature of music? Such considerations had a direct effect on the performance of music and the display of art works in private collections. Courtly patronage certainly encouraged the merger of the arts, as seen in enormous multi-media spectacles for noble weddings, and this was mirrored by the counter-reformatory Church. The rise of the Oratorian movement in Rome, with its ties to Caravaggio, was one such context in which music, painting and poetic texts were deployed to captivate the Roman public and convert it to a new form of devotion.

Our course combines lectures, gallery visits, and live musical performances, to present works by Heinrich Schütz, Barbara Strozzi, Claudio Monteverdi, Henry Purcell, Jean-Baptiste Lully, Caravaggio, Artemisia Gentileschi and Nicolas Poussin, among others.

Lecturers' Biographies

Dr Sheila McTighe has written and lectured extensively about early modern art. She is an independent art historian based in London, researching and writing about paintings and prints, including the works of Nicolas Poussin, Caravaggio, Sofonisba Anguissola, Giovanna Garzoni, Annibale Carracci and Jacques Callot. Her interests focus on the study of seventeenth-century naturalism and the depiction of everyday life in Southern Europe, particularly in the medium of print, and the movements of artists and printmakers between Italy, France and England. She has taught in the US, at Cornell and Columbia University, and from 1998-2020 at the Courtauld where she trained a long line of outstanding research students. Her most recent book

is *Representing from Life in Seventeenth-century Italy* (2020). Work in progress also includes the translation of Poussin's letters, which are one of the most important sources for early modern art, but which have never been translated into English.

Lutenist and guitarist **Toby Carr** is known as a versatile and engaging artist, working with some of the finest musicians in the business. Having studied at Trinity Laban and the Guildhall School of Music & Drama, he is now in demand as a soloist, chamber musician and continuo player, his playing has been described as 'sensuous and vivid' (The Guardian), 'Eloquent' (BBC Music Magazine) and 'Mesmerising' (Opera Today). Toby has performed with most of the principal period instrument ensembles in the UK and beyond, as well as with many symphony orchestras, opera companies and ballet companies. Notable recordings include *De Pasi3n Mortal* with Nicholas Mulroy and Elizabeth Kenny (Linn), *Drop not, mine eyes* with Alexander Chance (Linn) and *Battle Cry* with Helen Charlston (Delphian), winner of both BBC Music Magazine and Gramophone Awards in 2023. Toby is a professor at the Guildhall school of Music & Drama, across the strings and historical performance departments. He is delighted to share his passion for chamber music and collaboration with the next generation of musicians.



Orazio Gentileschi, *The Lute Player*, c.1612-1620, oil on canvas, National Gallery of Art, Washington (Ailsa Mellon Bruce Fund), image: nga.gov

National Socialist, “Degenerate”, Émigré and Looted Art: The Aesthetics, Economics and Ethics of Art in the Third Reich

Thursday 10 – Friday 11 September 2026

Dr Ines Schlenker

£270

Course Description

This course explores the art politics during the Third Reich and its far-reaching legacies. The National Socialist campaign against modern art, begun not long after the takeover of power in 1933, culminated in two exhibitions staged simultaneously in Munich in 1937. The Great German Art Exhibition presented official National Socialist art, deemed appropriate for the German people by Hitler. The exhibition Degenerate Art denounced the modern art, confiscated from public collections, that would no longer be tolerated in Germany.

We will examine what qualities made artworks unacceptable to the Nazi regime and how their creators, the elite of contemporary artists, were replaced by hitherto little-known traditionalists. Artists rejected by the Nazis faced drastic consequences, ranging from adaptation, ‘inner exile’ and emigration to suicide and murder. We will investigate how artists dealt with these disrupted careers and, for example, attempted to start again in a foreign country.

We will also look at the financial implications of National Socialist art policies. The Great German Art Exhibition was a gigantic art fair, generating enormous sales. Hitler was a particularly enthusiastic buyer, whose purchases drove up prices. ‘Degenerate art’, if not destroyed, was exploited for financial gain and sold abroad for foreign currency.

In addition, many artworks were looted from their owners all over Nazi-occupied Europe and after the war have become the subjects of restitution claims that still shake the art markets and the museum world today.

These issues will be explored in lectures and visits to relevant London collections.

Lecturer’s Biography

Dr Ines Schlenker has a degree in economics and obtained her MA and PhD in art history from the Courtauld. She is an independent art historian and curator with a research focus on National Socialist, ‘degenerate’ and émigré art. *Hitler’s Salon*, her study of the officially approved art in the Third Reich as shown at the Great German Art Exhibition, was published in 2007. She wrote the catalogue raisonné of the paintings of the Vienna-born émigré Marie-Louise von Motesiczky (2009) and co-edited the artist’s correspondence with the writer Elias Canetti (2011). Recent publications include *Capturing Time*, a study of the life and work of the émigré artist Milein Cosman (2019), and *Chagall* (2022).



Paul Klee, *Sumpflgende (Swamp Weevil)*, 1919, Oil on Cardboard, 47,1 cm x 40,8 cm x 0,2 cm | 48,4 cm x 42 cm x 0,5 cm, Städtische Galerie im Lenbachhaus und Kunstbau München und Gabriele Münter- und Johannes Eichner-Stiftung, München, Vergleich 2017 mit den Erb*innen der früheren Eigentümerin Sophie Lissitzky-Küppers, mit großzügiger finanzieller Unterstützung der Kulturstiftung der Länder und der Ernst von Siemens Kunststiftung. Image: lenbachhaus.de

Evening Study

Evening Study On Campus

Our growing offer of Evening Study options enables students to fit their art-historical interests around other commitments.

Evening Study includes our popular Showcasing Art History lecture series, which you can read more about on p.108, along with the following on campus course and a range of online options.

Variations on a Theme

The Renaissance in Art and Music

Dr Matteo Chirumbolo and Tamsin Lewis

5 evening seminars on campus at Vernon Square over 5 weeks at 18:30 to 21:00, from Wednesday 4 November to Wednesday 2 December 2026, with an integral course visit on Saturday 28 November 2026.

£465

Course Description

Music and the visual arts were related disciplines throughout the Renaissance period. While practitioners often moved freely between both art forms, audiences could experience visual and musical spectacles simultaneously in both ecclesiastical and courtly or domestic settings. The disciplines themselves often moved in complementary directions, whether making use of parallel frameworks for composition, or even borrowing characteristics from the other to stimulate the senses and thereby enhancing the persuasive qualities of a work. Renaissance theoreticians were fascinated by the similarities and divergences between art and music, debating their relative merits and building on classical traditions that posited a hierarchy of the senses. This course will explore the cultural contexts of music and artmaking, and of aural and visual experience, in the Renaissance. It will examine parallel themes in both art forms and the ways in which these were consumed. How was the theme of love treated in art and music? In what ways did painters, architects and musicians contribute to the staging of such magnificent courtly weddings as that of Cosimo I de' Medici to Eleonora of Toledo in 1539? How did art and music come together within the Basilica of San Marco in Venice? And can the emergence of triangular forms in art and the triad in music be considered parallel phenomena with the mutual goal of producing harmony? We shall look at marriage chests, drawings, illuminated choir books, mosaics and paintings; we shall examine madrigals, consort songs, canticles, and musical techniques such as word painting. Collections visits and live musical performances will allow course participants to ground classroom learning in first-hand experience.

Lecturers' Biographies

Dr Matteo Chirumbolo completed his PhD at the Courtauld in 2024, where he previously taught on the BA and MA programmes. His thesis interrogates issues such as the meaning and 'translation' of style, and strategies of self-fashioning and memorialisation in early Renaissance northern and central Italy. Matteo has worked as Postdoctoral Associate Researcher at the University of Cambridge (2024-2026) as part of the AHRC-funded project 'Italian Renaissance Objects and Spaces of Encounter', contributing to the redisplay of the Renaissance galleries in the Fitzwilliam Museum. He held a predoctoral fellowship at the Kunsthistorisches Institut in Florence (2020-2023) and collaborates regularly as researcher with museums and private galleries in Italy and the UK.

Tamsin Lewis FSA FRHistS is a musician and historian, specialising in the early modern era. She studied violin at the Florence Conservatoire before reading Classics and Italian at Oxford and has written on early modern music and society. Tamsin directs Passamezzo, an established early music ensemble known for their ability to bring historical events to life through engaging performance and programming. She has also written, arranged, directed and played music for theatre productions and events at a variety of venues from Shakespeare's Globe to the streets of Marrakech, and has collaborated with theatre and dance historians and practitioners to reconstruct Renaissance entertainments.

Tamsin has extensive experience working in film and television, as a presenter, performer and consultant, with recent work including *Firebrand*, *A Discovery of Witches*, *Becoming Elizabeth*, *Lucy Worsley's 12 Days of Tudor Christmas*, and *Danny Dyer's Right Royal Family*. She is currently working on the *Greensleeves Project*, a multidisciplinary collaboration examining aspects of clothing and material culture in Tudor and Stuart music and song.



Evening Study Online

Evening Study Online courses include:

- Five (or ten) pre-recorded one-hour lectures, which are delivered to students three (or six) weeks before the first seminar. The live weekly Zoom seminars take place in the evenings, and there will be a social 'icebreaker' session, usually on the Wednesday evening before your first Zoom session, where you can meet your tutor and classmates. For some courses, and where participant numbers exceed our maximum, we can offer an alternative, later Zoom seminar on the same day.
- Extensive course materials and a student-to-tutor and peer-to-peer discussion forum on the VLE.
- Some Evening Study Online courses may include an optional in-person site visit for an additional £50. Provision will depend on lecturer availability and student demand. Please discuss the possibility of a course visit with your lecturer and group once the course has started.

Evening Study Online

Holbein at the Court of Henry VIII

Dr Richard Williams, 10 pre-recorded lectures and 5 Zoom seminars over 5 weeks, in 2026 at 18:30 [London time], from Wednesday 7 January to Wednesday 4 February and in 2027 at 18:30 [London Time] from Wednesday 6 January to Wednesday 3 February

£395

Please note that booking for the 2027 course will open in mid-July 2026

Course Description

Hans Holbein redefined the image of kingship for Henry VIII and brilliantly captured the pre-eminent personalities of the early Tudor court. This course will consider Holbein's earlier development as a pioneering German artist who engaged with new cultural influences of the Renaissance. It will then explore his two visits to England in the context of new developments in sculpture, architecture, printmaking, and other art forms. This flourishing artistic culture will be set against the backdrop of revolutionary political change and violent religious conflict.

Lecturer's Biography

Dr Richard Williams completed his doctorate at the Courtauld and was awarded a post-doctoral fellowship by Yale University. Following this he was a specialist in Northern Renaissance art in the art history department at Birkbeck, University of London. He is currently Learning Curator at the Royal Collection and is based at Windsor Castle and Buckingham Palace. His published research focuses on art in England and other regions of Northern Europe in the sixteenth century.



Hans Holbein the Younger, *Portrait of Sir Brian Tuke*, 1537, oil on oak wood, Bayerische Staatsgemäldesammlungen - Alte Pinakothek München, image: sammlung.pinakothek.de

Evening Study Online

The Emergence of Modern Sculpture in Paris and London, 1890 – 1930 - NEW

Dr Cathy Corbett

5 pre-recorded lectures and 5 live Zoom seminars at 19:30 [London Time], Thursday 8 January to Thursday 5 February 2026

£195

Course Description:

Sculpture was revolutionised at the beginning of the twentieth century by artists who wanted to experiment with their working techniques, the materials they used, and the forms they produced. Young sculptors all over Europe had been inspired by the work of the innovative nineteenth-century sculptor Auguste Rodin, but they were also keen to do something different.

This course starts by looking at why Rodin was so important and explores the ways in which his work was considered 'modern' in comparison with the sculptural traditions that had gone before.

The focus is then on the generation of Paris-based Amedeo Modigliani, Constantin Brancusi and Ossip Zadkine, and Jacob Epstein and Henri Gaudier-Brzeska in London, and on the new forms of sculpture they created in the period before the First World War. As we examine their influences, working practices and use of materials, we will also challenge accepted narratives about the emergence of modern sculpture in this period. In particular, we will consider the sculpting traditions that émigré artists brought to Paris from their homelands and discuss the importance of the worldwide Arts and Crafts revival to their work.

Finally, we will look at some recently discovered photographs which highlight the links between sculptors from both sides of the English Channel in the 1920s, touching on some early works of, amongst others, the English modernist Henry Moore.

N.B.: an extended in-person version of this course will be taught at Summer School 29 June – 3 July 2026

Lecturer's Biography:

Dr Cathy Corbett is a historian of sculpture, with a focus on France, Great Britain and America during the first half of the twentieth century. Her MA and PhD were both undertaken at the Courtauld under the supervision of Professor Christopher Green. She holds a degree in Theology from the University of Oxford and taught A-level Religious Studies and History of Art in schools for many years before turning to research. She has contributed essays to the exhibition catalogues for Modigliani (Tate, 2017) and Zadkine by the Sea (The Hague, 2018) and is currently writing an introductory guide to modern sculpture.



Mouvement A, Enlargement, Auguste Rodin (artist), Georges Rudier Foundry, Paris (foundry), c.1911, bronze, Courtauld Gallery, London (Samuel Courtauld Trust) © Courtauld.

Evening Study Online

The Long Road to Success: Giulio Romano between Rome and Mantua

Dr Barbara Furlotti

5 pre-recorded lectures and 5 Zoom seminars over 5 weeks, from Thursday 15 January to Thursday 12 February 2026, at 18: 30 [London time]

£195

Course Description

In his *Lives of the Artists* (1568), Giorgio Vasari describes Giulio Romano (1492 or 1499/1546) as “inventive, versatile, prolific”, but also “jovial, affable, gracious and absolutely abounding in the finest manners”. Having met Giulio in Mantua and having spent a few days leafing through his outstanding collection of drawings, Vasari’s opinion was based on first-hand experience. For him, Giulio embodied the ideal Italian Renaissance artist: someone who possessed a prodigious talent and the manners of a perfect courtier.

By delving into the private and professional life of Giulio Romano, this course will investigate the many obstacles that one had to overcome to become a successful artist in the very competitive arena of Renaissance Italy, from the often harsh training in the workshop of a master to the struggle to find a patron. We shall follow Giulio from his apprenticeship in Rome with Raphael, who loved him dearly, to his years at the court of Mantua, where he established a strong relationship with Federico Gonzaga, the city-state’s young duke and a refined art lover. Giulio’s inventive creations for the Gonzaga court ranged from plans for grand villas to designs for silverware and were highly admired by both fellow artists, who would steal them, and European rulers, who would compete to secure one of his works for their collection. Tellingly, Giulio is also the only Renaissance Italian artist mentioned by Shakespeare, who praised him in *The Winter’s Tale*, proof of his Europe-wide and enduring reputation.

Lecturer’s Biography

Dr Barbara Furlotti is Associate Lecturer at the Courtauld. From 2009-10 she held a post-doctoral fellowship at the Getty Research Institute in Los Angeles, where she was involved in the research project *The Display of Art in Roman Palaces, 1550-1750*. As a Marie Curie Fellow at the Warburg Institute (2012-15), Barbara worked on her book *Antiquities in Motion: From Excavation Sites to Renaissance Collections* (Getty Publications, June 2019). She has published extensively on the history of collecting, display practices and the art market. With Guido Rebecchini, she co-curated the exhibitions *Giulio Romano: Art and Desire* (Mantua, Palazzo Te, 6 October 2019 - 6 January 2020) and *Giulio Romano: The Power of Things on Renaissance design* (Mantua, Palazzo Te, 8 October 2022 - 8 January 2023).



Giulio Romano, *Jupiter Hurling a Thunderbolt*, 1530-37, brown ink and washes, traces of red chalk on laid paper. Purchase, Guy Wildenstein Gift, 2000, Metropolitan Museum, New York. Image: metmuseum.org

Evening Study Online

The Fear and the Fury: Abstract Expressionism

Dr Matthew Holman

10 pre-recorded lectures with 5 live Zoom seminars at 18:30, and where necessary, also at 20:00 [London time], over 5 weeks from Wednesday 22 April to Wednesday 20 May 2026

£395

Course Description

This course explores an unparalleled period in American art and provides an in-depth survey of a movement that is associated with the boundless creative energy of 1950s New York. In the immediate aftermath of WWII, this was “an age of anxiety”, of improvisational jazz, of Beat poetry – and of ‘Abstract Expressionist’ artists like Jackson Pollock, Willem de Kooning and Mark Rothko breaking with American self-doubt about its artistic provincialism and unleashing a new confidence in American painting.

The movement subsequently laid itself open to waves of criticism with its earnestness, high-mindedness and machismo, but more recently new ways of contextualising Abstract Expressionism have emerged. They range from the reappraisal of the extraordinary contribution by women artists to Abstract Expressionism, to an understanding of its gestural painting in the context of related innovations in artistic centres as far apart as Cologne, Copenhagen and Caracas. Exploring these new approaches along with recently discovered archival material, our course aims to arrive at a fresh perspective on this important movement in modern American art. We shall look closely at the careers of individual artists, from the Armenian refugee Arshile Gorky to the Parisian émigré Joan Mitchell and contextualise key painters and artworks in thematic lectures that examine Abstract Expressionism in relation to contemporary philosophy, art criticism, exhibition history, and the intrigue of Cold War politics.

Lecturer's Biography

Dr Matthew James Holman is Lecturer in Literature and Fine Art at The University of Hertfordshire. Previously, Matthew held the Terra Foundation for American Art Postdoctoral Fellowship at the Courtauld and was a Postdoctoral Fellow at the Paul Mellon Centre for Studies in British Art. A specialist in American modernism, Matthew completed a PhD on curatorial history and the Cold War at University College London, and has held research fellowships at Yale University, The Smithsonian, and the John F. Kennedy Institute for North American Studies in Berlin. His first book, *Frank O'Hara and MoMA: New York Poet, Global Curator*, was published by Bloomsbury in August 2025.

matthewjamesholman.com



Joan Mitchell, *Evenings on 73rd Street*, 1957. Oil on canvas, 75 x 85 inches (190.5 x 215.9 cm). Private Collection. © Estate of Joan Mitchell. Image: joanmitchellfoundation.org

Evening Study Online

The Arts of the Aztec Empire – NEW

Dr Sanja Savkic Sebek

5 pre-recorded lectures with 5 live Zoom seminars at 18:30 [London time], over 5 weeks from Thursday 23 April to Thursday 21 May 2026

£245

Course Description

The arts of the Aztec Empire reveal a world of extraordinary refinement, scale, and creative power. This course traces the visual and material foundations of this artistic tradition from the fourteenth to the early sixteenth century, examining how forms of making were embedded in every aspect of social, political, and ritual life—from performance and imperial expansion to the creation of sacred images and precious objects.

The course follows the rise of Mexico-Tenochtitlan as the imperial centre, the construction of temples and monuments, and the fashioning of intricate works in gold, turquoise, obsidian, feathers, shell, and other materials. These creations are considered within the wider ritual and material contexts in which they were made, exchanged, and experienced, revealing how artistic processes articulated relations between matter, life, and the cosmos, and how they sustained the cohesion and vitality of empire.

The concluding part turns to the transformations of Aztec art after the Spanish conquest, tracing the displacement, reuse, and reinterpretation of objects in colonial and European settings. By bringing together the study of image, material, and ritual, the course offers a close view of how the arts of the Aztec Empire gave visible form to ideas of making, animation, and sacred power—continuing to shape how the arts of ancient Mexico are seen and understood today.

Lecturer's Biography

Dr Sanja Savkic Sebek is an art historian specialising in the visual and material cultures of ancient and early colonial Latin America, with particular emphasis on Mesoamerica. She holds a PhD in art history from the National Autonomous University of Mexico (UNAM) and has held research positions at the Kunsthistorisches Institut in Florence – Max-Planck-Institut [KHI], and the Sainsbury Research Unit at the University of East Anglia. Her publications and (co-)edited volumes examine artistic practices, material transformations, and Indigenous epistemologies across the Americas, with a focus on the relationships between image, material, and ritual.

The Materiality of Modern and Contemporary Painting in Five Chapters - NEW

Dr Pia Gottschaller

5 pre-recorded lectures with 5 live Zoom seminars at 18:00 [London time], over 5 weeks from Thursday 23 April to Thursday 21 May 2026

£245

Course Description

Painting may be one of humanity's oldest creative practices, but it has never stopped evolving. From the bold material experiments of the early twentieth century to the cutting-edge tools artists use today, painting remains a powerful way to respond to contemporary life and to express the deepest human emotions.

In this course, we will explore how artists reinvented painting by embracing new processes to visualise new concepts. Through close looking and lively discussion of practical and theoretical aspects, we will engage with five key themes—material, tool, subject, skill, and intent— to understand not just what we see in a painting, but how and why it was made. Together, we will tackle big questions at the heart of artmaking: What makes a painting truly compelling? How important are technical and manual skills today? How can we uncover an artist's intent? And who decides which paintings matter and get conserved?

Lecturer's Biography

Dr Pia Gottschaller is a Reader in Technical Art History at the Courtauld Institute, where her transdisciplinary research and writing focusses on global postwar and contemporary art practice. Prior to joining the Courtauld, she held a variety of positions at institutions including The Getty in Los Angeles, Tate in London, the Pinakothek der Moderne in Munich, the Whitney Museum of American Art in New York, The Menil Collection in Houston, and Villa Massimo in Rome. Recent publications include the forthcoming book *Unruly Tools. Contemporary Artists and the Reinvention of Painting* (2026) as well as essays examining how migration and disability shape artistic practice.



View of Kurt Christian's studio with paintings in progress, New Jersey, 2022, photo © Kurt Christian

Making Sense of

Ideas on Art: Image theories from G.W.F. Hegel to Horst Bredekamp

Dr Matthias Volmer

5 pre-recorded lectures with 5 live Zoom seminars at 18:00, over 5 weeks from Wednesday 7 October – Wednesday 4 November 2026

£245

Course Description

This course traces key arguments in art history and visual theory, asking three intertwined questions: How do images act? How does style emerge? How is meaning produced? We begin with G.W.F. Hegel's Aesthetics, where art appears as "Geist" (spirit) in sensuous form, then turn to Heinrich Wölfflin, who re-anchors historical perception in formal binaries that shape an epoch's way of seeing. Erwin Panofsky articulates a three-tiered method—pre-iconographic, iconographic, iconological—linking motif, symbol, and worldview. With Ernst Gombrich, perception and practice take the lead: "making and matching," schema and correction, - this is style as problem-solving. Maurice Merleau-Ponty grounds image and vision phenomenologically in the "embodied chiasm of seer and seen" – the notion that subject and object of perception are not separate but inextricably linked. Svetlana Alpers reframes Dutch painting as a descriptive visual culture that unsettles Italian narrative norms. Clement Greenberg codifies medium-specific formalism and painting's self-critique, while Rosalind Krauss moves from medium to index and the "expanded field." Francis Haskell ties taste, canon, and meaning to patronage, collecting, and institutions. The arc culminates with Horst Bredekamp's "Bildakt": images are described as agents within technical, social, and scientific assemblages.

N.B. While this course requires no pre-existing knowledge of art theory, a basic grounding in art history and an interest in philosophical concepts and the history of ideas will be beneficial.

Lecturer's Biography

Dr Matthias Vollmer is Adjunct Professor at the Freie Universität Berlin European Studies Programme. He studied art history, philosophy and orientalism at the Freie Universität Berlin and wrote his PhD thesis on medieval book illustration. Matthias teaches interdisciplinary seminars on medieval and Renaissance art, as well as courses on modern art at the Freie Universität Berlin, the Universität der Künste Berlin, the Universität Münster and the Universität Frankfurt. He currently researches the principles of visualisation in art and science.



Michelangelo Buonarroti, *Il Sogno* (*The Dream*), c.1533, black chalk on laid paper, Courtauld Gallery, London (Samuel Courtauld Trust) © Courtauld

Evening Study Online

Not Room Enough: American Art Beyond the City - NEW

Dr William L Coleman

5 pre-recorded lectures with 5 live Zoom seminars at 18:30, over 5 weeks from Thursday 22 October to Thursday 19 November 2026

£245

Course Description

In his 1836 Essay on American Scenery, the artist Thomas Cole lamented that “the ravages of the axe are daily increasing – the most noble scenes are made desolate, and oftentimes with a wantonness and barbarism scarcely credible in a civilized nation.” The very next year, Ralph Waldo Emerson gave voice to a growing counter-urban sentiment in the young United States, holding that “We need nature, and cities give the human senses not room enough.” The followers of Cole and Emerson in American art established a fascinating tradition of place-based practice by artists who chose to keep their distance from the urban art world and to make rural subjects their commitment.

The painters who are the focus of this course consciously isolated themselves from the lofts and galleries of New York City, even as they continued to depend on its booming market, which did not always know how to handle their creations. Case studies will include the inhabited landscape paintings of the so-called Hudson River School; the regionalism of Grant Wood, Thomas Hart Benton, and John Steuart Curry; the politically engaged counter-regionalism of Yasuo Kuniyoshi, Rockwell Kent, and George Bellows; Georgia O’Keeffe’s rural modernism between the Adirondack Mountains of New York and the New Mexico desert; and perhaps the most extreme example of iconoclastic commitment to the brutal realities of the rural, Andrew Wyeth. Students will come away from this course conversant in many of the key contributors to the history of American art and the wider structures in which they participated.

Lecturer’s Biography

Dr William L. Coleman is a specialist in American landscape art and serves as the inaugural Wyeth Foundation Director of the Wyeth Study Center, dividing responsibilities between the Brandywine Museum of Art in Pennsylvania and the Farnsworth Art Museum in Maine, USA. Current projects include two nationally traveling exhibitions with scholarly publications he has edited: *By Design: The Worlds of Betsy James Wyeth* and *Rockwell Kent: The Work of Art*. After a 2008 Courtauld master’s, he earned a master’s in musicology at Oxford and a doctorate from Berkeley and held postdoctoral fellowships from the National Endowment for the Humanities and Washington University in St. Louis.

Evening Study Online

Europe and the World: Encounters in Art

Dr Thomas Balfe

10 pre-recorded lectures with 5 live Zoom seminars at 18:30, over 5 weeks from Wednesday 4 November to Wednesday 2 December 2026

£395

Course Description

This course focuses on the art and visual culture that resulted from the encounter between European artists and Asia, Africa and the Americas, produced between the sixteenth and the late eighteenth centuries.

The materials in this area are astonishingly rich. They include depictions of non-European people by renowned painters such as Dürer, Titian, Anthony Van Dyck and Johann Zoffany, the drawings of flora and fauna recorded by colonial artists working abroad, and the picturesque views of India and the South Seas produced by Captain Cook's landscapists' William Hodges and John Webber. Early ethnographic images and so-called casta paintings reflected new ideas about racial difference and the origins of humankind, even as they continued to express a strong sense of European superiority. The ivories made by sixteenth-century African carvers for Portuguese clients, and Rembrandt's responses to Mughal miniatures, reveal the deep interest that discerning Europeans had in the knowledge and skill of foreign artists.

Works that address slavery and related forms of exploitation represent the most challenging aspect of this story, one that we will also engage with critically in our discussions.

Lecturer's Biography

Dr Thomas Balfe is an art historian specialising in early modern (c.1550–c.1750) northern European easel painting and the graphic arts. His main research areas are seventeenth-century animal, hunting, fable, and food still-life imagery. His co-edited book on the term *ad vivum* and its relation to images made from or after the life was published in 2019. He is currently working on a long-term writing project that focuses on European depictions of hunting practices in the Americas, Asia, and the Arctic.



William Hodges, *A View of Matavai Bay in the Island of Otaheite (Tahiti)*, 1776, oil on canvas, Yale Center for British Art, Paul Mellon Collection, image: britishart.yale.edu

Digging up the Past: Collecting Antiquities and Paleo-Christian Relics in Early-Modern Rome - NEW

Dr Barbara Furlotti

5 pre-recorded lectures with 5 live Zoom seminars at 18:30, over 5 weeks from Thursday 12 November to Thursday 10 December 2026

£245

Course Description

In his late sixteenth-century memoirs, the sculptor, restorer and – possibly - forger Flaminio Vacca recounts how, as a young child, he would wander with his father around excavation sites in Rome. In particular, Vacca vividly recalls the sight of a large sculptural group being dragged out of a “pit large as an abyss”. His memory is accurate: in the early-modern period, Rome and its surroundings were indeed a vast excavation site. In the countryside, urban vineyards and gardens, antiquities came to light almost daily either by chance during agricultural work or as a result of excavations sponsored by passionate collectors, who competed to secure the best pieces. Meanwhile, in the city centre, relics of the first Christian martyrs were unearthed during building renovations of paleo-Christian basilicas, which were then placed in precious reliquaries and venerated, but also collected by pious individuals.

In this course, we will investigate how pre-archaeological excavations transformed subterranean objects, like Roman sculptures and paleo-Christian relics, into movable, marketable, and highly sought-after collector's items. Led by primary and visual sources, we will (virtually) follow diggers down into excavation tunnels; we will learn how antiquarians procured the best pieces available on the market and negotiated a fair price; we will ask collectors to open their palaces for us and guide us through their assemblages of antiquities and relics. Meanwhile, restorers will teach us how they turned disfigured fragments into sensuous statues of Venus, and forgers how they created fakes that looked genuine and fooled even the best antiquarians of the time.

Lecturer's Biography

Dr Barbara Furlotti is Associate Lecturer at the Courtauld. She has held post-doctoral fellowships at the Getty Research Institute in Los Angeles, the Warburg Institute in London, the Humboldt Universität in Berlin, and the Bibliotheca Hertziana in Rome. She has published extensively on the history of collecting, display practices and the art market. Her current book project focusses on antiquarian forgeries and restoration practices in Renaissance Italy. She co-curated the exhibitions 'Giulio Romano: Art and Desire' (Mantua, Palazzo Te, 2019 - 2020) and 'Giulio Romano: the Power of Things on Renaissance Design' (Mantua, Palazzo Te, 2022-2023). Her next exhibition on the concept of nature in Renaissance court culture, will take place in Mantua in the autumn of 2026.

Evening Study Online

Magnificent Women: Elite Female Agency and the Arts of Medieval Europe

Dr Maeve O'Donnell-Morales

5 pre-recorded lectures with 5 live Zoom seminars at 18:30, over 5 weeks from Wednesday 6 January to Wednesday 3 February 2027.

£245

Please note that booking for this course will open in mid-July 2026

Course description

In the year 1200, Eleanor of Aquitaine accompanied her granddaughter, Blanche of Castile, from Spain to France to marry the young French dauphin, Louis VIII. Together, these two remarkable women embodied a vast network of political and cultural links across the medieval world and between generations of rulers. Separately, they would become powerful figureheads and prolific patrons of the arts.

During their journey, the arts were likely discussed among other important subjects, in part because, as traditional art history tells us, culture was considered an appropriate domain for elite women and featured significantly in their education. However, much like their male counterparts, powerful and ambitious women also understood the role of art in communicating important political messages, in the construction of reputations and in the establishment of legacies. Like Eleanor and Blanche, elite medieval women travelled extensively, often for the purpose of marriage, but also as a result of military conflict and as diplomats or pilgrims. Their strategic employment of works of art led to the transmission of styles and techniques and to the creation of many of the period's great masterpieces. This course will examine these works and use them as the basis for an exploration of the multifaceted lives of elite women in the medieval period, and as case studies for a critical discussion of gender and agency.

Lecturer's biography

Dr Maeve O'Donnell-Morales completed her PhD at the Courtauld in 2018, writing a thesis on medieval altar furnishings and liturgical objects from the Iberian kingdom of Castile. Before moving to London for her PhD, Maeve completed her MA at Hunter College (CUNY) and her BA at New York University and worked for four years at The Metropolitan Museum of Art. Following her PhD, Maeve curated an exhibition on the role of artists in the development of Marian theology at the Getty Museum (www.getty.edu/news/getty-museum-presents-visualizing-the-virgin-mary/). Returning to England, she became the art historian on a team investigating the development of cults of saints in medieval Iberia at the University of Bristol. She is currently at Teaching Fellow at the Courtauld and a Research Fellow at the University of Bristol and is completing several articles and designing courses on a variety of art history subjects.



Jean Pucelle, *The Hours of Jeanne d'Evreux, Queen of France*, Folios 15v-16r, *The Betrayal of Christ/The Annunciation*, c.1324-28, grisaille, tempera and ink on vellum, French, The Cloisters Collection, 1954, The Metropolitan Museum, New York. Image: metmuseum.org

Evening Study Online

Intersecting Practices: Architecture and the Figurative Arts in Early Modern Italy

Dr Livia Lupi

5 pre-recorded lectures with 5 live Zoom seminars at 18:30, over 5 weeks from Tuesday 2 February to Tuesday 2 March 2027.

£245

Please note that booking for this course will open in mid-July 2026

Course Description

Why did artists include prominent architectural settings in their paintings and relief sculptures? Why did they labour over highly innovative structural solutions? Why did they endeavour to design original ornamental motifs which brought together sculptural, painterly, and architectural approaches, as well as showcasing their understanding of materiality?

This course explores the intersection of art and architectural practice. Although scholarship tends to treat architecture and the visual arts as separate, the two practices were interconnected, with many artists moving fluidly between painting, sculpture and building projects – most famously of all Giotto and Michelangelo.

Examining the work of key figures as much as considering lesser-known craftsmen, this course highlights the architectural imagination of artists and their contribution to architectural practice at a historical juncture that saw the emergence of the architect as a new professional figure. Reflecting on the social reverberations of this process, the course underscores architectural forms as a kind of cultural currency whose ascendancy intersected with the reinvention of antiquity. While the focus is on Italy, seminars on Northern European and Byzantine art will broaden the scope, giving an insight into exchanges across art and architecture as an international phenomenon.

Lecturer's biography

Dr Livia Lupi holds a PhD from the University of York (2016), is an associate tutor at the University of Warwick, and sits on the editorial board of academic journal *Architectural Histories*. She works on the intersection of art and architectural practice in late medieval and early modern Europe, with a particular focus on Italy. This is the subject of her first book, *Painting Architecture in Early Renaissance Italy*, and *Beyond the Painter-Architect*, her digital exhibition with the Sir John Soane Museum, London. Livia is particularly interested in the relationship between design and craftsmanship, the emergence of the architect as a professional figure, and the production of architectural knowledge. She is now tackling these issues through the lens of antiquarianism in the early modern Mediterranean, exploring the intersection of architectural theory, cultural identity and exchanges between Europe and the Ottoman empire. Find out more about her publications and teaching on <https://livialupi.com/>



Giovanni di Paolo (Giovanni di Paolo di Grazia), *The Presentation of Christ in the Temple*, c. 1435, Tempera and gold on wood, Gift of George Blumenthal, 1941, The Metropolitan Museum of Art, New York, image: metmuseum.org

The Courtauld Study Tours



The Courtauld Study Tours include expert tuition, all entry charges, travel by public transport or coach between towns or sites (for tours with more than destination), and extensive course materials on the VLE. Not included are travel to and from the main destination of the tour, meals, and accommodation; participants are free to make their own arrangements.

N.B.: All Study tours require a degree of walking and standing; please contact us if you have any doubt over your ability to participate.

Wonders of Medieval Rome, c. 300-1300 – NEW

Dr George Bartlett

Thursday 9 - Saturday 11 April 2026

£495

Tour description

Long after the fall of the Western Roman Empire in 476 CE, Rome remained a beating heart of power, politics, and devotion. During the medieval period popes, emperors, kings, and cardinals transformed the city into a showcase of spiritual grandeur and artistic innovation. Over three days, we'll explore how medieval Rome reinvented its classical heritage while forging powerful connections with the Byzantine and Holy Roman Empires, through dazzling mosaics, intricate sculptures and vibrant wall paintings.

From the frescoed walls by Pietro Cavallini at Santa Cecilia to the radiant mosaics of Santa Maria in Trastevere and the fascinating repurposed marble reliefs on the Arch of Constantine, every stop tells a story of resilience and renewal. Far from an age of decline, medieval Rome emerges as a city of brilliance where old stones inspired new visions, and art became a testament to faith, power, and creativity.

Lecturer's biography

Dr George Bartlett is currently a Teaching Fellow in Byzantine Art at the Courtauld Institute of Art, where he was Associate Lecturer (BA and MA programmes) in 2024-2025. He completed his PhD in art history at the University of Sussex in 2020, with a thesis on Christ's naming inscriptions in Byzantine art and taught there on the BA and MA programmes. Since 2019 George has contributed to the Courtauld's Summer School, with courses on medieval mosaics and on the transition from pagan to Christian art in late antiquity and has recently also worked at the Institute of Classical Studies, University of London.



Pietro Cavallini, Last Judgement, (detail), Santa Cecilia in Trastevere, Piazza Santa Cecilia. Photo © George Bartlett

Built upon Waters: The Sea in Venetian Art from Tintoretto to Canaletto

In partnership with Warwick Venice Centre

Dr Camilla Pietrabissa

Wednesday 15 - Sunday 19 April 2026

£825

Tour description

Venice was built on the marshy waters of the Adriatic lagoon and grew to become a maritime empire on the Mediterranean Sea. This study tour explores Venetian visual culture as a response to this aquatic environment in the early modern period. This was a crucial period of history: after the Battle of Agnadello of 1509, the city-state's power declined steadily until the definitive loss of independence in 1797. This dynamic prompted successive governments to promote campaigns of urban renovation and to support artistic production in the city and the surrounding lagoon, turning Venice into an alluring capital of culture. The course will consider the unique mix of architecture, sculpture, and painting that reflect the sensibility of writers, and artists and architects like Andrea Palladio, Jacopo Tintoretto, and Canaletto to the city's fundamental connection with the element of water.

Led by an art historian resident in Venice, the tour will begin with lectures in the atmospheric setting of Palazzo Giustinian Lolin, followed by a vaporetto tour around the different viewing points of San Marco bay: Punta della Dogana, the Giudecca Island and the Piazzetta near the Molo. This area of the Southern part of the lagoon, conceived as a water-oriented scenography, will be the main focus on the first three days, followed by a series of visits to museums and islands in the Northern lagoon. Museum visits will include the lesser-known Naval Historical Museum, with its collection of objects and vessels from the naval industry, the Gallerie dell'Accademia, filled with masterpieces of Venetian painting, and the most important churches whose monuments demonstrate the city's lasting connection with maritime culture.

Lecturer's Biography

Dr Camilla Pietrabissa is Adjunct Lecturer in Art History at the University of Venice. She holds a PhD from the Courtauld and worked as an assistant curator of prints and drawings at the Musée du Louvre and the Courtauld Gallery. She focuses on the visual culture of eighteenth-century Italy and France at the intersection between urban studies and the theory of media especially paintings and drawings. She received fellowships in Paris, Turin, Munich and Los Angeles. Her current research projects explore the early modern representation of ports, the aquatic visual culture of the Venice lagoon, and the historiography of landscape painting. She is a regular reviewer for The Burlington Magazine.



Canaletto (Giovanni Antonio Canal), *The Grand Canal, Venice, Looking Southeast, with the Campo della Carità to the Right*, 1730s, oil on canvas, Bequest of Mrs. Charles Wrightsman, 2019, The Metropolitan Museum, New York. Image: metmuseum.org

Bloomsbury in Sussex

Dr Wendy Hitchmough

Thursday 7- Friday 8 May 2026

£330

Tour description

Staying in Lewes for Christmas and New Year in 1910, Virginia Woolf decided that a cottage in the country would provide a refuge from London where she could write. She leased Little Talland House in Firle and, with her sister, Vanessa Bell, decorated the house in Post-Impressionist style. Bloomsbury's 'headquarters' remained at 46 Gordon Square in London but Sussex became increasingly important as a gathering place where members of the Bloomsbury Group could work and discuss their radical ideas.

This tour takes you behind the scenes at Charleston, the farmhouse that Vanessa leased during the first World War so that her partner, Duncan Grant, and his boyfriend, David Garnett could work as Conscientious Objectors. It remained Bell and Grant's home for over sixty years. We will meet the Head of Research, Collections and Exhibitions and see works in the reserve collection as well as Charleston's richly decorated interiors. We will visit Berwick Church, decorated by Duncan Grant, Vanessa and Quentin Bell during the Second World War and we will conclude the day with dinner at the White Hart Hotel where Virginia and Leonard Woolf bought Monk's House at auction in the summer of 1919.

The second day will begin with an archive session at The Keep, where you can examine some of Bloomsbury's intimate letters and diaries. This will include Virginia Woolf's original engagement diaries and her letters to Leonard. Following a seminar there will be time for lunch in Lewes and we will visit Charleston's current exhibition in the new galleries there. We will then complete our study tour with a visit Monk's House, the home of Virginia and Leonard Woolf at Rodmell before returning to Lewes.

Lecturer's Biography

Dr Wendy Hitchmough is emeritus senior lecturer at the University of Sussex. She is the author of nine books including *Vanessa Bell. The Life and Art of a Bloomsbury Radical* (Yale March 2025), and *The Bloomsbury Look* (Yale 2020). Her extensive research draws on her experience of working from 2001-13 at Charleston where she was curator. Wendy moved from Charleston to Historic Royal Palaces where she was Head of Historic Buildings & Research until 2018. She then worked at the University of Sussex and retired from teaching in 2022 to focus on writing. Her earlier books include *Arts and Crafts Gardens* (V&A Publications 2005) and *C.F.A. Voysey* (Phaidon Press 1995).



Roger Eliot Fry, *Orchard, Woman Seated in a Garden*, 1912-1914, oil on canvas, Courtauld, London (Samuel Courtauld Trust) © Courtauld.

Munich Moderns

Dr Niccola Shearman and Maria Mehlstäubl-Truman

Wednesday 20 - Friday 22 May 2026

£495

N.B This tour also runs in the autumn, Wednesday 2 September – Friday 4 September 2026, £495

Tour Description

After 1900, the city of Munich rivalled Paris as a cosmopolitan hub of experiment. Here it was that Wassily Kandinsky, Franz Marc, Gabriele Münter and others developed an emotional expressionism, putting colour and form at the service of the spirit, and an “inner necessity”. This tour begins in the galleries of the Lenbachhaus: preserving the original decorative interiors of late-nineteenth-century aesthetes, its celebrated collection of art works by the Blaue Reiter group presents the unfolding path towards abstract painting.

The twentieth-century displays of the Pinakothek der Moderne complete the wider picture, including the sober gaze of 1920s’ New Objectivity; the notorious period of Nazi iconoclasm known as the ‘Degenerate Art’ campaign, and works created after 1945 in which artists confront their history. Pursuing the Expressionists’ embrace of ‘authenticity’ in art and life, we shall take a day trip into the Bavarian countryside. Dependent on timetables, the destination will either be the stunning Museum Buchheim on the shore of Lake Starnberg, for an immersion in the work of the Brücke group (originally launched in Dresden in 1905 by Erich Heckel and Ernst Ludwig Kirchner); or alternatively, the artists’ town of Murnau, summer home and source of inspiration to Gabriele Münter, Kandinsky and others.

In contrast to the colourful history at the cradle of German modernism, the tour includes important reflections on events that led to Munich becoming the grave of so much potential energy. A walk around the ceremonial parade ground of Königsplatz and a visit to the Haus der Kunst – Fascist temple to ‘Great German Art’ opened in 1938 as the vitriolic ‘Degenerate Art’ exhibition was staged nearby – will take us past and into some architectural relics of Hitler’s sinister manipulation of culture.

Lecturers’ Biographies

Dr Niccola Shearman is an independent historian of twentieth-century art, with a focus on Germany and Austria to 1945. She has held academic positions at the University of Manchester and at the Courtauld and contributes to the V&A Academy. She has published various articles on German printmaking and its reception, as well as contributions to the catalogue for Expressionists: Kandinsky, Münter and the Blue Rider (Tate, 2024), and is co-editor of the forthcoming volume German Art in an Expanded Field, essays in honour of Shulamith Behr (2026). In 2025, together with Dr Emily Christensen she curated the Courtauld Gallery exhibition With Graphic Intent.

Maria Mehlstäubl-Truman works in primary education, having previously completed degrees in anthropology and in interpreting and translation. As a true ‘Münchner Kindl’ with long family connections to the bohemian artists’ quarter of Schwabing, she combines a passion for art and literature with her experience of the rich oral history of the city. Maria recently completed her MA in History of Art where she specialised in German Expressionism and artists’ colonies in Bavaria

around 1900. All of this makes her ideally qualified to be your personal guide in our walks around Munich.



Wassily Kandinsky, *München – Vor der Stadt*, 1908, Öl auf Pappe, 68,8 cm x 49 cm, Städtische Galerie im Lenbachhaus und Kunstbau München, Gabriele Münter Stiftung 1957

Ravenna: Capital of the Mosaic

Dr George Bartlett

Friday 22 – Sunday 24 May 2026

£495

Tour Description

Over three days, this tour will visit the mosaicked sites of the small Italian city of Ravenna: San Vitale; Sant'Apollinare in Classe; Sant' Apollinare in Nuovo; The Arian Baptistery; The Orthodox Baptistery; The Archbishop's Palace, and the so-called Mausoleum of Galla Placidia. These buildings feature some of the most sumptuous and vibrant works in the history of art, including the magnificent starry night from the dome of the Mausoleum of Galla Placidia, and the imposing imperial portraits of Justinian and Theodora from San Vitale. Such mosaics date from a fascinating phase in Ravenna's history when, during the fifth and sixth centuries CE, the city was subject to a tug-of-war between the Western Romans, the Ostrogoths, and the Byzantines. Each of these groups expressed their respective claims to political dominance and their Christian beliefs through the powerful and dazzling medium of mosaic.

During our visits, we shall think about how mosaics were commissioned and made, observe the stylistic evolution from late Roman to early medieval and Byzantine art, and think critically about the connotations of labels like 'classical', 'medieval' and 'Byzantine' and how we might classify works from this transitional period. In addition to the mosaicked sites, we shall also explore the Mausoleum of Theodoric and the National Museum of Ravenna.

Lecturer's Biography

Dr George Bartlett is currently a Teaching Fellow in Byzantine Art at the Courtauld Institute of Art, where he was Associate Lecturer (BA and MA programmes) in 2024-2025. He completed his PhD in art history at the University of Sussex in 2020, with a thesis on Christ's naming inscriptions in Byzantine art and taught there on the BA and MA programmes. Since 2019 George has contributed to the Courtauld's Summer School, with courses on medieval mosaics and on the transition from pagan to Christian art in late antiquity and has recently also worked at the Institute of Classical Studies, University of London.



Giovanni Battista Piranesi, *Tomb of Theodoric at Ravenna*, 1740-1755, red chalk, pen and brown ink, brown wash on laid paper, Robert Clermont Witt, bequest, 1952, Courtauld Gallery, London (Samuel Courtauld Trust) © Courtauld

Vienna 1900: A Total Work of Art

Dr Niccola Shearman

Monday 25 - Thursday 28 May 2026

£660

NB: this tour also runs in the autumn, Monday 7 – Thursday 10 September 2026, £660

Tour Description

The concentration of landmark buildings, historical monuments and world-renowned art collections within a relatively small urban area makes the city of Vienna a fascinating destination for an art-historical visit. For centuries it was the capital of the vast Habsburg Empire, with a grand architectural façade to match. Around 1900, the tensions arising from efforts to maintain the surface splendour against a subversive spirit of intellectual enquiry gave rise to the artistic experiment that is visible across the urban fabric and in numerous museums today.

Beginning in this era of Freud, Klimt and the architects and designers of the Austrian Secession, our spatial and historical encounters will follow successive cultural and political turns of the twentieth century. Taking in galleries of Expressionist painting and the social housing of 'Red Vienna', visits will extend through the dark era of Nazi power, to finish with the flowering of new hope after 1945. Everywhere observing plentiful traces of that dominant imperial past, we shall contemplate the complex legacy of shifting identities specific to this cultural crossroads at the heart of Europe.

Lecturer's Biography

Dr Niccola Shearman is an independent historian of twentieth-century art, with a focus on Germany and Austria to 1945. She has held academic positions at the University of Manchester and at the Courtauld and contributes to the V&A Academy. She has published various articles on German printmaking and its reception, as well as contributions to the catalogue for Expressionists: Kandinsky, Münter and the Blue Rider (Tate, 2024), and is co-editor of the forthcoming volume German Art in an Expanded Field, essays in honour of Shulamith Behr (2026). In 2025, together with Dr Emily Christensen she curated the Courtauld Gallery exhibition With Graphic Intent.



Gustav Kalhammer, *Imperial and Royal Court Opera Theater (Blick vom Cafe Heinrichhof auf das K.K. Hofoperntheater)*, 1911, Colour lithograph, Museum Accession, transferred from the Library, The Metropolitan Museum, New York. Image: metmuseum.org

Medieval Exeter and Devon - NEW

Dr Tom Nickson

Tuesday 30 June - Thursday 2 July 2026

£495

Tour Description

The Baedeker raids of 1942 destroyed much of Exeter's medieval heritage but ironically led to extended archaeological campaigns that mean we know more about the city's medieval past than that of almost any other place in England. In this short study trip, we will explore medieval Exeter, from its walls, bridges and underground water conduits to its splendid cathedral, much of it rebuilt in the fourteenth century with unusually rich and complex sculpture. The cathedral's surviving fabric accounts offer unparalleled opportunities to understand processes of construction in the early fourteenth century, while the long completion of its west façade has invited significant discussion of the effects of the Black Death on artistic production in England. We will also have the opportunity to examine medieval items in the city's libraries and archives, and to see some of the many fascinating archaeological finds from Exeter in the wonderful Royal Albert Memorial Museum. On the second day we take a minibus to explore some of Devon's parish churches: the magnificent screen at Cheriton Bishop, wonderful reliefs of seafaring at Tiverton, an angel roof at Collumpton, and bishop Grandisson's foundation at Ottery St Mary, one of the most ambitious parish churches in medieval England.

Lecturer's Biography

Dr Tom Nickson is a Reader in Medieval Art and Architecture at the Courtauld Institute of Art. He has taught on diverse aspects of English medieval art and architecture but is a particular fan of the exuberant 'Decorated' architecture and sculpture found in Exeter.



Edward Dayes, *Exeter Cathedral and Neighbouring Buildings*, no date given, Watercolor, pen and black ink and graphite on moderately thick, moderately textured, cream wove paper, Yale Center for British Art, Paul Mellon Collection.
Image: <https://collections.britishart.yale.edu/catalog/tms:7711>

Eighteenth-century Idylls: A Study Tour of the 'Matchless Vale' of the Thames - NEW

Dr Matthew Morgan

Wednesday 16 – Friday 18 September 2026

£495

Tour Description

Over the long eighteenth century, artists, architects, garden designers and connoisseurs created a variety of idyllic environments along the Thames, a short distance upriver from the sprawling, polluted, busy metropolis of London. They were inspired by the beauty of the river landscape, but also by concepts of the classical and medieval past, and by romantic ideals in their construction of alternatives to modern urban living.

During this Study Tour, we will look at the ways in which the Thames from Putney to Twickenham was reimagined as a particularly British Arcadia. We will explore buildings inspired by classical architecture, or Gothic cathedrals, gardens that emulated the paintings of Claude Lorrain, sumptuous interiors, and the paintings, drawings and prints that captured this moment. In so doing, we will delve into key aspects of taste that will help us understand the wider story of British art in the long eighteenth century.

There will be two 'classroom sessions' in situ, at Orleans House and possibly at Strawberry Hill, to complement and contextualise what we will discover in our site visits to Chiswick House, Marble Hill, Ham House, Osterley Park, Strawberry Hill House, Sandycombe Lodge, and Richmond Hill, with its beautiful vistas.

Lecturer's Biography

Dr Matthew Morgan is a freelance art historian, educator and museum professional. He was the Museum Director of Turner's House, and is an Associate Lecturer at Birkbeck, University of London. He has been working in the heritage sector for a decade, including at the Royal Collection, the National Gallery, the Wallace Collection and the Victoria & Albert Museum. Prior to that he was a Director in Christie's Valuation Department. He has contributed to TV documentaries, podcasts, radio shows and has lectured widely across the country and made a series of short films which can be seen on YouTube.



Joseph Nickolls, *Pope's Villa, Twickenham*, ca. 1755, Oil on canvas, Yale Center for British Art, Paul Mellon Collection, B1976.7.135. Image: <https://collections.britishart.yale.edu/catalog/tms:355>

Disegno: Workshop Tradition, Concept, and Living Practice – A Study Tour to Pisa - NEW

Linda Karshan, Dr Giulia-Martina Weston, Emanuel von Baeyer

Tuesday 6 – Thursday 8 October 2026

£495

Tour Description

The Courtauld is delighted to collaborate with renowned contemporary artist and collector Linda Karshan and the Fondazione Comel for this in-depth, multi-faceted exploration of the art of drawing.

Participants will study in the Fondazione's beautiful villa, the Domus Comeliana in the heart of the Tuscan city of Pisa, and with a view of the Leaning Tower.

On the first day, the class-room session on drawing in the medieval and Renaissance workshop practice will be complemented by an afternoon visit to the nearby Piazza dei Miracoli (site of the Leaning Tower, Cathedral, Baptistery and Camposanto), where the Museo delle Sinopie offers unmatched insight into the art of the preparatory drawing for frescoes.

On the following day, a morning exploration of the significance of the practice of drawing and of the concept of disegno in early modern art will be followed by an afternoon tour of Pisan buildings, where we will see the principles of disegno in narrative action. Bringing us up to the present moment, Linda Karshan will explore drawing as a living practice, centred around the close observation and discussion of her performance-based drawings, of which the Fondazione has a rich collection. In the afternoon, we will end by considering the place of drawing in the art market, both historically and at the present moment, with Linda Karshan and gallerist and drawings specialist Emanuel von Baeyer.

Lecturers' Biographies

Dr Giulia Martina Weston is Director of the Athenaeum Comelianum de Litteris et Artibus in Pisa. She holds a PhD from the Courtauld, where she has been Associate Lecturer since 2016, and is Consultant Lecturer at Sotheby's Institute of Art. Giulia's publications include the monograph Niccolò Tornio (1606-1651). Art and Patronage in Baroque Rome (2016) and the co-edited volumes I Pittori del Dissenso (2014) and 'A tale of two cities': Rome and Siena in the Early Modern Period (2020). She is presently working on a book on Salvator Rosa's afterlife in Britain. She curated the exhibitions The Universe on Paper (2022), and Legacies and Visions. From Comel to Karshan (2024), both at Fondazione Comel in Pisa.

In 1994, Linda Karshan developed a performance-based method to bring her drawings into existence. Guided by what she calls her "inner choreography," she makes spare, monochromatic, abstract prints and drawings that serve as direct reflections of the process of their making. Karshan trained at Skidmore College, Saratoga Springs, NY, and has an MA in Psychology. Her work has featured in international solo and group exhibitions, and her drawings, prints and artist's books are held in major public and private collections. These include, in Italy, the Abbey of San Giorgio Maggiore in Venice; La Biblioteca in L'Aquila, and La Fondazione Comel in Pisa. In the UK, her work is held by The British Library; The British Museum; The Courtauld Gallery; Sir John Soane's Museum; Tate Modern; The Arts Council Collection; The Ashmolean Museum; Kettle's Yard, and Middlesbrough Museum of Modern Art (MIMA). In the USA, Linda's

work is held by Fine Arts Museums of San Francisco; Fogg Museum, Harvard University, Cambridge, MA; Walker Art Center, Minneapolis, MN; The Morgan Library, New York, NY, and a suite of thirteen prints have recently been acquired by the Metropolitan Museum of Art. Linda Karshan lives and works in New York and London.

Emanuel von Baeyer has been a leading old master dealer in London since 1998. His firm specialises in fine European drawings, prints and paintings from the fifteenth to the twentieth centuries, and also handles select post WWII and contemporary art.

[Emanuel von Baeyer](#) is widely recognised as an innovative dealer within his field and his activities are regularly featured in the international press; his clientele includes private collectors of note, and art historians and museum curators from around the world. He regularly participates in the London Original Print Fair, Frieze Masters London, Master Drawings Week in London and New York, IFPDA Print Fair New York, Antiquarian Booksellers Associations (ABA), TEFAF, Maastricht and Stuttgarter Antiquariatsmesse. He is also a member of the International Fine Print Dealers Association (IFPDA), the International League of Antiquarian Booksellers (ILAB), The Society of London Art Dealers (SLAD) and the Chambre Syndicale de l'Estampe, du Dessin et du Tableau (CSED). He has held exhibitions in the United Kingdom, Europe and America.



The Garden at Villa Comel, photo © Domus Comeliana

Uptown, Midtown, Downtown: An Art-Historical Tour of New York City

Dr Tom Day

Monday 19 - Friday 23 October 2026

£825

Tour Description

In this study tour we will explore the art-historical past of one of the globe's most dynamic cultural capitals: New York City.

Covering the twentieth century, we will witness dramatic shifts in New York's landscape of visual culture as we examine movements from Realism to Abstract Expressionism, and Happenings to Pop and Minimalism. Paying particular attention to the role the metropolis itself played as an incubator of artists and art forms, we will unpack these shifts as closely linked to the politics of urban life. We will witness the reinvention of New York's industrial spaces as artist colonies in the 1950s, 1960s and beyond, taking in the reshaped and gentrified neighbourhoods left long after the artists have moved out. Across five days we will visit a variety of museum collections, galleries and art institutions including the Whitney Museum of American Art; Museum of Modern Art; Artists Space; White Columns; the Brooklyn Museum; the Queens Museum; the Museum of Reclaimed Urban Space, La Plaza Cultural; the commercial galleries of SoHo and Chelsea and will take a short trip upstate to DIA:Beacon, a world-leading collection of minimal and conceptual art housed in a former biscuit factory.

Lecturer's Biography

Dr Tom Day is a historian of American Art and Film, Video and Media art. He previously held teaching and research positions at the University of Edinburgh and the Courtauld Institute of Art and is currently adjunct professor at The New School in New York City. His writing has been published or is forthcoming in publications including *Art History*, *Oxford Art Journal*, *Panorama* and *British Art Studies* and he has contributed chapters to number of edited collections. He is currently working on a book entitled *Drop Dead: Art, Urban Crisis and The End of New York* which explores the multifaceted decline and neo-liberalization of New York City through the prism of art and artists thinking about public space, housing, sanitation and policing.



A View of Manhattan from Brooklyn Bridge, photo © Tom Day

Masterpieces of Early-Modern Spain: A Study Tour to Madrid and Toledo - NEW

Dr Maeve O'Donnell – Morales

Sunday 1 - Thursday 5 November 2026

£825

Tour Description

This five-day trip to Madrid and Toledo traces a path through a century and a half of revolutionary painting in the heart of Spain. Participants will visit some of the most renowned art collections in the world, including, but not limited to, the Prado, the Thyssen-Bornemisza Collection and the Royal Collections Gallery, and come face-to-face with the genius of El Greco, Diego Velázquez, Francisco de Zurbarán, José de Ribera, and Francisco Goya.

We will seek to understand these innovative masters of early modern Spanish art in the contexts of the historical moments that produced them and the cultural landscapes in which they operated. We shall also investigate the conditions that made Madrid and its environs into such fertile soil for these artists, exploring the impact on local artists of both imported Northern works such as Hieronymus Bosch's *Garden of Earthly Delights*, and of the great medieval monuments of nearby Toledo. A day-trip to Toledo, Castile's first capital, will help draw out the impact of landscape, built environment and history on the development of Spanish early modern masters like El Greco, whose artistic development was greatly shaped by the city's medieval fabric.

In addition to marvelling at great paintings in the company of fellow art enthusiasts, this trip will thus encourage students to consider the evolution of Spanish culture through the eyes of its most revolutionary painters.

Lecturer's Biography

Dr Maeve O'Donnell-Morales completed her PhD at the Courtauld in 2018, writing a thesis on medieval altar furnishings and liturgical objects from the Iberian kingdom of Castile. Before moving to London for her PhD, Maeve completed her MA at Hunter College (CUNY) and her BA at New York University and worked for four years at The Metropolitan Museum of Art. Following her PhD, Maeve curated an exhibition on the role of artists in the development of Marian theology at the Getty Museum (www.getty.edu/news/getty-museum-presents-visualizing-the-virgin-mary/). Returning to England, she became the art historian on a team investigating the development of cults of saints in medieval Iberia at the University of Bristol. She is currently at Teaching Fellow at the Courtauld and a Research Fellow at the University of Bristol and is completing several articles and designing courses on a variety of art history subjects.



El Greco (Domenikos Theotokopoulos), *View of Toledo*, c.1599-1600, oil on canvas, H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer, 1929, The Metropolitan Museum of Art, New York. Image: metmuseum.org

Showcasing Art History

Our evening lecture series Showcasing Art History builds on The Courtauld's excellence in research and teaching to share the latest art-historical thinking with the public. Lectures are given by members of the Courtauld faculty, associate lecturers, and by eminent external scholars and curators, and aim to be both scholarly and engaging.

Each new season of Showcasing Art History offers three free-standing terms, so you can book for one or two terms, or for the whole year. You can choose whether to join us on campus at Vernon Square, or if you opt for online, you will receive pre-recorded lectures and are invited to participate in live Zoom discussion sessions. There will be extensive course materials on the VLE for both in-person and online learners.

Lectures are given live on campus at 19:00 on Tuesdays and Zoom discussions for our online audience members take place on Wednesdays at 20:00 [London time]. Terms may be booked in isolation or in combination, and discounts apply if more than one term is booked.



Walter Crane, *Sower*, date unknown, woodcut: ink on paper, Courtauld Gallery, London (Samuel Courtauld Trust) © Courtauld

Spring Term 2026

Ocean Tales – The Sea as Motif from the Eighteenth-Century to the Present

Tuesday 13 January – Tuesday 17 March 2026

On Campus at Vernon Square at 19:00

Live lectures with a Q&A followed by drinks

OR

Wednesday 21 January – Wednesday 25 March 2026

Online at 20:00 [London Time]

Lecture recordings with an online Q&A on Wednesdays

£195

Course Description

Inspired by the Courtauld Gallery's Griffin Catalyst exhibition *Seurat and the Sea* (13 Feb – 17 May 2026), this series of 10 lectures explores significant ways in which the sea, and the seaside, have featured in art over the last three centuries. In this period the ocean played a central role, whether actual or symbolic, in important economic, political and cultural developments with whose legacies we live today: Imperialism, colonialism, and international trade; industrialisation; the rise of leisure and mass tourism.

Our lecturers will discuss depictions of the ocean, the seaside and of seafaring as a Romantic metaphor, in the art of Caspar David Friedrich for instance, and as an increasingly unstable symbol of human endeavour and national power. Several sea pieces by JMW Turner reference, and rival, the grandeur of seventeenth-century marine painting by artists like Willem Van der Velde and Claude Lorrain; some explore the ocean as a sublime experience of untameable and boundless nature; yet others are shot through with modern sensibilities about a society in flux, about industrialisation and the trans-Atlantic slave trade.

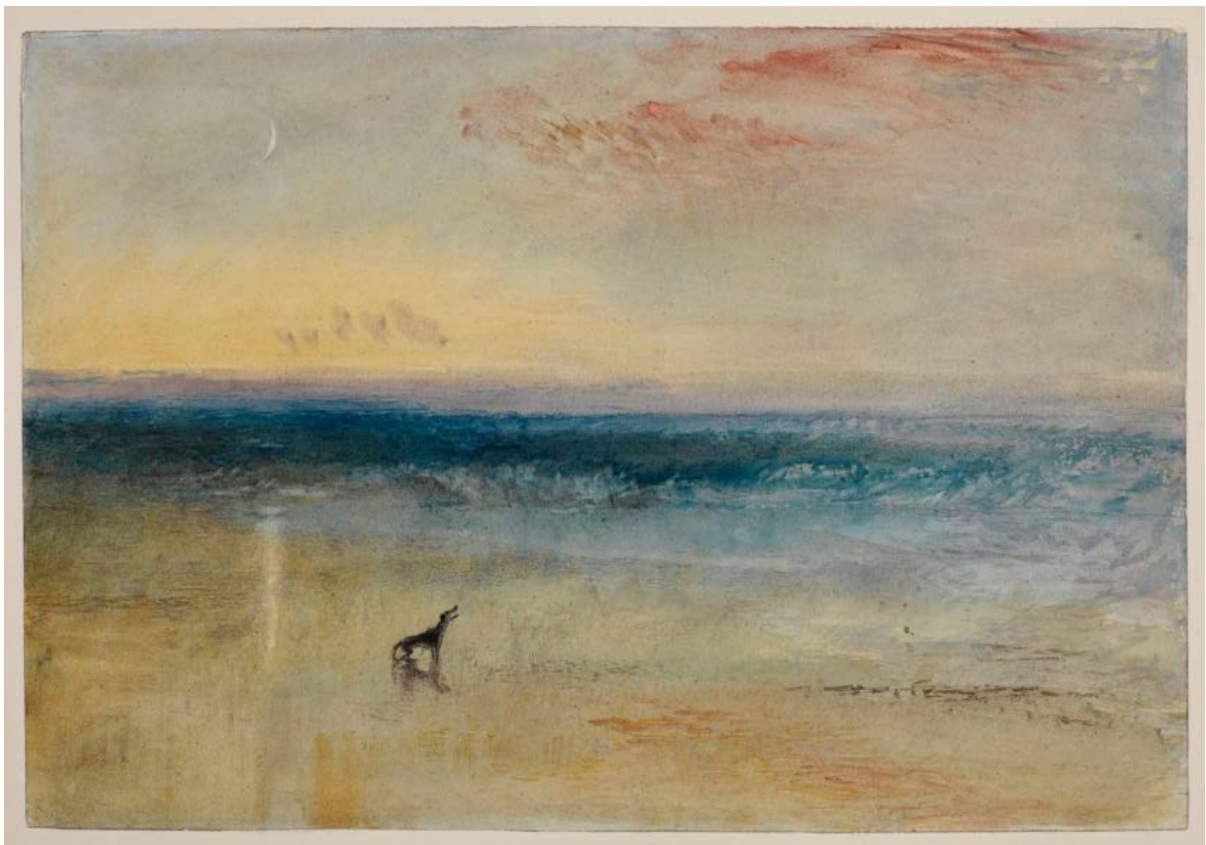
We shall examine the painted representation of ports and harbours, as protective or defensive structures and outposts of Empire, and, by way of art works from the latter part of the nineteenth century, explore the seaside both as a novel site of leisure and recreation, and as a source of artistic inspiration.

Modern artists were irresistibly drawn to the seaside in search both of a simpler life, and an artistic challenge, wrestling with ways to represent intense atmospheric effects, or elemental forces in the encounters between waves and shorelines. George Bellows was captivated by the drama of the rugged seashore of Maine, Monet by the golden haze of Antibes, Seurat by the "bright clarity" of France's northern coast, Matisse and Dérain by the "different light" and "bright Mediterranean colours" of Collioure in the South. For Picasso, the shores of the Mediterranean were redolent of the abiding spirit of classical antiquity. The French Riviera, where he lived from 1946 until his death, inspired the mythological figures – the centaurs and minotaur, the fauns and nymphs – that pervade his paintings and prints, sculptures and painted ceramics from the 1920s and 30s, and from the late 1940s onwards. Piet Mondrian, by contrast, was neither captured by the seaside's atmospheric effects nor its mythological appeal; rather the sea became a central motif in his concept of 'Neoplasticism', i.e. in the evolution of his work toward abstraction.

More recently, artists like Lubaina Himid, Frank Bowling, John Akomfrah, Ellen Gallagher, and El Anatsui have addressed the bitter legacies of extractive European imperialism and colonialism, exploring the middle passage in the trans-Atlantic slave trade, and the sea as battleground in the fight for colonial pre-eminence or as (often desperate) escape route for migrants and exiles. Another major subject of recent art is the catastrophic environmental pollution of the ocean and the impact this threat on a vital ecosystem has on our survival. Documentary-style photographers like Chris Jordan and Pam Longobardi, among others, have captured the terrible beauty of the bright plastic waste choking our seas and beaches. Others have been making art works from that same plastic waste – George Nuku’s installation *Bottled Ocean* (2123), for instance, for the National Museum of Scotland exhibition *Rising Tide: Art and Environment in Oceania* (Aug 2023 – Apr 2024) created a memorable future underwater world made from single-use plastic.

Speakers: Harvey Shepherd, Dr Anne Grasselli, Nicola Moorby, Dr Will Atkin, Dr Karen Serres, MaryAnne Stevens, Dr Charlotte de Mille, Dr Matthew Holman, Dr Bergit Arends.

Moderator: Dr Anne Puetz



Joseph Mallord William Turner, *Dawn After the Wreck*, c1841, graphite, watercolour, bodycolour, chalk (red), scraping on laid paper, Courtauld Gallery, London (Samuel Courtauld Trust) © Courtauld.

Course Description

Performance art has expanded rapidly since its beginnings in Dadaist provocations of the 1910s and 20s, and the happenings and body art practices of the mid-twentieth century. Performance highlights the importance of the visitor's first-hand experience, and challenges established theories about notions of authenticity, continuity, and originality. As the American feminist scholar Peggy Phelan put it in 1993, "Performance...becomes itself through disappearance." Now, more than thirty years later, performance is central to art making, to the way museums create displays, and to what we, as an audience, encounter in contemporary art galleries. Performance has changed the very idea of the 'art object', has caused the artist to lose the central position as creator, and has challenged the viewer to become a participant – willing or otherwise!

This series of five lectures will explore the history of performance in the visual arts, considering how it sits alongside painting, sculpture, installation, music and dance, and how it has complemented or challenged these practices. In case studies from the diverse bodies of work by Marina Abramovic, Ragnar Kjartansson, David LaMela, Amalia Pica, Joseph Beuys, and Yves Klein, and from galleries across the world, we will explore historic performances, and consider how museums and galleries collect, conserve, display and activate them. Asking 'what is the artwork?' and 'who has the power?', we will seek to understand the challenges that performance poses to traditional art-historical ways of thinking. Another important aspect of our investigation concerns the much-debated field of performance documentation. We will consider how immaterial performance-based art really is, and how curators and conservators engage with art works which threaten to disappear completely. Artists have different approaches to the process of documenting their work, and, examining the practices of Tino Sehgal, Linda Karshan and Tania Bruguera, we will consider what that means for their artistic legacies. How do we, as the contemporary audience, engage with the history of their artistic practices through the presence, or in the absence of, material objects and traces?

Speakers: Dr Acatia Finbow, Dr Carla Kessler

Moderator: Dr Anne Puetz

Saturday Study

On Campus and Online

Saturday Study happens once a term and delivers short, intensive and sociable events that draw on our temporary exhibitions or our permanent collection to explore significant art-historical themes.

Saturday Study events take in the Lecture Theatre at Vernon Square; they will also be recorded and made available online from the following week.

Fees for all on campus events accompanying a temporary exhibition are £65 (concessions £55 for recipients of Universal or Pension Credit, and full-time students). The companion of a disabled student will have free access. This fee includes refreshments and one ticket to the respective Gallery exhibition. For all other Saturday study events relating to our permanent collections, fees are £45 (£35 concessions). This fee includes refreshments and one ticket to the permanent collection of the Courtauld Gallery.

Fees for online access to the event recording depend on event length; they are £15 (£7.50 concessions) for three-hour events and £10 (£5 concessions) for two-hour events. Prices include VAT.

Where Saturday Study events contextualise temporary exhibitions at the Courtauld Gallery, booking for online access remains open until the end of the relevant exhibition. The lecture recordings will be sent in the week directly after the Saturday in question, or once a week on Tuesdays thereafter. Recordings will be accessible for ten days from delivery.

Our Programme for 2026

Saturday 24 January 2026, 14:00-16:15, with registration from 13:30

Great Teaching Collections of the 1930s: The Barber Institute of Fine Arts and The Courtauld Institute of Art

£45 [£35 concs/ recording £10/£5 concs]

Speakers: Robert Wenley (Deputy Director Barber Institute of Fine Arts, University of Birmingham); Flora Kay (Head of Learning and Public Engagement, Barber Institute of Fine Arts); Dr Chloe Nahum (Bridget Riley Art Foundation Curatorial Fellow, Courtauld Gallery); Helen Higgins (Head of Learning & Oak Foundation Young People's Programme Manager, Courtauld Institute of Art); Dr Anne Puetz (Head of Short Courses, Courtauld Institute of Art)

This study event accompanies [the Courtauld Gallery's hosting of a selection of masterpieces from the Barber Institute of Fine Arts](#), University of Birmingham, while the latter is closed for refurbishment. The Barber and The Courtauld Institutes were both founded in the same year (1932) as university galleries and their exceptional collections have always been intended to encourage both the academic study and the public understanding of the fine arts. This study day brings together colleagues from both institutes who are engaged in working with the collections for teaching purposes. Together, we will probe the origins, underlying ethos, and

contents of our respective collections, and use case studies from our practice to demonstrate ways of teaching with university collections to serve a wide range of audiences.

Saturday 25 April 2026, 11:00-13:15, with registration from 10:30

Seurat's Seascapes: Dr Karen Serres and Dr Anne Puetz in Conversation

£65 [£55 concs/recording £10/£5 concs]

This study event accompanies the Courtauld Gallery's [Griffin Catalyst Exhibition Seurat and the Sea](#) (13 Feb- 17 May 2026). Exhibition curator and Senior Curator of Paintings at the Courtauld Gallery Karen Serres and Head of Short Courses Anne Puetz will explore several themes relating to Georges Seurat's five painting campaigns on the northern coast of France between 1885 and 1890. We will discuss the artist's affinity with this part of the Atlantic seaboard and his fascination with its atmospheric conditions and the artistic challenge it posed. We will delve into Seurat's evolving neo-Impressionist technique, his interest in the industrialisation of the ports and the transformation of fishing villages into popular tourist destinations and discuss his artistic legacy.



Georges Seurat, The Beach at Gravelines, 1890, oil on panel, Courtauld Gallery, London (Samuel Courtauld Trust), © Courtauld

Terms and Conditions

Cancellation policy

If you change your mind within 14 days of booking, you may cancel with a full refund, without cancellation fee. A full refund, with a cancellation fee of £40, will also be given for all cancellations received by 8 weeks before the start of a course. Less than 8, but more than 4 weeks before the start of a course, a refund of 50% of the course fee, minus the cancellation fee of £40 applies. No refund can be given within 4 weeks of the start of a course.

Important notice for all courses with VLE access: We normally make some course materials available on our VLE by 6 weeks before the start of a course. If you book within this period, Customer Rights legislation requires that a) you give us consent to supply digital content and b) acknowledge that the right to cancel with refund will be lost if you access this content. This is fulfilled by ticking the consent button to our terms and conditions.

We do whatever we can to ensure that courses take place as advertised but we reserve the right to make changes or cancellations. In the unlikely event that we have to cancel any course, we shall offer you full repayment of your course fee.

This cancellation policy can also be found on the website: <https://courtauld.ac.uk/about-us/policies/data-privacy-and-it/terms-and-conditions/>

*NB: there is a different cancellation policy for Saturday Study:

If you change your mind within 14 days of booking, you may cancel with a full refund. If you need to cancel your place after that, we will refund half the fee provided that you cancel at least four weeks before your course commences. Within four weeks of the beginning of the course, refunds are not possible.

On campus study event: if you cancel with refund but have already booked your Gallery ticket, we shall deduct the Gallery entry fee from the refund even if you cannot visit, as Gallery tickets are non-changeable and non-refundable.

We do whatever we can to ensure that the course takes place as advertised but we reserve the right to make changes or cancellations.

Insurance

Unforeseen circumstances may force you to curtail or cancel your course. We strongly recommend that you take out insurance to cover your expenses, including for travel and accommodation, should you have to cancel.

Unless your country of residence has a reciprocal arrangement with the UK that entitles you to free medical care, we urge you also to take out medical insurance to cover you during your visit to London.

Accommodation

Summer School courses are non-residential, but you may need accommodation while in London. Student accommodation across London may be a practical solution. The Courtauld's own halls of residence, Duchy House offers easy access to London's key attractions, including Covent Garden, Trafalgar Square, Piccadilly Circus, Leicester Square, West End Theatres, and the Southbank. It is located around the corner from our own Courtauld Gallery, and within around 40

minutes' walk, or a short underground ride, to our Vernon Square campus. Summer School students are eligible for a discount on room prices; please use code SHORT2026 via [this link to Speedybooker](#).

We are also in the process of researching what other student accommodation might be available to book during Summer School 2026. We will post a list of relevant student accommodation providers on our webpages (under 'Terms and Conditions') in early January 2026.

Advice for Students with Reduced Mobility

Vernon Square has always been an educational setting. It was built as a school by the London City Council in the early twentieth century and has more recently served SOAS, University of London as a second campus.

The building offers two large lecture theatres, and numerous seminar rooms on the first and second floors, and a reception space and open-air terrace on the top floor. It is fully accessible, with step-free entry, single-level flooring, disabled toilets, lift access to all rooms, and free on-site parking for blue badge holders.

Please bear in mind that all Spring, Autumn, and Summer School courses on campus include visits to museums, galleries and other sites within London and surroundings and therefore a certain degree of physical activity. Likewise, all Study Tours in person require a fair amount of walking and getting around towns and sites, in some circumstances on uneven or otherwise difficult terrain. If you have any doubts whether a particular course or tour is suitable for you, please contact us for further information.

The Campus at Vernon Square

Vernon Square has always been an educational setting. It was built as a school by the London City Council in the early twentieth century and has more recently served SOAS, University of London as a second campus.

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Eligibility to take part in Short Courses

No prior knowledge or experience of art history is required to participate. Please note that our Study Tours, and the evening lecture programme Showcasing Art History are open to students over the age of 18. All other programmes are open to students over the age of 16. A framework, including a Safeguarding Policy, is in place to provide a safe environment for young people participating in activities at The Courtauld. Please contact us at short.courses@courtauld.ac.uk with the subject line 'booking under 18' before booking for yourself or another person if you/they are under the age of 18. We will need to receive the consent of a parent or guardian before a booking can be accepted.

Language requirements

All Short Courses teaching is conducted in English. A good command of the language is necessary to follow the lectures, seminars, and visits and to benefit from written course materials.

Learning Resources

Most Short Courses students have their own dedicated space on our Virtual Learning Environment (VLE). The VLE will contain a range of learning resources, such as reading lists, glossaries and historical summaries, scans of selected texts for advance or future reading, and lists of useful websites. The quantity and nature of this material will vary from tutor to tutor, and we cannot foresee what will be available for each course. Most tutors will upload pdfs of powerpoint presentations, but others may not be able to provide these owing to the unpublished nature of ongoing research. For these reasons we also ask students not to use recording devices. For online courses, the VLE also contains recorded lectures and seminars. Course resources except lecture and seminar recordings will remain on the VLE until one month after the end of the course. Lecture and seminar recordings for all online courses except the online version of Showcasing Art History will be available until the Monday following the end of the course plus one week. Recorded Showcasing Art History lectures and seminars will be available until the end of the course, plus one week.

Copyright: Images in lecturers' presentations are fundamental to our lessons for the purposes of teaching; students on the class may have access to these images – via recorded lectures or pdfs of powerpoints - for study purposes, but no further copying and sharing of these images is allowed under any circumstance, i.e. for social media.

Catering

For day-time courses held on campus, morning and afternoon tea and coffee will be provided free of charge, if you are in the Institute, and water will always be available in the teaching rooms. Lunch is not supplied. Our caterers Frequency will have a small selection of fresh sandwiches for sale each day; alternatively, you may bring a packed or bought-in lunch to eat on our terrace, or in the staff and student common room. There are several independent and chain sandwich/snack bars in and around both King's Cross/St Pancras and Angel stations, as well as several more sophisticated eateries. You will be given some suggestions of where to eat in your course pack on arrival.

Certificates

Any student who attends either four Summer School courses in one year or six Summer School courses over three years is eligible for a Short Courses Certificate, signed by the Director. Certificates are made out in September after Summer School and will be posted to your home address. If you would like us to mark your achievement in this way, please send a note – by e-mail or in person – to Jackie Sullivan at short.courses@courtauld.ac.uk by 1 September, with details of the courses you have attended.

Protecting Your Data

The Courtauld Institute of Art, London processes data in accordance with the UK General Data Protection Regulation. The personal information that you provide on these forms will be processed for purposes of providing you with the courses you have selected and may be transferred between the University departments. For more information, please see our Privacy Policy at <https://courtauld.ac.uk/privacy-policy>

Fees and booking

Any income generated by the Short Courses is used to support the work of the Courtauld to advance the study of art history and conservation.

Please note that in the EU new VAT rules for online courses came into effect on 1 January 2025. This means that we are required to charge EU participants their local VAT rate. VAT-inclusive prices for EU students will be displayed at check-out.

The minimum age for participation is 18 for Study Tours and Showcasing Art History evening lectures. All other programmes are open to anyone aged 16 or over. However, please note that if you are under 18, you will need the consent of a parent or guardian to participate. You will not be able to book without having contacted short.courses@courtauld.ac.uk. Please put 'booking under 18' in the subject line.

How to Book and Payment of Fees

For 2026, we have made very modest price increases to some programmes in response to considerable increases in our costs for catering, course visits, and student labour, among others.

Full payment is due at the time of booking; we strongly advise booking early as our courses are very popular. Our short courses and tours make an unusual and memorable Christmas or birthday present, and gift vouchers are available on request.

How to book:

To book your chosen course(s) please use the book now button on the relevant course page and you will be taken to our booking system where you can book and pay (Visa / Mastercard / GooglePay / ApplePay).

At checkout, you will be prompted to login (if you have previously booked Courtauld Gallery tickets) or to register and create a new account.

[N.B: this ticketing login is not the same as your short courses VLE login if you have one].

Once you have made your selection, your chosen course(s) will be added to your shopping basket which has a timer of 20 minutes, after which time your basket will be cleared and you will need to start again. The timer starts from when you put an item in the basket (not when you login or register).

If you have any questions, please email us at short.courses@courtauld.ac.uk

Spring Courses online

The fee for our spring course in the programme Variations on a Theme is £245.

- The course fee for the Spring online course Variations on a Theme - Modernism in Art and Music includes
- Five pre-recorded one-hour lectures/music sessions. These are delivered to students three weeks before the first discussion session.
- Three extended live Zoom seminars in the afternoons (of between sixty to seventy-five minutes' duration), at 14:00 [London time].
- A social 'icebreaker' session, usually on the Wednesday before your first Zoom seminar, to meet your tutors and classmates. We teach in small groups to facilitate discussion.
- Extensive course materials, and student-to-tutor and peer-to-peer discussion forums on the VLE.

Spring and Autumn Courses on campus

On-campus course fees range from £270 for two days, £410 for three days, £545 for four days, and £695 for five days.

The course fee for Spring and Autumn on campus courses includes

- Classroom sessions.
- Course visits and all relevant entry charges.
- Morning and/or afternoon refreshments (when students are on campus).
- Extensive course reading and handout materials and suggestions for further self-directed study on the VLE.
- Reference access to the Library during course delivery and in the nearest vacation.

Summer School online and on campus

The fee for each online course in the Summer School is £395, and £695 for each course on campus.

Summer School online includes

- Ten one-hour pre-recorded lectures normally sent six weeks before the start of live Zoom seminars.
- Five live Zoom seminars (of between sixty to seventy-five minutes' duration); one on each afternoon of the course week at 14:00 [London time].
- A social 'icebreaker' session in the week before the first Zoom seminar, normally on Wednesday.
- Opportunities for communication with fellow students and your tutor(s) on two VLE forums.
- Extensive course reading and handout materials on the VLE, including suggestions for further self-directed study.

Summer School on campus includes

- Classroom sessions.
- Course visits and all relevant entry charges.
- Morning and/or afternoon refreshments (when students are on campus).
- A soft drinks reception and a welcome event on the first day.
- A late afternoon framework event followed by a drinks reception once a week each week. One of these four events will be an evening reception in The Courtauld Gallery. Summer School students are invited to all framework events irrespective of their week(s) of study.
- Extensive course reading and handout materials and suggestions for further self-directed study on the VLE.
- Reference access to the Library during Summer School and in the nearest vacation.

Evening Study on campus

The fee for Variations on a Theme – The Renaissance in Art and Music is £465

The course fee includes

- Five evening seminars on campus at Vernon Square over five weeks at 18:30 to 21:00.
- Classroom sessions.
- An integral Saturday course visit on 28 November 2026, normally 10:00 – 13:00.
- Evening refreshments (when students are on campus).
- Extensive course reading and handout materials and suggestions for further self-directed study on the VLE.
- Reference access to the Library during course delivery and in the nearest vacation.

For the evening lecture series Showcasing Art History, which is offered both on campus or online, please see the separate terms and conditions on our [website](#).

Evening Study online

The fee for five-week online learning is £395 for 10-lecture courses, and £245 for five-lecture courses, except for two early 2026 courses previously advertised and still at the lower fee of £195: The Emergence of Modern Sculpture in Paris and London, 1890-1930 and The Long Road to Success: Giulio Romano between Rome and Mantua.

There is an additional fee of £50 for optional Saturday visits where these are offered.

The course fee for Evening Study online courses includes

- Five (or ten) pre-recorded one-hour lectures delivered to students three (or six) weeks before the first discussion session.
- A live Zoom seminar in the evenings (of between sixty to seventy-five minutes' duration) over five weeks, normally at 18:30 [London time], but timings may vary; please see individual course pages for details. Optional museum and gallery visits take place on Saturdays, from 10:00-13:00.
- A social 'icebreaker' session, usually on the Wednesday before your first Zoom seminar, to meet your tutor and classmates. We teach in small groups to facilitate discussion.
- Pre-course reading materials, handouts, further reading suggestions, student-to-tutor and peer-to-peer discussion forums on the VLE.

Study Tours

Study Tour fees are £330 for two days; £495 for three days; £660 for four days, and £825 for five days.

The Study Tour fees include:

- Expert guidance and tuition by our course leaders.
- All relevant entry fees to museums, galleries and historic sites.
- Travel by public transport or coach between sites (where relevant during tours with more than one main destination).
- Many tours also include sessions in a classroom on site, or the provision of a pre-recorded lecture.
- Extensive pre-course reading materials on the VLE.

Travel to and from the primary destination of the tour, meals, and accommodation, are not included in the course fee; participants are free to make their own arrangements.

Saturday Study Events

Fees for all on campus events accompanying a temporary exhibition are £65 (concessions £55 for recipients of Universal or Pension Credit, and full-time students). The companion of a disabled student will have free access. This fee includes refreshments and one ticket to the respective Gallery exhibition. For all other Saturday study events relating to our permanent collections, fees are £45 (£35 concessions). This fee includes refreshments and one ticket to the permanent collection of the Courtauld Gallery.

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Important notice: We are aware of an ongoing issue for Gmail account users. If you are using a Gmail address you may find that emails from The Courtauld are not always recognised and may go to your spam folder. You may therefore need to check and release emails; and enable The Courtauld in your filter settings/mark emails from The Courtauld as genuine and not spam

Contact us

Email

short.courses@courtauld.ac.uk

Call

+44(0)203 947 7650

Visit

courtauld.ac.uk/short-courses-2026 [after our launch on the afternoon of 9 December]

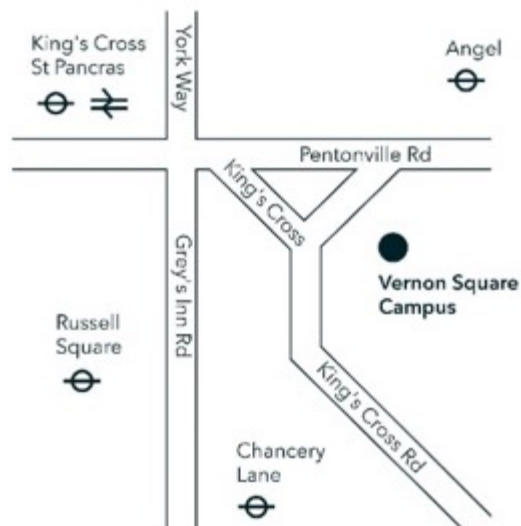
Become a Courtauld Patron

Forge a closer relationship with The Courtauld by joining a group of extraordinary philanthropists. Play a critical role in ensuring The Courtauld continues to flourish as a centre of academic excellence in teaching and research and gain unparalleled access to our illustrious alumni, expert curators and conservators, and leading academics. To find out more about Courtauld Patrons or to join visit <https://courtauld.ac.uk/join-and-support/patrons/>

How to find us

Vernon Square

The Courtauld, Vernon Square, Penton Rise, London WC1X9EW



Somerset House

The Courtauld, Somerset House, The Strand, London WC2R 0RN

