Kent is ranked as one of the top 20 universities in the UK in The Guardian University Guide 2015. All of our academic schools produce world-class research, and Kent is rated as internationally excellent, leading the way in many fields of study.

The School’s department of History & Philosophy of Art is a recognised centre of innovation and excellence in teaching and research. Our degrees have achieved high rankings: History of Art at Kent was ranked 8th in The Guardian University Guide 2015.

Research excellence
History & Philosophy of Art at Kent has a growing reputation for its research with well-established researchers in the fields of art history, philosophy of art and aesthetics. Our staff have research interests including the photograph (in its historical, contemporary and critical contexts), contemporary art, curating and the historical interplay of image, theory and institutions from the Renaissance to the present day. Our research strengths are reflected in our teaching, which means that you are learning at the cutting edge of the field.

Passionate teaching
Our courses are within the School of Arts, which gives you the opportunity to study alongside other arts students in a dynamic and creative environment. We place a high value on the friendly, supportive and open atmosphere in our department. The high quality of our teaching has led to History & Philosophy of Art staff receiving several recent University teaching awards, as well as nominations for excellence in practice in the students’ union annual teaching awards.

Innovative programmes
Since its foundation, Kent has offered forward-looking degree programmes in the visual arts. You gain practical experience alongside your academic studies – this includes creating art, practising photography, studio drawing, writing art criticism, or curating exhibitions. You study artists, art movements and a range of artistic media, including painting, sculpture, photography, print media, installation and multimedia. The first year provides you with a foundation in the history of art, after which you can continue to take a broad range of modules, from antiquity to contemporary art, or specialise in particular areas.

We have close ties with the drama, fine art, film, music and audio, creative events and architecture departments at Kent and can offer degrees that explore art history alongside cinematic or performing arts. History & Philosophy of Art and Art History are also available as joint honours degree programmes with other subjects at Kent (see p23 for details).

There are numerous events, including exhibitions, arts fairs and arts festivals organised by the School and the region, as well as trips to galleries in the local area, in London, or further afield. In recent years, the department has organised student group visits to Paris, Madrid, Berlin, New York and Russia.

Sample the ‘art world’
Have you ever wondered what is involved in curating an art exhibition, researching and writing art reviews or working in an art gallery, museum or archive? A distinctive feature of our degrees is the chance to put your knowledge into practice and develop work-related skills, such as gallery management and curating, art collecting and dealing, as well as practical writing skills for the media.

The Studio 3 Gallery in our Jarman Building is a high calibre exhibition venue that hosts home and visiting exhibitions and allows students to develop professional curatorial skills. We also offer practical studio-based modules in photography and drawing. Other options involve internships or working in galleries, including the exhibition spaces on campus. The Kent Print Collection, which includes works by contemporary artists and Old Masters, gives our undergraduate students the opportunity to be involved in the acquisition of valuable works of art on behalf of the department (see p15).
Supportive community

We encourage and support students from the broadest of backgrounds to realise their full academic potential, preparing them for diverse career options after graduation. Throughout your time at Kent, you have a personal tutor who can offer pastoral support and additional academic guidance.

A global outlook

Kent is known as the UK’s European university and has developed international partnerships with a number of prestigious institutions. We have an international community on campus, with students representing 149 nationalities. During your time at Kent, you study alongside staff and students from around the world, which gives you the opportunity to gain an international perspective.

Placement year

Our programmes have always given our students the opportunity to develop work-related skills as part of their degree; building on this, we now offer you the opportunity to spend a year on a work placement. The placement year takes place between the second and final years of study and gives you the opportunity to build up your contacts, so that you can hit the ground running when you graduate. The School has a Placements Officer to assist you with obtaining placements and internships and also has close links with regional galleries and arts organisations.

A year abroad

Another option available as part of your degree is to apply for an exchange year studying at a foreign university. Our European partners, include the University of Bologna, Italy; Ghent University, Belgium; the University of Amsterdam and the Free University Amsterdam, the Netherlands; and Aarhus University, Denmark. We may also be able to explore options for you in other European countries and the USA.

We are continually setting up new exchange programmes with other universities. A recent example is an agreement with Hong Kong.

A successful future

As well as providing a first-rate academic experience, we want you to be in a good position to face the demands of a tough economic climate. During your studies, you develop key transferable skills that are considered essential for a successful career. For more information on the careers help we provide at Kent, please go to p8 or visit our website at www.kent.ac.uk/employability.
Superb Student Experience

Our Canterbury campus provides a stunning location for your studies and offers first-class academic and leisure facilities. The campus benefits from a multicultural learning environment and is within easy reach of London and mainland Europe.

First-class facilities
Your studies are based in the School of Arts’ RIBA award-winning Jarman Building, which has a range of teaching, study and social spaces and is home to the impressive Studio 3 Gallery. There are several other exhibition spaces on campus as well as a fully-equipped photographic darkroom for black and white film processing and printing. The general study resources at Kent are excellent, including the Templeman Library, which has extensive print and online collections and provides a wealth of resources and services to support your studies.

Beautiful green campus
Our campus has plenty of green and tranquil spaces, both lawns and wooded areas, and is set on a hill with a view of Canterbury Cathedral. The campus has its own cinema, theatre, student nightclub and concert hall. There are many restaurants, cafés and bars on campus, as well as a sports centre, and a gym. Everything you need on campus is within walking distance including: a general store, an off-licence, a bookshop, a medical centre, a pharmacy and two banks. From campus it’s a 25-minute walk or a short bus-ride into town.

Ideal location
Canterbury is a lovely city with medieval buildings, lively bars, restaurants and atmospheric pubs, as well as a range of shops. The University has links with the Turner Contemporary in Margate and a range of galleries specialising in contemporary art in the nearby town of Whitstable. The local Kent area also has many important sites and buildings of historical interest, including Canterbury Cathedral.

London is less than an hour away by high-speed train and trips are regularly arranged to exhibitions, galleries and museums in the capital. Thanks to the proximity of Eurostar and the Channel Tunnel, visits to continental museums and galleries in Paris, Brussels, Lille and Amsterdam are easy to arrange.

Extra learning support
Kent’s Student Learning Advisory Service provides information and advice on all aspects of effective learning and study skills, and is available to students from the time they arrive at the University. See www.kent.ac.uk/learning for more information.
Ruby Mutlow is in her final year of study on the BA (Hons) in Visual & Performed Arts.

What attracted you to studying at Kent?
I came to an Open Day, had a look around the campus and went to talks about the School and the course. The lecturers seemed really engaged – very interested in their teaching and research. I was impressed with that. Also, in my interview, they seemed interested in what I had to say.

I liked the area too. It’s nice to be in a small city. I feel very comfortable in Canterbury and we’re not too far from London so the modules often include trips to one of the galleries there. For instance, in one of the art history modules, we all went to the British Museum.

How was the transition to university life?
Kent has a nice environment and that’s important in the first year when you’re living on campus. I was in Park Wood and I was very happy there; I’m still good friends with all of my housemates. There are so many facilities on campus; you’ve got everything you need and everyone was really helpful too.

What about your studies?
The first year doesn’t count towards your final marks – you only have to pass, which is very reassuring. It took me a while to get my head around the terminology but the first two modules you take are a good introduction to the academic art world. The first year gives you a good broad understanding.

What about the modules on offer?
In the second and final years, there are so many modules to choose from that you don’t feel restricted at all. I’d never studied philosophy before, so I was interested in looking at the philosophy of art. I also did Drawing on History and that was fantastic – the practical elements added to my learning. I think that doing practice that reflects our academic work helps to fix the concepts in my mind. It’s something that’s quite common at Kent. For instance, I’m about to take the internship module which has given me the chance to work at the V&A. It’s very exciting to be able to gain that practical experience.

How would you describe the teaching style?
The style of teaching certainly makes your brain expand! You’re encouraged to be independent but the lecturers are there if you need any help. I’m dyslexic and the volume of reading expected on the course was scary at first, but the support at Kent was really fantastic. I was set up with a tutor who gave me sessions every week. And that gave me the confidence to move forward with my studies.

I took a year abroad, studying at the University of Amsterdam and the teaching style was quite different to Kent’s. It was more about learning information – at Kent we are encouraged to make our own interpretations.

Once I settled in, I really enjoyed being in Amsterdam. After term finished, I got an internship there and was organising pop-up exhibitions for a gallery. It was interesting because I was working in a commercial environment where you have to consider selling the work, as well as considering its artistic merits.

Do you have any career plans?
I think a lot about how art reflects society and how can I use my knowledge when I leave. I’m thinking of education and outreach work – using the arts in a socially constructive way, making them accessible to as many people as possible. I’m happy to explore other avenues, though. I think it’s important to leave university with an open mind, to think of your degree as opening up a range of options. The School held a careers event where its graduates came back and talked about where they’d been and what they’d been doing; that gave me quite a few new ideas.

What about the social life at Kent?
Coming to university is about a life experience; there are so many societies here that can widen your experience. The main activity I’ve been involved with is music – I’m part of the chorus, I’m in a big band and I’m also taking part in the gospel choir.
A SUCCESSFUL FUTURE

Kent equips you with the skills you need to gain a competitive advantage when it comes to getting a job, and is consistently in the top 20 for graduate starting salaries.

According to the most recent employment statistics, Kent graduates are doing extremely well in a challenging job market: six months after graduation in 2013, only 6% of Kent graduates were without a job or study opportunity.

Good career prospects
Your degree will equip you with key visual, critical and professional skills necessary for a career in the art world and for a variety of other employment opportunities. Our graduates have a very good record of finding employment in the visual arts and recent graduates have gone into areas including teaching, art dealing, working in galleries, arts administration, arts therapy, craft studio workshop management, journalism and the media, picture research libraries and photography.

Prepare for your career
We are seriously committed to preparing our students for life after university. The award of a project grant from the Higher Education Academy (HEA) has helped us to enhance the support we give in terms of professional development opportunities. This includes personal and group guidance on CVs, personal statements and internship opportunities. And, as part of the Kent Extra programme, aspects of this support can be also offered within your study modules. See www.kent.ac.uk/extra for details.

Gain transferable skills
At Kent, we help you to acquire the transferable skills that employers are looking for. You develop your abilities in many areas – getting to grips with challenging ideas, organisational skills, writing well, gaining confidence and experience in expressing your ideas to others: these are important skills whatever career you choose to go into.

Placement year
Students who take a placement year find that it greatly enhances their employment prospects – many employers are keen to take on graduates with work experience. It also gives you the opportunity to evaluate a particular career and see whether it really is for you.

Study abroad
As with the placement year, a year abroad can enhance your career prospects, since the experience encourages you to become more confident and resourceful. For more information, see p3.

Careers advice
The Careers and Employability Service at Kent can give you advice on how to choose your future career, how to apply for jobs, and how to perform well in interviews and aptitude tests. It also provides up-to-date information on graduate opportunities. For more information, see www.kent.ac.uk/employability
Alexandra Burnett graduated in 2008 with a BA (Hons) in History & Philosophy of Art. She now works as Collections Manager for the Royal Academy of Arts.

What attracted you to the degree course at Kent?
Many of the other History of Art degree programmes I looked at followed a very traditional, chronological route. At Kent there was the opportunity to choose your own pathway and study a really wide range of interdisciplinary modules that I hadn’t seen anywhere else. Canterbury is also a lovely, historic place to study but it is still within easy reach of London so it’s perfect for going to museums, galleries and exhibitions.

What were the highlights of your degree?
My favourite modules were called Classicism and Baroque, Russian Painting from the Academy to the Avant-Garde, Patronage and Cultural Organisations, and Print Collecting and Curating.

Was the course flexible enough for you to pursue your passions?
Yes, it was a very flexible and diverse programme. I was often spoilt for choice with the modules.

What did you think of the teaching at Kent?
Excellent!

How do you think the course changed you?
I gained lots more confidence and became much better at public speaking and presentations. Moving away from home also broadened my horizons and allowed me to meet lots of different people and make new friends.

How did your time at Kent help you in your subsequent career?
I decided quite early on that I wanted to work in a museum or gallery, although I wasn’t really sure what role I wanted to do. It was the Print Collecting and Curating module that really inspired me to work with collections. We were given the opportunity to buy works on paper for the University’s collection, curate an exhibition and publish a catalogue. At other universities, this sort of opportunity is usually only available to postgraduate students, so it was exciting and very rewarding to do it as an undergraduate.

What was your first job and how did your career progress?
After finishing my degree, I volunteered at the Foundling Museum for several months. Then I did an internship in the curatorial department at the V&A Museum of Childhood and was really lucky that this led to a paid position. I was mostly involved in cataloguing parts of the collection, storage projects, and assisting with exhibitions research. I worked at the museum until after I had finished my MA at the Courtauld Institute of Art, and then I went to work at White Cube, a contemporary art gallery.

How would you describe your current role and your typical working day?
I’m now Collections Manager at the Royal Academy of Arts. It is a really varied role and no two days are the same. I am primarily responsible for looking after the RA’s permanent collection of approximately 950 paintings and historic frames, 1,200 sculptures, 950 pieces of silver, and around 500 pieces of artist equipment and memorabilia. The collection is continually growing as new artists are elected to become Royal Academicians, and it is really interesting to work with both contemporary and historical works of art.

My job involves keeping track of locations, arranging conservation and condition reports, and overseeing the installation, packing and movement of artworks. I also spend a lot of time answering enquiries and speaking to people about the collection, as well as facilitating access to objects not on public display.
If you are not sure which programme to choose, here’s a guide to what art programmes are on offer.

**Art History**
This new programme offers a critically engaging and expansive approach to the discipline of art history. It has been designed to equip you with the key visual, critical and professional skills necessary for a career in the art world and for a range of other employment opportunities.

In your first year, you are given a firm foundation in some of the aesthetic, interpretative and methodological approaches to the discipline. Throughout your second and third years, there are opportunities for you to develop and expand your engagement with the discipline through a range of specialist modules.

As well as options that explore Renaissance and Baroque art, modernism, contemporary art, French painting, surrealism, photography and aesthetics, the degree also offers an introduction to work-related skills directly relevant to employment in the visual arts sector, such as visual arts writing and exhibition curation. There is also an opportunity to undertake an internship, and we offer all our students support with their CVs and personal statements.

In this way, the degree offers both a strong grounding in art history and an expansive approach to developing skills required within and across the contemporary visual arts industry, both in the UK and globally.

**History & Philosophy of Art**
This degree enables you to gain a rich understanding of the visual arts through the complementary perspectives of its history and the philosophical understanding of its nature and importance. A distinctive feature of the programme is the interaction between history and aesthetics within your studies, and the wide range of opportunities to study practical modules in everything from photography to curating exhibitions, to writing about art for the media and arts industries.

You also have the option to focus your studies, by choosing from a range of options. For example, options in photography explore the history and aesthetics of the photographic image, a subject for which Kent has an established reputation. Or you can learn about the medium through practical modules which develop your compositional and darkroom skills. There are also modules that consider aspects of aesthetics – the nature and value of art, from the perspectives of the ancient Greeks through to contemporary ideas and critical theory. Others cover contemporary art, curating, Renaissance art and French painting.
designed for students who have a broad interest in the arts but who don’t want to be restricted to one discipline.

Joint honours degrees
If you wish to study another subject as half of your degree, we offer a range of joint honours programmes. Both Art History and History & Philosophy of Art can be combined with other humanities subjects: please see p23 for a list of joint honours currently on offer. Other subject combinations may also be available if required; please contact us for details.

International students
If you are applying from outside the UK without the necessary English language qualifications, you may be able to take the Kent International Foundation Programme (IFP) which can provide progression on to the degree programmes listed on these pages. For more information, see our website: www.kent.ac.uk/internationalpathways/ifp

Teaching and assessment
All modules include weekly lectures and small group seminar classes. Additionally, lecturers are available for one-to-one tutorials on a regular basis. Encouraging independence of thought, and the skills of independent study, are at the heart of our teaching aims and the University library offers an excellent collection of art books, a well-stocked slide library and other audio-visual study aids.

A distinctive feature of History & Philosophy of Art and Art History at Kent is the emphasis placed on hands-on and practice-based education. Many modules involve visits to London museums and galleries and some modules also involve internships or working in galleries.

Modules are assessed by coursework, such as essays, presentations, image or text analyses and other activities. This helps you to develop your knowledge of the topics that are most interesting and relevant to your study aims, and to acquire a wide range of general and specifically relevant study skills.

Art and Film
This programme draws together academic staff and modules from the two disciplines and provides a detailed exploration of the relationship between the film arts and other visual media. You have the opportunity to combine modules in the history of art and film, the philosophy of art and film, and a range of practical modules in everything from photography to curating exhibitions to writing about art for the media and arts industries.

Visual and Performed Arts
Visual and Performed Arts is a combined subjects course, which is unique to Kent. The programme uses an interdisciplinary approach to study the ways that the visual arts, drama and film have contributed to the history of culture. It is specially designed for students who have a broad interest in the arts but who don’t want to be restricted to one discipline.
PART-TIME STUDY OPPORTUNITIES

The History & Philosophy of Art department welcomes applications for part-time study at the University’s Canterbury campus.

As an academic department, we offer flexible study opportunities at undergraduate and postgraduate levels. If you are interested in studying art history on a part-time and flexible basis, and on days to suit – subject to timetabling – Kent’s programme may be what you are looking for.

We have been awarded several University prizes for excellence in teaching and we offer a range of modules on areas including contemporary art, photography, aesthetics, curation, surrealism, Renaissance art, French painting, visual arts writing and modernism. Gallery and study visits to London and overseas are an integral part of our programmes. There are no exams, but all modules are continuously assessed by essays and seminar presentations.

Making an application
If you are motivated, genuinely interested in art history and have an aptitude for further learning, we would be interested in hearing from you. As a prospective student, you would be welcome to sit in on lectures and seminars before committing to part-time study. A book suggested as preliminary reading is Art History: The Basics, Newall and Pooke (Routledge 2010).

Transfering credits
If you have recently studied at another university or college, you may be able to transfer your academic credits to the part-time programme at Kent. Similarly, if you need to transfer your credits from the University of Kent to another institution, we can provide you with a transcript to prove that you have studied with us.

More information
To find out more, please contact:
Dr Grant Pooke, FRSA, Senior Lecturer, History & Philosophy of Art
T: (01227) 823457
E: G.F.Pooke@kent.ac.uk
STUDYING AT STAGE 1

Stage 1 represents your first year of full-time study and the start of your academic career.

All modules at Stage 1 are designed to develop your knowledge of the subject as well as your visual, literary and study skills. The modules you study vary according to your chosen degree programme.

History & Philosophy of Art
You take the following modules:
• Introduction to Aesthetics and the Philosophy of Art
• Introduction to the History of Art
• Now that is Art! Aesthetics and the Visual Arts
• The Shock of the Now: Themes in Contemporary Art
• Thinking about Photography and its Histories.

Other modules may be chosen in art, film, drama or any other humanities subject.

Visual and Performed Arts
You choose to take one of the following modules:
• Film Form
• Introduction to Film Theory
• Introduction to the History of Art
• The Shock of the Now: Themes in Contemporary Art
• Thinking about Photography and its Histories.

You also take:
• Introduction to Aesthetics and the Philosophy of Art
• Now that is Art! Aesthetics and the Visual Arts.

Depending on which combination of subjects you wish to follow at Stage 2, you also take either:
• Film Form

• Introduction to Film Theory or
• Modern Theatre: A Theoretical Landscape.

Art and Film
You take three of the following five modules:
• Film Form
• Introduction to Film Theory
• Introduction to the History of Art
• The Shock of the Now: Themes in Contemporary Art
• Thinking about Photography and its Histories.

Further modules may be chosen from a list of recommended modules in the Faculty of Humanities. For full details of film and drama modules, see the relevant degrees on our website www.kent.ac.uk/ug/
Introduction to the History of Art
The history of art is both a body of visual artefacts and an academic discipline. This module is designed to be accessible to those with little or no previous experience, but also to be stimulating to those with more background knowledge. We focus on a sequence of canonical works of art produced within the Western tradition. Such works provide a frame for many of the analytical concepts and terms routinely deployed by art historians in describing, analysing and interpreting works of art, such as period, style, iconography, genre, meaning, material/medium, technique, composition, creative process, representation, tradition, social function and patronage.

Now that is Art! Aesthetics and the Visual Arts
This module provides a broad introduction to the philosophy of the visual arts. Among the issues you study are the role of pleasure, thought and emotion in aesthetic experience, the differences between art and entertainment, and how aesthetic experience can be moulded by traditions and culture while remaining open to innovation.

The Shock of the Now: Themes in Contemporary Art
You study some of the main artists, themes and currents in contemporary art and look at the ‘history’ of contemporary art in movements and trends such as abstraction, minimalism, pop art, conceptualism, performance, land art, postmodernism, ‘young British art’ and relational aesthetics.

Thinking about Photography and its Histories
You are introduced to the social and cultural contexts in which the photographic medium emerged. You examine photography as an artistic practice alongside its impact upon medicine, art, society and culture. Themes you explore include spiritual photography, photography and science, photography and the cult of memory, photography and surrealism and photographic practices outside of the Western tradition.
GAINING EXPERIENCE IN THE ART WORLD

As a student of art history at Kent, you become a trustee of an art collection containing works of the highest artistic and historical value.

The Kent Print Collection contains images by many of the most important artists to work in the print medium, including Albrecht Dürer, Marcantonio Raimondi, Diana of Mantua (the first female engraver), Agostino Carracci, Antonie Waterloo, William Hogarth, Francisco Goya, Honoré Daumier, and Henri Fantin-Latour. More recent acquisitions include work by Gilbert & George, Michael Craig-Martin, Tracey Emin, The Chapman Brothers, Ana Maria Pacheco, Art & Language, Ian Davenport and Angus Fairhurst.

Some of these examples are displayed around the School’s Jarman Building.

As a student at Kent, the collection allows you to achieve something of lasting significance for the local community and the art world. The principal aim of the Kent Print Collection is to give students taking the innovative module Print Collecting and Curating the opportunity to put on museum-standard exhibitions, and to use our annual acquisitions budget to collect art on behalf of the department. It places an emphasis on the knowledge needed by collectors as well as curators, so you can gain invaluable experience of professional practice in the art world. To achieve this, we work closely with our partners in the art market, with Canterbury Museums and Galleries and other regional galleries. We have also established a network of associations with other universities and arts institutions that we share exhibitions with.

For graduate Michael Healey, the module was one of the highlights of his course. “Each student had to devise an exhibition bid and, fortunately, my bid – Krikey! Kentemporary Prints, a celebration of contemporary printmakers with Kent connections – won. Over the next three months, we worked together to make the bid a reality. We obtained £70,000 worth of prints on loan from dealers including a £10,000 Frank Auerbach etching and ten diamond-dust screenprints by Peter Blake. In addition, Humphrey Ocean loaned his own prints and addressed around 300 people on the opening night. Tracey Emin, Fred Cuming, Chris Orr and Ana Maria Pacheco also gave up their time to help us.

“The exhibition had over 700 visitors and we sold over 150 catalogues. We were congratulated by Stephen Deuchar, director of the Art Fund, and Penelope Curtis, director of Tate Britain. The exhibition also received a very complimentary review in the scholarly journal Print Quarterly. Curating the show was the most exciting experience.”
STUDYING AT STAGES 2 AND 3

Stages 2 and 3 represent your second and final years of full-time study.

At this stage of your studies you have a wide range of options to choose from, allowing you to explore subjects that interest you, specialise in a particular aspect of your subject, or pursue topics that are relevant to a particular career path. You also have the opportunity to gain experience of working within the art world, by taking our Visual Arts Internship module.

History & Philosophy of Art/Art History
All single honours students take:
• Reading the Image.

Students can then choose modules from the following (not all of these modules will be available in any one year):
• Abstraction and Construction in the 20th Century
• Against Realism: Varieties of Photographic Pictorialism
• Art and Architecture of the Renaissance
• Art and Film
• Beauty in Theory, Culture, and Contemporary Art
• Camera, Light and Darkroom: Introduction to Black and White Photography
• Classicism and Baroque: 17th-Century European Art and Architecture
• Contemporary Cultures of Display: The Museum and the Art World
• Dialogues: Art History in a Global Context

• Drawing on History
• Exposed: The Aesthetics of the Body, Sexuality and Erotic Art
• French Painting in the 19th Century
• From Warhol to Whiteread: Postmodernity and Visual Art Practice
• Genius: Perspectives on Artistic Creation
• Greek Art and Architecture
• High Art and Low Life: 18th-Century Art in Britain and France
• Independent Project
• Painting in Central Italy 1440-1520
• Picasso and the Tradition of Modern Art
• Philosophy in the Studio: The Theory and Practice of Drawing
• Photographic History and Aesthetics 1: Realism in Theory and Practice
• Photography and Intuition
• Pixelated World: The Digital Revolution
• Print Collecting and Curating
• The Print in Modern and Contemporary Art
• Roman Art and Architecture
• Russian Art from the Academy to the Avant-Garde c. 1797-1932
• Study of a Single Artist (Francis Bacon/Raphael)
• The Sublime, the Disgusting and the Laughable
• Surrealism and Photography
• Thinking about the Arts: Problems and Debates in the Philosophy of the Visual and Performing Arts
• Transatlantic Dialogues: British and American Art c. 1900-1970
• Visual Arts Internship
• Visual Arts Writing.

Visual and Performed Arts
You choose five modules from any of those above or in film and drama. See www.kent.ac.uk/ug for details.

Art and Film
You choose from the art modules already listed, or from film modules offered at this stage. See www.kent.ac.uk/ug for details.

Modules: Stages 2 and 3

Abstraction and Construction in the 20th Century
This module looks at the modern 20th-century artist's search for an 'abstract' mode of expression. Initially formulated in the decade 1910-20, this led to the development of constructivism as a central force in 20th-century art. After a preliminary survey of the contribution of Manet, Cézanne and the Cubists, we consider the philosophical and social ideas of such artists as Malevich and Kandinsky in relation to their pictorial practice.

Against Realism: Varieties of Photographic Pictorialism
From the middle of the 19th century, some photographic artists challenged the conception of the medium as an essentially realist mode of representation. They rejected the conception of the photograph as a mirror reflecting the real and distinguished their practice by referring to it as ‘pictorialism’. This module explores the many varieties of pictorialism, from that period through to the constructions of contemporary
digital photography. You also study the aesthetic theories providing the impetus and inspiration for these photographic practices.

**Art and Architecture of the Renaissance**

This module explores the rise of the artist and the role of the patron, theories of imitation and related questions of style, anatomy and proportion, the remains of ancient Rome, the Renaissance theory of love, and the relationship between pastoral poetry, landscape painting and the villa. We study the works of Leonardo da Vinci, Michelangelo, Raphael, Dürer and Titian through lectures and case studies.

**Art and Film**

This module explores the many interactions between cinema, painting, photography and sculpture. It begins by looking at the context that saw the birth of film and examines the interest of avant-garde artists and movements in filmic media. You study the work of contemporary artists and filmmakers, exploring the relationship between art and film, including installation and conceptual art.

**Beauty in Theory, Culture and Contemporary Art**

This module examines the development of philosophical thought about beauty from Plato, through Kant and up to contemporary feminism, and investigates how these ideas about beauty appear in contemporary culture and art. The various relations between concepts of beauty and ideas of sex and glamour receive attention, as do a range of cultural issues, such as plastic surgery and eating disorders. Artists discussed include Andy Warhol, Robert Mapplethorpe, Orlan and Vanessa Beecroft.

**Camera, Light and Darkroom: Introduction to Black and White Photography**

This module gives an introduction to the practice of black-and-white film photography, emphasising both the materials and techniques of the medium. You learn darkroom skills, including film development and printing. The module provides students interested in the history and theory of photography with a good grasp of the challenges of photographic practice.

**Classicism and Baroque: 17th-Century European Art and Architecture**

This module explores the stylistic and theoretical differences between the classical and baroque styles in art and architecture, as well as the 17th-century preoccupation with style. The module seeks to explain the art of this period within their religious, cultural and political context. Artists studied include Caravaggio, Annibale Carracci, Borromini, Pietro da Cortona, Bernini, Poussin, Rubens and Van Dyck.

**Contemporary Cultures of Display: The Museum and the Art World**

In this module, you explore the structure of the contemporary art world, looking at issues about the historicising, curating and exhibiting art. First, you look at the age of museums and examine the debates about who art is made for and how it is displayed and written about. You go on to look at art that is made to be exhibited outside the context of
the gallery and examine the modern dealer system. Speakers from galleries and other areas of the art world are involved in the delivery of this module.

**Dialogues: Art History in a Global Context**
The long influence of non-Western art has been crucial to Western art's development and the renewal of art in the modern period. The module examines interactions and dialogue between Western and non-Western art, and the ways in which the understanding of non-Western art has been transformed by the uses to which it has been put by Western artists and critics. It goes on to look at the new ‘global context’ in which today's art is made.

**Drawing on History**
This module actively explores drawing as a tool of art historical analysis. You are introduced to drawing techniques used by the Old Masters. It also offers a practice-based understanding of drawing's role in artistic training and gives historical insights into the importance of drawing for Western art. No previous experience or expertise in drawing is required.

**Exposed: The Aesthetics of the Body, Sexuality and Erotic Art**
Many pictures, still and moving, in Western society and globally, in high art and demotic culture, incorporate sexual imagery and themes. In this module, you explore aesthetic perspectives and theoretical approaches to such images, including those typically classified as pornography and erotica around which much of the existing philosophical literature focuses.

**French Painting in the 19th Century**
The 19th century was a period of immense social, political and cultural change in France. A number of artists, critics, institutions and cultural debates are explored in this module, from the neo-classicists and Romantics to avant-garde artists such as Manet and Cézanne. In this module, you look at how these artists were interpreted in their own time and at interpretations by later generations of art historians.

**From Warhol to Whiteread: Postmodernity and Visual Art Practice**
The module starts with an exploration of the diversity of postmodern avant-garde art practice from the 1960s and 1970s, including pop, minimalist, land and performance art. You also look at the apparent return to figurative art in the 1980s and the birth of the ‘Brit Art’ phenomenon a decade later.

**Genius: Perspectives on Artistic Creation**
Beginning with the development of the idea of genius in ancient Greece and Renaissance Italy, you then examine the Romantic and Kantian conceptions of genius, and the ‘democratisation’ of the notion. This culminates in the idea that everyone has the capacity for artistic creativity, as expressed in the work of 20th-century thinkers such as John Dewey and Erich Fromm. The concepts of genius and creativity came under attack from ‘theory’ later in the 20th century, and we consider the recent resurgence of interest in creativity within academia and the broader culture.

**Greek Art and Architecture**
This module is an introduction to Greek art and architecture. Attention is given to its styles and development, and questions are raised about its cultural importance, which is important for understanding the roles the sites and artistic work played in Greek society.

**High Art and Low Life: 18th-Century Art in Britain and France**
This module investigates the role of the visual arts during the age of Enlightenment and Revolution – surveying developments from Rococo to Romanticism, with an emphasis on ‘theatricality’ as an aspect of 18th-century art and culture. You study how the political, cultural and social contexts of the period affected the production, display and appreciation of the visual arts. Artists studied include: Watteau, Chardin, Fragonard, Greuze, David, Hogarth, Reynolds, Gainsborough and Blake. The module also serves as an introduction to modernity: many of the ideas and institutions that characterise our contemporary understanding of the visual arts were developed during this period.
Independent Project
You write a dissertation on a topic of your choice within the teaching and research areas covered by staff. You are individually supervised by a member of staff and initially attend classes designed to help you with research methodology and dissertation writing.

Painting in Central Italy 1440-1520
This module introduces you to the richness and variety of European art during a key period in its development and includes visits to the National Gallery. Issues raised include artistic formation, approach to subject matter, workshop organisation, processes of artistic creation, development of artistic careers and patronage. You study the development of painting during a crucial period of the Italian Renaissance concentrating on Fra Angelico, Benozzo Gozzoli, Piero della Francesca, Francesco di Giorgio, Perugino, Pintoricchio, Signorelli and Raphael.

Picasso and the Tradition of Modern Art
Picasso is an ideal subject for an in-depth case study of the modern artist. His approach to media and techniques was innovative, the artistic goals he set himself were radical, and his art proved hugely influential on avant-garde artistic movements from Cubism to abstract expressionism. However, this essentially modern artist derived inspiration from such past masters as Velázquez, El Greco and Cézanne. The module examines all aspects of his work, including painting, drawings, sculpture and ceramics within the context of the debates about modern art in the late-19th and early-20th centuries.

Philosophy in the Studio: The Theory and Practice of Drawing
You explore a range of theoretical issues about drawing and pictorial representation both in the classroom and in practical drawing classes. The aim is to increase understanding of theories of depiction through practice, and the practice of drawing through theories of the pictorial representation and drawing.

Photographic History and Aesthetics 1: Realism in Theory and Practice
Starting with photography’s invention and its cultural impact, you explore the history of photographic technologies. You examine the kind of modernist art theory that made photography problematic as a realist art form; the development of realist photographic theory and the difficulties of reconciling a realist practice with traditional accounts of aesthetic significance. The module considers the rise of digital imaging and the end of the realist aesthetic among fine art photographers, as well as the implications of this technology for our understanding of what a photograph is.

Photography and Intuition
This is a practical module in which you develop your photographic skills through a series of exercises, with a camera and in the darkroom. These exercises are designed to increase your awareness of the role of intuition in the creative process of photographic picture-making. You also study the work of photographers for whom intuition was a key creative tool.

CONTINUED OVERLEAF
Pixelated World: The Digital Revolution
The move from analogue to digital culture has transformed our understanding of the photographic image. One of the key themes of this module is the politics of the image and how certain uses of photography have been complicit with the state in the surveillance and policing of the individual. You explore how social media has helped contribute to the dissolution of the boundaries between the private and public. We examine the rise of new digital aesthetics and ‘genres’ such as the ‘selfie’ and its implications for the ‘self-portrait’, and how Google Earth has changed the practice of street photography.

Print Collecting and Curating
This module combines practical and reflective study of the challenges of managing a gallery and curating a small-scale exhibition, with a work placement within a gallery. The module is taught by staff with a wide range of relevant expertise, and is designed to provide students interested in a career in the gallery and museum industries with crucial knowledge and experience.

The Print in Modern and Contemporary Art
This module looks at the position of the print in modern and contemporary art, exploring its hybridity as an art form and its peripheral status in historical and theoretical accounts. It also explores the relationship of printmaking to the practice of a number of modern artists (such as Pablo Picasso, Roy Lichtenstein and Richard Hamilton). During the course, you read a series of short research papers from the art journal Print Quarterly which act as provisional landmarks in a research terrain that is mapped out as the course progresses, thus involving you in the process of an ongoing research project.

Reading the Image
This module provides an overview of the dominant tradition of visual representation in Western art from the Renaissance until the mid-20th century focusing on how artists have represented time and space in painting. You are introduced to the theory and practice of perspective in the Renaissance and look at how this tradition of visual representation endured until the late-19th and early-20th century when modern art began to challenge and move away from this system and develop various forms of abstraction.

Roman Art and Architecture
You are introduced to Roman art and architecture from the first century BC up to the fourth century AD, including the Republican, Imperial and third century Roman remains. The main areas of focus are the city of Rome and Italian sites such as Pompeii and Ostia. You look at the styles and development of Roman art and architecture and questions are also raised about the cultural view of the remains, which is important for understanding the roles the sites and artistic work played in Roman society.

Russian Art from the Academy to the Avant-Garde c.1797-1932
In this module, you examine the development of Russian painting from the establishment of an Academy of Arts in St Petersburg in 1757, to the avant-garde of the 20th century. Beginning with the introduction of academic painting to Russia, you go on to study the rise of an identifiably Russian school of painting in the 19th century, and the development of modernism in Russia – ranging from Russian impressionism to Malevich’s suprematist theories.

Study of a Single Artist
This module allows you to take part in an in-depth study of one artist. Currently the options on offer are Raphael or Francis Bacon; however in future years the artist chosen could be contemporary, outside the Western tradition, or working in a non-traditional medium. Through a study of the artist’s works, the interpretations made of them and the cultural significance of the artist’s life and oeuvre, you are introduced to approaches and issues central to art history. Lectures are delivered by different members of staff and external speakers, so you are exposed to a wide range of approaches and opinions.

The Sublime, the Disgusting and the Laughable
This module is an introduction to the key aesthetic concepts of the sublime – disgust and humour – and their application in the analysis of art and culture. The historical
origins of the concept of the sublime in 18th-century aesthetics are explored. Theories of disgust and the 'abject', along with the vogue for the disgusting in contemporary art, are also addressed, as well as theories of humour and the various uses artists have found for humour.

Surrealism and Photography
Surrealism is an important artistic, literary and philosophical movement. In this module, you trace the rise of surrealism from the 1920s to the present day, looking at the ways in which photography was used by the Surrealists to explore key concepts such as ‘objective chance’, ‘automatism’ and ‘the marvellous’. We also examine how photography was used as a vehicle for exploration and subversion. We then reflect upon its legacies in contemporary art, notably in work by Anna Fox, Gregory Crewdson and Eikoh Hosoe.

Thinking about the Arts: Problems and Debates in the Philosophy of the Visual and Performing Arts
Thinking about the arts, their practices and appreciation, gives rise to many philosophical problems and debates. This module covers topics such as the differences between popular and fine arts, the nature and problems of conceptual art, reality and fiction in photography, the nature of pictorial representation, and form and function in architecture. You also study issues concerning the philosophy of film, theatre and performance: the idea of fiction and documentary (both in film and theatre), ethical problems with acting, cinema and authorship and the nature of theatre.

Transatlantic Dialogues: British and American Art c. 1900-1970
This module examines themes such as: realist, abstract, and surrealist aesthetics in the first decades of the 20th century; the impact of the Second World War; the emergence after the war of painterly abstraction alongside new approaches to expressive figuration; the development of constructed sculpture and ‘post-painterly’ abstraction; parallel manifestations of pop, minimalist, conceptual and land art; and attitudes to photography as a medium. Artists studied include Walter Sickert, Edward Hopper, Ben Nicholson, Henry Moore, Picasso, Jackson Pollock, Mark Rothko, Willem de Kooning, Francis Bacon, Anthony Caro, Bridget Riley, Richard Hamilton, Jasper Johns, Richard Long, Bill Brandt, and Diane Arbus.

Visual Arts Internship
This module combines a year-long work placement in an arts-related organisation with a series of seminars. The seminars address a number of practical, cultural and political issues relevant to understanding the context in which arts organisations function.

Visual Arts Writing
This is both a theoretical and a practical module in writing about the arts for the creative industries, art-related media outlets, and the general media. Taught by staff with practical experience of arts publishing and visual arts, you study various kinds of writing on the arts. You also engage in a series of practical exercises, developing skills that are relevant to a career in the creative industries or arts reviewing.
VISIT THE UNIVERSITY

Come along for an Open Day or a UCAS Visit Day and see what it is like to be a student at Kent.

Open Days
Kent runs Open Days during the summer and autumn. These provide an excellent opportunity for you to discover what it is like to live and study at the University. You can meet academic staff and current students, find out about our courses and attend subject displays, workshops and informal lectures. We also offer tours around the campus to view our sports facilities, the library, and University accommodation. For further information and details of how to book your place, see www.kent.ac.uk/opendays

UCAS Visit Days
If you apply to study at Kent and we offer you a place (or invite you to attend an interview), you will usually be sent an invitation to one of our UCAS Visit Days. You can book to attend through your online Kent Applicant Portal. The Visit Day includes presentations in your subject area, guided tours of the campus, including University accommodation, and the opportunity to speak with both academic staff and with current students about your chosen subject. For further information, see www.kent.ac.uk/visitdays

Informal visits
You are also welcome to make an informal visit to our campuses at any time. The University runs tours of the Canterbury campus throughout the year for anyone who is unable to attend an Open Day or UCAS Visit Day. It may also be possible to arrange meetings with academic staff, although we cannot guarantee this. Alternatively, we can provide you with a self-guided tour leaflet, which includes the main points of interest. To book your place on an informal tour or to download a self-guided tour, go to www.kent.ac.uk/informal

More information
If you have any further queries on how to choose your degree, our admissions procedures, how to prepare for your studies, or would like information about the University of Kent’s facilities and services, please contact us.

T: +44 (0)1227 827272
Freephone (UK only): 0800 975 3777
www.kent.ac.uk

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Data protection: for administrative, academic and health and safety reasons, the University needs to process information about its students. Full registration as a student of the University is subject to your consent to process such information.
Location
Canterbury

Award
BA (Hons)

Degree programme

Single honours
- European Arts (History & Philosophy of Art) (V351)
- History & Philosophy of Art (V350)
- History & Philosophy of Art with a Year Abroad (2G6C)
- Art History (V352)
- Art and Film (WV63)
- Visual and Performed Arts (W000)

Joint honours
History & Philosophy of Art and...
- Classical & Archaeological Studies (VQ38)
- Comparative Literature (VQ32)
- Cultural Studies (VV93)
- Drama (VV34)
- English and American Literature (VV33)
- Film (WV36)
- French (VR31)
- German (VR32)
- Hispanic Studies (VR34)
- History (VV31)
- Italian (VR33)
- Philosophy (VQ35)

Art History and...
- Classical & Archaeological Studies (QV83)
- English and American Literature (QV33)
- Film (WW36)
- French (RV13)
- German (RV23)
- Hispanic Studies (RV43)
- History (VV13)
- Italian (RV33)

Offer levels

Single honours
BBB at A level, IB Diploma
34 points including 17 points at Higher.

Joint honours
Offer levels vary from ABB–BBB. Please see www.kent.ac.uk/ug for details.

As part of our commitment to prospective students, we aim to interview all applicants.

Required subjects

Single honours
V350, V352, W000, WV63: no required subjects
V351: GCSE grade B in a modern European language other than English

Joint honours
VQ38, VV93, WV34, WV36, VV35, QV83: none
VQ33, QV33: English Literature or English Language and Literature, grade B
VR31, VR32, VR33, VR34, RV13, RV23, RV43, RV33: GCSE grade B in a modern European language other than English
VV13, VV31: A level History, grade B

Year abroad
All students have the opportunity to take a year abroad studying at one of our partner universities. The year abroad is between Stages 2 and 3. For more details, see p3 or our website at www.kent.ac.uk/goabroad

Placement year
Students have the opportunity to apply for a placement year in the UK or abroad, working for an organisation or company as part of their studies. The placement year takes place between Stages 2 and 3. For more details, see www.kent.ac.uk/humanities/studying/placement

Q-Step Centre
You have the opportunity to benefit from Kent’s Q-Step Centre, which provides advanced training in quantitative methods in the social sciences.

Funding opportunities
For details of scholarships and bursaries at Kent, see www.kent.ac.uk/ugfunding

Offer levels and entry requirements are subject to change. For the latest information, see: www.kent.ac.uk/ug
COME AND VISIT US

We hold Open Days at our Canterbury and Medway campuses.
For more information, see:
www.kent.ac.uk/opendays