

# ARTH 415

## TOPICS IN 18<sup>TH</sup>-CENTURY ART



Edme Bouchardon, Title page to *Avis, Etudes ou les cris de Paris*, 1742

ART HISTORY

SCHOOL OF ART HISTORY, CLASSICS AND RELIGIOUS STUDIES  
Victoria University of Wellington

2008

# ARTH 415

## TOPICS IN 18<sup>TH</sup>-CENTURY ART

Course co-ordinator: David Maskill, OK 309, phone 463 5803  
email: [david.maskill@vuw.ac.nz](mailto:david.maskill@vuw.ac.nz)

Time and place: Lectures: Wednesday and Friday 2-3, MY101  
Fortnightly seminars: Tuesdays 3-5, OK 301

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ARTH 415 examines in detail some of the key issues and debates which are currently informing the interpretation of French art of the 18<sup>th</sup> century. We will consider the most recent writings concerning **the tensions between traditional and new patterns of production and consumption, art and the body, art and design, art and nature and art and politics**. The course aims to provide you with a critical perspective on a significant 'moment' in the history of western European art. You will be actively engaged in researching and presenting material on aspects of these key issues.

### Aims:

- to introduce you to the key issues and debates in 18<sup>th</sup>-century French art history
- to make you familiar with the range of literature in the field
- to enable you to bring a range of critical perspectives to the analysis of key texts
- to provide you with the opportunity to undertake research and writing in an area of French 18<sup>th</sup>-century art

### Objectives:

By the end of the course you will have

- applied your skills of analysis to critically examine visual and textual material
- developed your capacity for independent work, including the formulation, analysis and refinement of topics
- learned the consistent application of the conventions of academic writing and art historical research
- learned how to use the full array of relevant library resources
- refined your skills in seminar presentation and oral debate
- been prepared for post-graduate research in art history
- become familiar with the conventions required of scholarly reviews, articles and papers

*Any additional information will be announced at lectures or you may consult the Art History noticeboard adjacent to Pippa Wisheart's office, OK 306 (ext. 5800) in the department. For general information about Art History see [www.vuw.ac.nz/Art-History](http://www.vuw.ac.nz/Art-History)*

## Lecture programme

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### *The production and consumption of art*

- Feb 27 (1) The academy and the guilds
- Feb 29 (2) Court artists and artisans
- Mar 5 (3) Exhibitions and critics
- Mar 7 (4) Collectors and collecting
- Mar 12 (5) Markets for art and other luxury goods

### *Art and the body*

- Mar 14 (6) The ideal body
- Mar 19 (7) The particular body: portraiture
- Mar 26 (8) The ritualised body: ceremony and etiquette
- Mar 28 (9) The body adorned: fashion
- Apr 2 (10) The body desired: art and eroticism

### *Art and design*

- Apr 4 (11) The design process
- Apr 9 (12) Rococo
- Apr 11 (13) Neoclassicism

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### *Mid-trimester break Apr 14-Apr 27*

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- Apr 30 (14) Decorating the 18<sup>th</sup>-century interior

### *Art and nature*

- May 2 (15) Representing nature 1: landscape painting
- May 7 (16) Representing nature 2: gardens
- May 9 (17) Art and science
- May 14 (18) Art and the Enlightenment
- May 16 (19) Art and exploration

### *Art and politics*

- May 21 (20) Representing the state: art and nationalism
- May 23 (21) Art and democracy
- May 28 (22) Art and revolution
- May 30 (23) The end of the *ancien régime*

## *Seminar programme*

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- March 4**                    **The artist's world:** a discussion of the various institutional, professional and legal structures within which French eighteenth-century artists and craftsmen worked.
- March 18**                   **Watteau's *Shopsign for Gersaint*: a slice of life or Baroque emblem?**
- April 8**                    ***Le siècle des femmes*: art and gender in 18<sup>th</sup>-century France**

*Mid-trimester break April 14-April 27*

- April 29**                   **Chardin's naturalism:** This seminar will examine various art historical approaches to explain the apparent realism of Chardin's art.
- May 13**                    **Fragonard's *The Pursuit of Love*:** This seminar will examine this famous set of decorative paintings and the various explanations for their equally famous rejection by their patron, Louis XV's mistress Madame du Barry.
- May 27**                    **Great men or great sculptures?: Pigalle's *Voltaire* and D'Angiviller's *Grands hommes* for the new Louvre Museum**

*Mid-year break June 2-July 6*

- July 8**                    **Essay outline presentations**  
You will each have 15 minutes to present your ideas for your major essay. This is an informal presentation, but essential to get feedback from me and your fellow students on the topic you are interested in.
- July 22**                   **How revolutionary were David's *Oath of the Horatii* and *Brutus*?**
- August 5**                   **The print in 18<sup>th</sup>-century France**  
A discussion of the role of prints in defining notions of artistic status and identity in the period.

*Mid-trimester break –August 18-August 31*

September 2            **The 19th-century revival of French 18th-century painting**

September 16         **Eighteenth-century French art as proto-modernist?**

September 30         **Course review, examination preparation**

**END OF COURSE**

## *Assessment*

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**ARTH 415 is assessed by means of one critical review (30%), one major essay (40%), and an end-of-year examination (30%). The dates when assignments are due are as follows:**

Critical review (max 2500 words)	due Tuesday, April 29
Essay (max 4500 words)	due Tuesday, September 30
Examination (3-hours)	tba (exam period October 13- November 9)

The assessment is designed to develop and demonstrate your skills in research and analysis.

- The first assignment is a critical review of a major text in the discipline. This assignment is designed to make you familiar with the historiography of 18<sup>th</sup>-century French art. It is also an exercise in writing a scholarly review (as opposed to an academic essay).
- Seminars will not only provide a forum for the dissemination of further information relating to the course, but are occasions for you to develop and demonstrate your presentation skills and your ability to lead discussion. All sessions require your input. Your verbal contributions will help you to develop your thinking in the context of a group discussion (not formally assessed).
- The essay is an opportunity for you to engage in a sustained and critical way with a topic, issue or artist that interests you.
- The examination will require you to answer two questions on issues raised during the seminars in the course.

### **Mandatory course requirements:**

- **You must submit one critical review, major essay, attend a minimum of 10 out of 12 seminar sessions and sit the final exam** to complete mandatory course requirements. All coursework must be handed in by the due dates. Extensions for assignments will not be granted, except on the receipt of a medical certificate. Without medical reasons and a supporting certificate, two percentage points will be deducted for each day beyond the due date.
- You must participate actively in seminar discussions.

### **Marking:**

Coursework will be reviewed by an outside assessor in order to ensure that academic standards at Honours level are met. You may request a second opinion in the final assessment of any piece of written work.

### **Workload:**

The University recommends that approximately 12 hours per paper per week, inclusive of seminars, be given to a full-year, 4-paper graduate programme in order to maintain satisfactory progress.

## *Essay*

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The essay is the major piece of written work for the course and worth 40% of the final grade. Over the first trimester, you will be required to define your topic in consultation with the course co-ordinator. You will present your topic in the seminar on July 8. This should take the form of a presentation of a topic area and a question or series of questions that you want to pose about your chosen topic, followed by a description of the visual and written resources that you will need and a select bibliography of books and articles.

### **Criteria for assessment:**

Assessment of the essay will be based on the following criteria

- your ability to define a topic
  - your ability to formulate and develop an argument
  - your use of visual and written resources
  - your originality and independence of thought
  - the quality and accuracy of your referencing
  - the quality and accuracy of mechanics (legibility, presentation, grammar, spelling)
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## *General Information*

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### General University Statutes and Policies

Students should familiarise themselves with the University's policies and statutes, particularly the Assessment Statute, the Personal Courses of Study Statute, the Statute on Student Conduct and any statutes relating to the particular qualifications being studied; see the *Victoria University Calendar* available in hardcopy or under "about Victoria" on the Victoria homepage at:

[http://www.victoria.ac.nz/home/about\\_victoria/calendar\\_intro.html](http://www.victoria.ac.nz/home/about_victoria/calendar_intro.html)

<http://www.victoria.ac.nz/home/about/newspubs/universitypubs.aspx#general>

Information on the following topics is available electronically under "Course Outline General Information" at:

<http://www.victoria.ac.nz/home/about/newspubs/universitypubs.aspx#general>

- Academic Grievances
- Academic Integrity and Plagiarism

- Student and Staff Conduct
- Meeting the Needs of Students with Impairments
- Student Support

### **Taping of Lectures**

All students in the School of Art History, Classics and Religious Studies are welcome to use their own audio-tapes to record lectures. If you want to do this, please see your lecturer, tutor or the relevant programme administrator and complete a disclaimer form, which advises of copyright and other relevant issues.

### **Academic integrity and plagiarism**

Academic integrity is about honesty – put simply it means *no cheating*. All members of the University community are responsible for upholding academic integrity, which means staff and students are expected to behave honestly, fairly and with respect for others at all times.

Plagiarism is a form of cheating which undermines academic integrity. The University defines plagiarism as follows:

*The presentation of the work of another person or other persons as if it were one's own, whether intended or not. This includes published or unpublished work, material on the Internet and the work of other students or staff.*

It is still plagiarism even if you re-structure the material or present it in your own style or words.

*Note: It is however, perfectly acceptable to include the work of others as long as that is acknowledged by appropriate referencing.*

Plagiarism is prohibited at Victoria and is not worth the risk. Any enrolled student found guilty of plagiarism will be subject to disciplinary procedures under the Statute on Student Conduct and may be penalized severely. Consequences of being found guilty of plagiarism can include:

- an oral or written warning
- cancellation of your mark for an assessment or a fail grade for the course
- suspension from the course or the University.

Find out more about plagiarism, and how to avoid it, on the University's website:

<http://www.victoria.ac.nz/home/study/plagiarism.aspx>

**GOOD LUCK AND ENJOY THE COURSE!**

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