

ARTH 111
Art History 1: Rock Art to Revolution



Jan van Eyck, *The Arnolfini portrait*, 1434, oil on panel (London: National Gallery)

Art History
School of Art History, Classics and Religious Studies
VICTORIA UNIVERSITY OF WELLINGTON

Trimester 1/2009

ARTH 111

ART HISTORY 1: ROCK ART TO REVOLUTION

Trimester dates: 2 March – 1 July (includes examination period 12 June – 1 July)

Course co-ordinators: David Maskill, OK 309, ph 463 5803
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Office hours by appointment

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Office hours by appointment

Where and when: All lectures are in Hunter HULT323
Tuesdays and Thursdays 10:00-11:00am
Weekly tutorials begin in the second week of term
Location and times to be advised

Tutors: Rose Howard
Kimberley Stephenson
Karan August
Melanie Oliver

Office hours and contact details will be advised by your tutors in the first tutorial.

Art History is situated on the level 3 (ground floor) of the Old Kirk building. Pippa Wisheart, Art History's Administrator, has her office in OK 306 (ext. 5800). Notices regarding the course will be posted on the board adjacent to her office. For general information about Art History see: www.victoria.ac.nz/Art-History

Course outline

ARTH 111 is a critical survey of the history of art, its forms, meanings, contexts and functions, from prehistory to the French Revolution.

The course is organised chronologically, though attention is drawn, at various moments through the course, to connecting themes, issues and topics. The course introduces the origins of art and addresses a range of topics relating to art produced in Europe, Asia, Africa, America and the Pacific from antiquity to the end of the 18th century.

Within this broad chronology ARTH 111 encourages students to understand art, in all its manifestations, as a product of particular times and places, and to appreciate that art's value is determined not by a set of universal and eternal standards, but in terms of particular social and cultural conditions. Through the course students will gain an understanding of key art historical terms, categories and methods, but also of the problems these pose in light of the diverse nature of the objects that cultures have produced. Thus students will gain an understanding of the extraordinary range of material addressed by art history, but also its parameters and limits.

ARTH 111 is deliberately wide ranging. Although recognising that art history is a 'western' discipline developed to explain 'great' works of art, it also seeks to introduce the art of non-western and indigenous cultures, popular forms, new and alternative media, design and craft traditions. Where appropriate, material is made relevant to our situation in New Zealand and students are given opportunities to view works of art first-hand.

Learning objectives

In this course you will:

- **develop an understanding of the chronology of art history within a framework of ideas and themes**
- **be introduced to the skills of visual analysis; including a basic understanding of the techniques and materials of art**
- **be introduced to the language, theory and practice of art history, and the concepts needed to progress in the discipline**
- **develop skills of analysis and argument, to evaluate the visual and read selected art history texts with care, using both to construct an argument**
- **develop writing and editing skills in the presentation of art historical material**
- **develop basic library skills appropriate to the discipline**
- **be encouraged to participate in tutorial discussions**

Lecture programme

Lecturers for the course are: David Maskill (DM); Roger Blackley (RB); Phyllis Mossman (PM) and Peter Brunt (PB)

Attendance at lectures is strongly recommended, as lectures provide the key basis for an understanding of the material covered in the course and their contents are not available in any other form.

*The reference to **Gardner's** after each lecture description is to the course textbook. You are encouraged to read the relevant section BEFORE the lecture.*

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|----------|-----------------|---|-----------|
| 1 | 3 March | Introduction to the course
Explains the nature, scope and approach of the course and examines one famous work of art from various art-historical perspectives. (<i>Gardner's</i> , 'Introduction') | RB |
| 2 | 5 March | Creation myths and origin stories: the first artists
Examines mythical accounts of the first artists from various cultural traditions to establish the meaning and purpose of art. | DM |
| 3 | 10 March | Ancient art galleries: art in the Paleolithic era
Examines the art made by our remote ancestors and the discovery and appreciation of 'prehistoric' art. (<i>Gardner's</i> , chs 1-3) | RB |
| 4 | 12 March | Art in the classical world
Examines the original functions and meanings of art in classical Greece and considers how perceptions of these have changed over later periods. (<i>Gardner's</i> , ch 5) | DM |
| 5 | 17 March | Art and the classical tradition
Defines the key concepts of classicism and explores some of the revivals of classical art and theory after the end of the Roman empire. (<i>Gardner's</i> , chs 10 and 21) | DM |
| 6 | 19 March | Art and early Christianity
Examines early Christian art from its beginnings in the catacombs to the acceptance of Christianity as the official religion of Europe. (<i>Gardner's</i> , ch 11) | DM |

7	24 March	<p>The arts of Islam</p> <p>Examines the artistic alternatives to western art that flourished in the early Muslim world. (<i>Gardner's</i>, ch 13)</p>	RB
8	26 March	<p>Pilgrims and crusaders: art in the age of faith</p> <p>Explores the new role of art in the medieval period when European civilisation was rebuilt on the ruins of the old Roman empire. (<i>Gardner's</i>, chs 12, 16-18)</p>	DM
9	31 March	<p>The Renaissance in Europe: the 'birth' of the artist</p> <p>Examines the changing status of the artist in Renaissance culture. (<i>Gardner's</i>, ch 21)</p>	PM
10	2 April	<p>The Renaissance legacy: idealism and naturalism</p> <p>Examines two key aspects of Renaissance art and their influence on the subjects, appearance and meanings of art. (<i>Gardner's</i>, chs 21-22)</p>	PM
11	7 April	<p>Reformation and Counter-Reformation</p> <p>Explores the changing role of art during the cultural and religious upheavals of the 16th and 17th centuries in Europe. (<i>Gardner's</i>, ch 23)</p>	RB
12	9 April	<p>The Baroque</p> <p>Compares and contrasts Renaissance and Baroque art and explores the changing role of art during the cultural and religious upheavals of the 16th and 17th centuries in Europe. (<i>Gardner's</i>, chs 23-24)</p>	DM

MID-TRIMESTER BREAK

13	28 April	<p>Capturing a likeness—portraiture</p> <p>Examines the art of portraiture from its origins to the Renaissance</p>	RB
14	30 April	<p>Art for the European court society</p> <p>Examines three court societies in 17th-century Europe: England, France and Spain and the types of art that served their interests. (<i>Gardner's</i>, ch 24)</p>	DM

15	5 May	<p>Art of the Mughals</p> <p>Examines the art and architecture made for the Islamic Mughal court in India. (<i>Gardner's</i>, ch 26)</p>	RB
16	7 May	<p>Art of the emperors: Chinese art before 1800</p> <p>Examines the nature and function of art in China before 1800. (<i>Gardner's</i>, chs 7 and 26)</p>	PM
17	12 May	<p>Ancestors, warriors, chiefs and kings</p> <p>Examines the relationship between art, status and society in early Polynesia. (<i>Gardner's</i>, ch 31)</p>	PB
18	14 May	<p>Art and the ethics of everyday life</p> <p>Compares scenes of everyday life (genre) in 17th and 18th-century European art and the societies that produced them. (<i>Gardner's</i>, chs 24 and 28)</p>	DM
19	19 May	<p>The empire of things: collecting in Europe</p> <p>Looks at how and why rulers and connoisseurs from the Renaissance to the 18th century collected and displayed art, laying the foundations for museums of the future.</p>	RB
20	21 May	<p>Art academies and exhibitions</p> <p>Examines the official structures of art production in Baroque Europe and the beginnings of public exhibitions of contemporary art.</p>	DM
21	26 May	<p>Landscape</p> <p>Examines the art of European landscape painting from its origins to its emergence as an independent art form in the 17th and 18th centuries.</p>	RB
22	28 May	<p>The art of Cook's voyages and the Enlightenment</p> <p>Examines the impact of the art of Cook's voyages on the culture of the European Enlightenment.</p>	PB
23	2 June	<p>Art in the New World</p> <p>Looks at art in the new Republic of the United States of America and in the penal colony established at New South Wales in 1788.</p>	RB

24 4 June

Revolution: the end of the old regimes

DM

Examines the role of the visual arts in the radical political events of the late 18th century.

END OF COURSE

Reviewing lecture images

Images shown at lectures are available for viewing on the web via Blackboard. They can be accessed from any terminal in the student computing suites on campus. A demonstration of how to access the images on the web will be given at the first tutorial, together with a handout with instructions for accessing Blackboard.

IMPORTANT NOTE: Downloading lecture images on home computers can be frustratingly slow. We recommend that you use the terminals on campus.

Course delivery

ARTH 111 consists of 24 one-hour lectures and 9 one-hour tutorials as outlined here. Please note that tutorials are discussion-based and we expect that you do the reading before your tutorial and come prepared to participate.

Tutorial programme

Tutorials are an important supplement to lectures. They provide an opportunity to deal in more depth with some of the ideas and issues raised in lectures, to get advice on preparation for assignments, and they are the best context for you to ask questions about the course.

Tutorials are compulsory (you must attend a minimum of 7 out of 9 tutorials). You will be notified if you have missed two tutorials without explanation.

To benefit from and participate in the tutorial programme it is essential that you undertake the set readings for each session that are given below. Readings for the tutorials are in your **ARTH 111 Course Handbook** which is available from Student Notes in Memorial Theatre in the Student Union Building.

The handbook also contains a Reading Guide, which is a set of study questions for each group of readings. Use the reading guide to assist your comprehension of the text and come to the tutorial prepared to discuss your responses with your tutor and classmates. From time to time, images that will be useful to look at in conjunction with your reading will be posted on Blackboard.

The tutorial programme for ARTH 111 begins in the second week of the course. The time and venue of the tutorials will be announced in the second lecture.

Week beginning:

9 March (1) Introduction and the practice of visual analysis

As well as introducing you to your tutor, fellow students and ARTH 111, this tutorial will introduce you to the skills of visual analysis through tracing how artists have represented the biblical narrative of the Last Supper. This discussion will include a close reading of Leonardo da Vinci's, *The Last Supper*, c.1495-98, 4.6 x 8.56 m, (Milan: S. Maria delle Grazie) (The painting is illustrated in *Gardner's's art through the ages*, 12th edition, p. 616).

Reading: Handbook, pp. 29-40

Vasari, Giorgio, Extract from *Lives of the artists*, 1568, v 1 Wolfflin, Heinrich, *Classic art*, London: Phaidon, 1952, pp 23-29.

Steinberg, Leo, 'Leonardo's Last Supper', *Art Quarterly*, v 34, n 4, Winter, 1973. pp 297-305, 360, 367-372.

16 March (2) Classicism: the real and the ideal

In this tutorial the notion of the real and the ideal in relation to classicism and the Renaissance is considered. The perseverance of these ideas is also discussed.

Reading: Handbook, pp. 42-56

Greenhalgh, Michael, 'Introduction: what is classicism?' in *The classical tradition in art*, London: Duckworth, 1978, pp 10-17.

Bellori, Giovanni, 1672, from *Lives of the modern painters, sculptors and architects*, in Fernie, Eric (ed), 1995, *Art History and its methods: a critical anthology*, London: Phaidon, pp. 63-66.

Winckelmann, Johann Joachim, 1764, 'The essential of art', in *The history of ancient art*, in Fernie, 1995, pp. 75-76.

Reynolds, Sir Joshua, 1797, Discourse III, in *Discourses on art*, Wark, Robert R., (ed) New Haven: Yale University Press, 1975.

Blackley, Roger, 'The Greek statues in the museum', in *Art New Zealand*, no. 48, Spring, 1988, pp. 96-99.

23 March (3) Heaven on earth: experiencing the divine in art

This tutorial examines how religious art was experienced in the medieval world by focussing on a famous image of the Virgin and Child in the church of the Hagia Sophia in Istanbul

Reading: Handbook, pp. 58-73

James, Liz, 'Senses and sensibility in Byzantium', *Art History*, v. 27, n. 4, September 2004, pp. 523-534.

Essay preparation

Today you will also learn the procedures for researching and writing essays. In preparation for this tutorial please familiarise yourself with the essay questions and read your copy of *Researching and Writing Art History Essays*.

Reading: Handbook, pp. 75-83

Pointon, Marcia, 'How art historians work' in *History of art: a student's handbook*, London: Routledge, 1993, pp 60-76.

Depending on the essay question you choose, there will be different ways of approaching it, so as you read this text think about which approach might be relevant to your chosen topic.

30 March **No Tutorials**

6 April **(4) Baroque vs. Renaissance: The 'Wölfflin Principles'**

Heinrich Wölfflin was one of the founding fathers of art history. In this tutorial you will investigate his views of the differences between Renaissance and Baroque art.

Reading: Handbook, pp. 85-90

Wölfflin, Heinrich, 'The most general representational forms',
extract from *Principles of art history*, New York: Dover, 1932
[1950], pp 13-16.

'The Wölfflin principles', in Vernon Hyde Minor, *Baroque & Rococo Art & Culture*, London: Laurence King, 1999, pp 28-29.

27 April **(5) Decoding meanings**

Through the close reading of Rubens's *Marie de' Medici* cycle (1622-26) this tutorial investigates the ways various meanings are conveyed. We will consider the relationship between artist and patron in the commissioning and execution of a visual biography and introduce the political function of the genre. The *Marie de' Medici* cycle also allows us to consider the 'problem' of the female subject.

Reading: Handbook, pp. 92-103

Johnson, Geraldine A, 'Pictures fit for a queen: Peter Paul Rubens and the *Marie de' Medici* cycle', *Art History*, v 16, n 3, September 1993, pp 447-469.

4 May **No Tutorials**

11 May **(6) Material, form and meaning in Pacific art**

This tutorial will consider the relevance of conventional art-historical methods to the study of non-western art.

Reading: Handbook, pp. 105-114

Cummins, Tom, 'Kinshape: the design of the Hawaiian feather cloak,' in Berlo, Janet Catherine and Lee Ann Wilson (eds), *Arts of Africa, Oceania, and the Americas: selected readings*, Englewood Cliffs NJ: Prentice Hall, 1993, pp 165-183.

18 May

(7) What is representation?

This tutorial considers the nature of representation through considering different 'ways of seeing' in the art of the 15th-17th centuries.

Reading: Handbook, pp. 116-129

Alpers, Svetlana, 'Introduction', in *The art of describing: Dutch art in the seventeenth century*. Chicago: University of Chicago Press, 1983, pp xvii-xxvii.

25 May

(8) Diderot and the origins of art criticism

This tutorial will examine the beginnings of regular public exhibitions of contemporary art and the new kind of art writing that they generated.

Reading: Handbook, pp. 131-146

Crow, Thomas, 'Diderot's Salons: public art and the mind of the private critic' in *Diderot on art, I: The Salon of 1765 and Notes on Painting*, John Goodman (trans), New Haven: Yale University Press, pp x-xix. (*Course handbook* pp 134-144 **and** extracts from Diderot's *Salon* review of 1765 in *Diderot on art I*, passim.

1 June

(9) Exam preparation

In this tutorial we will go over the structure of the exam and how you can best prepare for it.

Assessment

ARTH 111 is **assessed** by means of two essays (20% and 30%) and a two-hour examination (50%). **All** assignments must be submitted and final exam sat for mandatory course requirements to be met.

The dates when assignments are due are as follows:

Essay 1 (1200 words)	20%	5pm, Friday, 3 April 2009
Essay 2 (1500 words)	30%	5pm, Friday, 15 May 2009
Final exam (2 hours)	50%	tba: exam period (12 June-1 July)

Make sure you keep a copy of your essays before placing them in the Art History assignment box in the foyer of Old Kirk, Level 3 (ground floor). Late essays should be handed in to your tutor or to the Administrator. Your tutors will inform you when marked assignments will be returned. This takes place in tutorials.

The date for your end-of-year exam is set by the Faculty and will be announced later in the year. This is **NOT** an open book exam.

These assignments are designed to fulfil the learning objectives outlined above. In particular:

1. **The first essay** requires you to read relevant art-historical and critical literature, testing your ability to organise this and to construct an argument. It provides an opportunity for you to investigate an aspect of the history of art in light of the themes and issues discussed in lectures, using specific examples to illustrate your points. You will be introduced to the conventions of art history writing and to the necessary skills to meet academic standards in the discipline.
2. **The second essay** will allow you to benefit from the feedback on your first essay and to further refine your writing skills. It will require a more polished execution of the essay assessment criteria.
3. **The exam** will require you to review the entire course to ensure you have grasped key ideas and concepts and that you have a firm understanding of the chronology of art. You will be tested on your knowledge of specific works of art as well as expected to answer questions which both concentrate on specific aspects of the course and range across wider themes and issues.

Marking:

The essays are marked by your tutor with sample crosschecking to ensure similarity of grading occurs. A **second opinion** may be requested in the final assessment of

any piece of written work. The lecturers will mark your exam with similar cross-checking.

Workload:

The university recommends that approximately **12 hours per week**, inclusive of lectures and tutorials, be given to a 100-level course in order to maintain satisfactory progress. Please make sure you can set aside at least this amount of time throughout the course – it is not worth taking on a greater workload than you can manage. All assignments are designed to develop your observational and analytical skills, as well as your abilities to research, write and present relevant material. Their nature and timing will help you evaluate and review your progress through the course.

Mandatory course requirements are defined in the University *Calendar*. These will be fulfilled:

- On the completion and handing in of **two essays** which must cover the different sections of the course.
- **With satisfactory tutorial attendance**, that is 7 out of 9 tutorials. It should also be noted that a good contribution to tutorial discussions will make a difference to your grade if you are borderline.
- On the completion of your **final exam**.

No assignments will be accepted after 5 June 2009 without prior arrangement. All requirements are strictly enforced.

Art History has a policy that no extensions will be granted. If you have medical or other problems preventing you from meeting a deadline, you must contact your tutor or lecturer at the earliest opportunity. Without arrangements having been agreed to, late assignments and essays will be penalised by the deduction of **two percentage points for each day** beyond the due date. The reasons **exceptions are not made** are that we cannot privilege some students over others; we must adhere to a defined programme of marking; and results must be furnished to Student Records on time. It is also important that we ensure students keep up with the course. **There are limited aegrotat provisions for the internally assessed component of the course. You must sit the final exam to pass ARTH 111.** Aegrotat passes for the examination can only be considered on the provision of a medical certificate and on the fulfilment of mandatory course requirements.

Academic Integrity and Plagiarism

Academic integrity means that university staff and students, in their teaching and learning are expected to treat others honestly, fairly and with respect at all times. It is not acceptable to mistreat academic, intellectual or creative work that has been done by other people by representing it as your own original work.

Academic integrity is important because it is the core value on which the University's learning, teaching and research activities are based. Victoria University's reputation for academic integrity adds value to your qualification.

The University defines plagiarism as presenting someone else's work as if it were your own, whether you mean to or not. 'Someone else's work' means anything that is not your own idea. Even if it is presented in your own style, you must acknowledge your sources fully and appropriately. This includes:

- Material from books, journals or any other printed source
- The work of other students or staff
- Information from the internet
- Software programs and other electronic material
- Designs and ideas
- The organisation or structuring of any such material

Find out more about plagiarism, how to avoid it and penalties, on the University's website: <http://www.victoria.ac.nz/home/study/plagiarism.aspx>

Essays

Essay writing:

You must pay attention to **setting out, correct spelling and grammar**. You should type your essays, presenting it double-spaced, 12-point font (Palatino Linotype or Times New Roman) with a generous left-hand margin and stapled at the top left. Do not put your essays in folders. Always proofread your essays carefully, or get a friend to do so, as poorly presented material can be very distracting for a marker.

Researching and Writing Art History Essays, the department's handbook which sets out standard practice. This is essential reading for the satisfactory completion of all art history assignments. It is available on Blackboard. *Researching and Writing Art History Essays* together with a special tutorial workshop on essay writing will provide you with clear guidelines to ensure you meet our standards for the writing of assignments. In particular, it notes that quoted passages must be properly acknowledged. Failure to do this could result in a claim of plagiarism. (See *Victoria University of Wellington's policy on plagiarism in this course outline*)

Additional texts that you may find useful in researching and writing your essays are:

Barnet, Sylvan, *A short guide to writing about art*, New York: HarperCollins College (4th ed), 1993. N7476 B261 S 4ed

Carrier, David, *Principles of art history writing*, University Park: Pennsylvania State University Press, c1991. N380 C316 P

D'Alleva, Anne, *Methods and theories of Art History*, London: Laurence King, 2005 N85 D146 M

Your first essay AND second essay topics are included in the following pages of the course outline.

Criteria for assessment of essays:

Assessment of your essays will be based on the following criteria:

- understanding and definition of question
- formulation and development of argument
- use of visual and written resources
- originality and independence of thought
- accurate referencing of written sources and properly documented works of art in your text
- fluency of written style and correctness of mechanics

ESSAY ONE

Due Friday 3 April

1200 words

Select ONE topic:

- 1 Artists in many times and cultures have always been fascinated with depicting various mythical accounts for the origins of their art. Choose **TWO** myths about the origins of art (e.g. tattooing, carving, painting, sculpture, printmaking, religious images) and examine artistic representations of those myths to show how they characterise the nature of art and the role of the artist.
- 2 What is meant by the term 'the classical tradition'? (Greenhalgh, 1978, p. 10)
By examining the **forms, functions** and **meanings** of art produced in emulation of the art the classical world, consider how later artists and writers interpreted antiquity.
- 3 Art of the medieval period has been thought of as fundamentally antithetical to the art of the classical world. Choose **ONE** of the following art-historical periods and explain this statement with reference to specific works.
 - Early medieval and Byzantine (c. 500-c. 1000)
 - Romanesque and Gothic (c. 1000-c. 1350)
 - Early Islamic (c. 650-c. 1000).
- 4 What was new about early Christian art (c. 200-c. 500) and what did it owe to earlier artistic traditions?
- 5 It was during the Renaissance that the modern view of the artist as an individual genius first appeared. Explain the reasons for this by examining the processes by which individual artistic achievements were encouraged, acknowledged and recorded.

ESSAY TWO

Due Friday 15 May

1500 words

Select ONE topic:

- 1 The religious and cultural upheavals of the 16th and 17th centuries impacted on the development of art in Europe, resulting in a shift from the *idealist* art of the Renaissance to the more *expressive* art of the Baroque. Compare and contrast **TWO** works from each of these periods to investigate this shift. You should consider the **medium** and **style** of each work as well as the **subject**.
- 2 From the Renaissance onwards, artists treated an increasingly diverse range of subjects in their art that reflected the contemporary context. Choose **ONE** new subject in art (e.g. portraiture, landscape, genre, still-life), examine its development from the Renaissance to the end of the eighteenth century and discuss how it addresses contemporary realities.
- 3 Art is often made to serve those in power. Discuss this statement by examining the art produced for the court society in **ONE** of the following places: Europe, China, India or the Pacific.
- 4 The images produced of newly explored or colonised peoples and places often reveal the preconceptions of those who make them and those for whom they are made. Discuss this statement with specific reference to works illustrative of newly explored and/or colonised territories and/or peoples prior to 1800.
- 5 At the end of the eighteenth century in France, history painting became less concerned with the past than with the present, often depicting contemporary events and peoples. Discuss this statement by comparing Jacques-Louis David's *Death of Marat*, 1793, with at least **TWO** earlier history paintings. You should consider the historical context as well as the formal qualities of each painting and its subject.

Reading List

The following is the **set text** for ARTH 111 (and ARTH 112):

Kleiner, Fred, Christin J Mamiya, and Richard G Tansey (eds), *Gardner's art through the ages*, Harcourt College Publications, (11th edition) 2001, (12th edition) 2005 or (13th edition) 2009 [\$164.95]

We **strongly** recommend you buy this book. Only a limited number of copies will be available in Study Hall in the VUW Library.

Reading material essential for tutorials is provided in the *Course Handbook* (\$15-20). This and *Gardner's art through the ages* are available through the Victoria Book Centre in the Memorial Theatre in the Student Union Building.

In addition to these, the following titles are either in the **Reference Room** or on **Closed Reserve** (Level 2) or **three-day loan** in Study Hall (Level 3). Highlighted titles are on Closed Reserve. They complement the basic set texts for the course and have been selected on the basis of the lecture programme contents. *Additional books may be added and you will find references to these at the bottom of the slide lists for each lecture.*

General introductions to art history and theory:

Berger, John, *Ways of seeing*, London: BBC and Penguin Books, 1972.
ND1150 W359

Carrier, David, [1991], *Principles of art history writing*, Pennsylvania: Pennsylvania State University Press, 1994. N380 C316

Carter, Michael, *Framing art: introducing theory and the visual image*, Sydney: Hale & Iremonger, 1990. N70 C324 F

Fernie, E. C., *Art history and its methods: a critical anthology*, London: Phaidon Press, 1995. N5303 F365 A

Gombrich, Ernst, [1956], *Art and illusion: a study in the psychology of pictorial representation*, Princeton: Princeton University Press, 1972.
N70 G632 A (4ed)

Harris, John, *The new art history: a critical introduction*, London & New York: Routledge, 2001. N7480 H314 N

Staniszewski, Mary Anne, *Believing is seeing: creating the culture of art*, New York: Penguin, 1995. N72.5 S786 B

Wolff, Janet, *The social production of art*, London: Macmillan, 1981. NX 180 S6 W855 S

Dictionaries and general reference (Reference Room, Level 2):

Hall, James, *Dictionary of subjects and symbols in art*, London: J. Murray, 1974. r N7560 H177 D 1979

Hinnells, John, *Who's who of world religions*, London: Simon & Schuster, 1992. r BL72 W628r N31 098

Radice, Betty, *Who's who in the ancient world*, London: Penguin, 1971. r DE7 R129W

Turner, Jane (ed), *The dictionary of art*, (34 vols) London: Macmillan, 1996. rN31D554
(also available on-line at:

<http://www.oxfordartonline.com.helicon.vuw.ac.nz/subscriber/jsessionid=61279FB2C41D9CDF24F37603D748F30D>

Sources and documents:

Holt, Elizabeth (ed) [1947], *A documentary history of art*, (3 vols) New Jersey: Princeton University Press, 1982. N5303 H758 D

Artists and art by media:

Ernst Kris and Otto Kurz, *Legend, myth and magic in the image of the artist: an historical experiment*, New Haven and London: Yale University Press, 1979. N71 K92 L

Mayer, Ralph, *The artist's handbook of materials and techniques*, New York: Viking Press, 1945. ND 1500 M468 A

Penny, Nicholas, *The materials of sculpture*, New Haven: Yale University Press, 1993. NB1202 P416 M

Pevsner, Nicholas [1948], *An outline of European architecture*, London: Allen Lane, (7th ed) 1973. NA 950 P514 O

Stoichita, Victor I, *A short history of the shadow*, London: Reaktion Books, 1997. N8243 S36 S873 S

Stoichita, Victor I, *The Pygmalion effect: from Ovid to Hitchcock*, Chicago: University of Chicago Press, 2008. NX650 M48 S873 P

Wittkower, Rudolf, *Sculpture: processes and principles*, London: Allen Lane, 1977. NB 61 W832 S

Art by subject:

Alpers, Svetlana, *The art of describing: Dutch art in the 17th century*, London: John Murray, 1983. ND646 A456 A

Andrews, Malcolm, *Landscape and western art*, Oxford: Oxford University Press, 1999. BH301 L3 A568 L

Brilliant, Richard, *Portraiture*, Cambridge, Mass: Harvard University Press, 1991. N7575 B857 P

Bryson, Norman, *Looking at the overlooked: four essays on still-life painting*, London: Reaktion Books, 1990. ND1390 B916 L

Clark, Kenneth, *The nude: a study in ideal art*, London: Penguin, 1956.
N73 C593 N

Lowenthal, Anne W., (Ed), *The object as subject: studies in the interpretation of still life*, Princeton, N.J.: Princeton University Press, c. 1996.
N8251 S3 O12

Schama, Simon, *Landscape and memory*, London: HarperCollins, 1995.
GF50 S299 L

_____, *The embarrassment of riches: an interpretation of Dutch culture in the golden age*, London : Fontana, 1988. DJ156 S299 E 1988

Woodall, Joanna (Ed), *Portraiture: facing the subject*, Manchester and New York: Manchester University Press, 1997. N757 W881 P

The contexts of art:

Bätschmann, Oskar, *The artist in the modern world*, Cologne: Dumont Buchverlag, 1997, esp chapter 1 'The exhibition as a medium for the presentation of art'.

Brown, Jonathan, *Kings and connoisseurs: collecting art in seventeenth-century Europe*, Princeton, NJ: Princeton University Press, 1995.
N5240 B878 K

Duncan, Carol, *Civilising rituals: inside public art museums*, London & New York: Routledge, 1995. N430 D911 C

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