

# 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 1/2010**

**ARTH 111**  
**ART HISTORY 1:**  
**ROCK ART TO REVOLUTION**

**TRIMESTER 1 2010**  
1 March to 4 July 2010

**Course co-ordinator:** Roger Blackley, OK 308, ph 463 5802  
Email: [roger.blackley@vuw.ac.nz](mailto:roger.blackley@vuw.ac.nz)  
Office hours by appointment

**Where and when:** All lectures are in Hunter HULT323  
Tuesdays and Fridays 12:00–1:00 pm  
Weekly tutorials begin in the second week of term  
Location and times to be advised

**Tutors:** Melanie Oliver (Tutor Coordinator)  
Peter Bisley  
Elizabeth Crayford  
Thomasin Sleigh  
Stephanie Tzanetis

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

**Trimester dates**

Teaching dates: 1 March 2010 to 4 June 2010  
Mid-trimester break: 5 April to 18 April 2010  
Study week: 7 June to 11 June 2010  
Examination/Assessment period: 11 June to 4 July 2010

*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](http://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 points 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***

***Tues, Fri 12:00 – 1:00 pm***

*Lecturers for the course are: Roger Blackley (RB), David Maskill (DM),  
Phyllis Mossman (PM), and Ray Spiteri (RS).*

*Attendance at lectures is strongly recommended, since 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.*

- |          |                 |   |           |
|----------|-----------------|---|-----------|
| <b>1</b> | <b>2 March</b>  | <b>Introduction to the course</b><br>Explains the nature, scope and approach of the course and examines one famous work of art from a range of art-historical perspectives. ( <i>Gardner's</i> , 'Introduction')      | <b>RB</b> |
| <b>2</b> | <b>5 March</b>  | <b>Creation myths and origin stories: the first artists</b><br>Examines mythical accounts of the first artists from various cultural traditions to establish the meaning and purpose of art.                          | <b>DM</b> |
| <b>3</b> | <b>9 March</b>  | <b>Ancient art galleries: art in the Palaeolithic era</b><br>Examines the art made by our remote ancestors and the gradual discovery and appreciation of 'prehistoric' art. ( <i>Gardner's</i> , chs 1-3)             | <b>RB</b> |
| <b>4</b> | <b>12 March</b> | <b>Art in the classical world</b><br>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)       | <b>RB</b> |
| <b>5</b> | <b>16 March</b> | <b>Art and the classical tradition</b><br>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) | <b>RB</b> |
| <b>6</b> | <b>19 March</b> | <b>Art and early Christianity</b><br>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)              | <b>DM</b> |

7	23 March	<b>The arts of Islam</b> Examines the artistic alternatives to western art that flourished in the early Muslim world. ( <i>Gardner's</i> , ch 13)	RS
8	26 March	<b>Pilgrims and crusaders: art in the age of faith</b> 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)	RB
9	30 March	<b>The Renaissance in Europe: the 'birth' of the artist</b> Examines the changing status of the artist in Renaissance culture. ( <i>Gardner's</i> , ch 21)	PM
<b>2 April      Good Friday      NO LECTURE</b>			
<b>MID-TRIMESTER BREAK</b>			
10	20 April	<b>The Renaissance legacy: idealism and naturalism</b> 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)	PM
11	23 April	<b>Capturing a likeness – portraiture</b> Examines the art of portraiture from its origins to the Renaissance	RB
12	27 April	<b>Reformation and Counter-Reformation</b> 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)	RS
13	30 April	<b>The Baroque</b> 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)	RB
14	4 May	<b>Art for the European court society</b> 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)	RB

15	7 May	<p><b>Art of the Mughals</b></p> <p>Examines the art and architecture made for the Islamic Mughal court in India. (<i>Gardner's</i>, ch 26)</p>	RB
16	11 May	<p><b>Art of the emperors: Chinese art before 1800</b></p> <p>Examines the nature and function of art in China before 1800. (<i>Gardner's</i>, chs 7 and 26)</p>	PM
17	14 May	<p><b>The empire of things: collecting in Europe</b></p> <p>Looks at how and why rulers and connoisseurs from the Renaissance to the 18<sup>th</sup> century collected and displayed art, laying the foundations for museums of the future.</p>	RB
18	18 May	<p><b>Art and the ethics of everyday life</b></p> <p>Compares scenes of everyday life (genre) in 17<sup>th</sup> and 18<sup>th</sup>-century European art and the societies that produced them. (<i>Gardner's</i>, chs 24 and 28)</p>	RS
19	21 May	<p><b>Art academies and exhibitions</b></p> <p>Examines the official structures of art production in Baroque Europe and the beginnings of public exhibitions of contemporary art.</p>	RB
20	25 May	<p><b>Landscape</b></p> <p>Examines the art of European landscape painting from its origins to its emergence as an independent art form in the 17<sup>th</sup> and 18<sup>th</sup> centuries.</p>	RB
21	28 May	<p><b>The art of Cook's voyages and the Enlightenment</b></p> <p>Examines the impact of the art of Cook's voyages on the culture of the European Enlightenment.</p>	RB
22	1 June	<p><b>Art in the New World</b></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
23	4 June	<p><b>Revolution: the end of the old regimes</b></p> <p>Examines the role of the visual arts in the radical political events of the late 18<sup>th</sup> century.</p>	RB

## *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 23 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. **Note that 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**. This handbook is available from the Memorial Theatre foyer in the Student Union Building over the first two weeks of trimester and after week two from Vicbooks. Price: \$13.00.

**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:**

#### **8 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*, 12<sup>th</sup> edition, p. 616).

#### **Reading: Handbook, pp. 29-40**

Vasari, Giorgio, Extract from *Lives of the artists*, 1568, vol. 1

Wolfflin, Heinrich, *Classic art*, London: Phaidon, 1952, pp. 23-29.

Steinberg, Leo, 'Leonardo's Last Supper', *Art Quarterly*,

vol. 34, no. 4, Winter, 1973, pp. 297-305, 360, 367-372.



**15 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.

**22 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*, vol. 27, no. 4, September 2004, pp. 523-534.

**Essay preparation**

This week 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.

**29 March**      **NO TUTORIALS**

**5-18 April**    **MID-TRIMESTER BREAK**

**19 April**      **NO TUTORIALS**

**26 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.

**3 May**          **(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.

- 10 May**           **(6)    Material, form and meaning in Pacific art**  
 This tutorial extends our consideration of court society and patronage, and considers 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.
- 17 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.
- 24 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. 131-136) **and** extracts from Diderot's *Salon* review of 1765 in *Diderot on art I*, passim.
- 31 May**           **(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:

<b>Essay 1 (1200 words)</b>	<b>20%</b>	<b>5pm, Thursday, 1 April 2010</b>
<b>Essay 2 (1500 words)</b>	<b>30%</b>	<b>5pm, Friday, 14 May 2010</b>
<b>Final exam (2 hours)</b>	<b>50%</b>	<b>tba: exam period (11 June – 4 July 2010)</b>

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 by the course coordinator to ensure equity of grading. A **second opinion** may be requested in the final assessment of any piece of written work. 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 4 June 2010 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 essay-writing handbook, sets out standard practice. This is available on Blackboard and is essential reading for the satisfactory completion of all art history assignments. *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 all quoted words or 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 Thursday 1 April**

**1200 words**

### **Select ONE topic:**

- 1 At many times and in various cultures, artists have 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, architecture, painting, sculpture, printmaking, religious images) and examine artistic representations of those myths in order to show how they characterise the nature of art and the role of the artist.
  
- 2 What precisely is meant by the term 'the classical tradition'? By examining the **forms, functions** and **meanings** of art produced in emulation of the surviving art of the classical world, discuss how some later artists and writers interpreted antiquity. (A good point of departure for this essay is Michael Greenhalgh's 'What is Classicism?' in your course handbook.)
  
- 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 14 May

1500 words

### Select ONE topic:

- 1 The religious and cultural upheavals of the 16<sup>th</sup> and 17<sup>th</sup> 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** 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 issues from the artist's own world.
- 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 illustrating 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*

For the first two weeks of trimester all undergraduate textbooks and student notes will be sold from the Memorial Theatre foyer, while postgraduate textbooks and student notes will be available from the top floor of vicbooks in the Student Union Building, Kelburn Campus. After week two all undergraduate textbooks will be sold from vicbooks and student notes from the Student Notes Distribution Centre on the ground floor of the Student Union Building.

Customers can order textbooks and student notes online at [www.vicbooks.co.nz](http://www.vicbooks.co.nz) or can email an order or enquiry to [enquiries@vicbooks.co.nz](mailto:enquiries@vicbooks.co.nz). Books can be couriered to customers or they can be picked up from the shop. Customers will be contacted when they are available.

Opening hours are 8.00 am – 6.00 pm, Monday – Friday during term time (closing at 5.00 pm in the holidays). Phone: 463 5515.

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 (13<sup>th</sup> edition) 2009 [\$174.95]**

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* (\$13.00).

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 image 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

Mansfield, Elizabeth, *Too beautiful to picture: Zeuxis, myth and mimesis*, University of Minnesota Press, 2007 (on order)

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

Rykwert, Jospeh, *On Adam's house in Paradise: the idea of the primitive hut in architectural history*, Cambridge Mass.: MIT Press, 1981. NA205 R993 O 2ed

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

Goldstein, Carl, *Teaching art: academies and schools from Vasari to Albers*, Cambridge & New York: Cambridge University Press, 1996.  
N85 G624 T

Hauser, Arnold, [1951], *The social history of art*, (4 vols) London: Routledge & Kegan Paul, 1962. N5305 H376 S 1962

Holst, Niels von, *Creators, collectors, and connoisseurs; the anatomy of artistic taste from antiquity to the present day*, New York: Putman, 1967.  
N8380 H756 C

McClellan, Andrew, *The art museum from Boullee to Bilbao*, Berkeley, University of California Press, 2008. N410 M126 A

Pearce, Susan (Ed), *Art in museums*, London: Athlone, 1995. N420 A784

Perry, Gillian and Colin Cunningham, *Academies, museums and canons of art*, New Haven and London: Yale University Press, 1999. N7480 A168

### **Women and art:**

Broude, Norma & Mary Garrard (eds), *Feminism and art history: questioning the litany*, New York: Harper & Row, 1982. N72 F45 F329

Parker, Roszika & Griselda Pollock, *Old mistresses: women art and ideology*, London: Routledge and Kegan Paul, 1981. N8354 P242 O

### **NON-WESTERN ART:**

#### **Africa**

Blier, Suzanne Preston, *Royal arts of Africa: the majesty of form*, London: Laurence King, 1998. N7391.65 B648 R

Phillips, Tom (ed), *Africa: The art of a continent*, Prestel, 1999. N7380 A258 T

#### **China**

Clunas, Craig, *Art in China*, Oxford: Oxford University Press, 1997.  
N7340 C649 A

Sullivan, Michael, *The arts of China*, Berkeley and Los Angeles: University of California Press (4th edition), 1999. N7340 S951 A 4ed

Xin, Yang et al, *Three thousand years of Chinese painting*, New Haven and London: Yale University Press, 1997. \* ND1040 T531

#### **Middle East**

Alfieri, Bianca Maria, *Islamic architecture of the Indian subcontinent*, London: Laurence King, 2000. N6260 A387 I

Bloom, Jonathon and Sheila Blair, *Islamic arts*, London: Phaidon, 1997. N6260 B655 I  
Irwin, Robert, *Islamic art*, London: Laurence King, 1997. N6260 I72 I

### **Oceania**

Dark, Philip J C & Roger G Rose (eds), *Artistic heritage in a changing Pacific*,  
Honolulu, HA: University of Hawai'i Press, 1993. N7410 A791  
Hanson, Allan & Louise Hanson (eds), *Art and identity in Oceania*, Honolulu HA:  
University of Honolulu Press, 1990. N7410 A784 AI  
Mead, Sidney & Bernie Kernot (eds), *Art and artists of Oceania*, Dunmore  
Press/Ethnographic Arts Publications, 1983. N7410 A784 A  
Mead, Sidney (ed), *Exploring the visual art of Oceania: Australia, Melanesia, Micronesia,  
and Polynesia*, Honolulu: The University of Hawai'i Press, 1979. N7410 E96  
Thomas, Nicholas, *Oceanic art*, London: Thames and Hudson, 1995.  
N7410 T459 O

### **Art and the New World**

Jacobs, Michael, *The painted voyage: art, travel and exploration 1584-1875*, London:  
British Museum Press, 1995. N8253 T73 J17 P  
Levenson, Jay A (ed), *Circa 1492 : art in the age of exploration*, New Haven: Yale  
University Press, 1991. CB367 C578  
Smith, Bernard and Alwyne Wheeler (eds), *The art of the first fleet and other early  
Australian drawings*, New Haven and London: Yale University Press, 1988.  
ND1100 A784  
Smith, Bernard [1960], *European vision and the South Pacific*, Melbourne: Oxford  
University Press, 1989. N7410 S643 E 1989  
\_\_\_\_\_, *Imagining the Pacific: in the wake of the Cook voyages*, Melbourne:  
Melbourne University Press, 1992. N8259 S643 I  
Stafford, Barbara, *Voyage into substance: art, science, nature and the illustrated travel  
account, 1760 - 1840*, Cambridge MA and London: MIT Press, 1986.  
G468 S779 V

### **Religious art and architecture**

Burckhardt, Titus, *Sacred art in east and west*, Middlesex: Perennial Books, 1967. N72  
R4 B948 P  
Moore, Albert, C, *Iconography of religions: an introduction*, London: SCM Press, 1977.  
N7790 M821 I

## HISTORIES OF ART BY PERIOD:

### Paleolithic and pre-classical art

Amiet, Pierre, *Art of the ancient Near East*, trans John Shepley and Claude Choquet, New York: H. N. Abrams, 1980. \*N5345 A516 A

Bahn, Paul, *The Cambridge illustrated history of prehistoric art*, Cambridge UK and New York: Cambridge University Press, 1998. N5310 B151 C

Curtis, Gregory, *The cave painters: probing the mysteries of the first artists*, New York: Knopf, 2006. N5310.5 F8 C978 C

Marshack, Alexander [1971], *The roots of civilization: the cognitive beginnings of man's first art, symbol and notation*, New York: Moyer Bell, 1991. GN772 M366 R 1991

Mithen, Steven, *The prehistory of the mind: a search for the origins of art, religion and science*, London: Thames and Hudson, 1996. GN281.4 M684 P

Robins, Gay, *The art of ancient Egypt*, Cambridge, Mass.: Harvard University Press, 1997. N5350 R657 A

Smith, W Stevenson, *The art and architecture of ancient Egypt* (rev ed), New York: Penguin Books, 1981. N5350 S664 A 1981

### Classical art and classicism

Beard, Mary and John Henderson, *Classical art: from Greece to Rome*, Oxford: Oxford University Press, 2001. N5610 B368 C

Bober, Phyllis Pray, *Renaissance artists & antique sculpture: a handbook of sources*, Oxford: Oxford University Press, 1986. NB85 B663 R

Elsner, Jas, *Imperial Rome and Christian triumph*, Oxford: Oxford University Press, 1998. N5760 E49 I

Greenhalgh, Michael, *The classical tradition in art*, London: Duckworth, 1978. N7432.5 C6 G813 C

\_\_\_\_\_. *What is classicism?* London: Academy Press, 1990. NA 260 G813 W

Goldstein, Carl, *Teaching art: academies and schools from Vasari to Albers*, Cambridge & New York: Cambridge University Press, 1996. N85 G624 T

Haskell, Francis and Nicholas Penny, *Taste and the antique: the lure of classical sculpture, 1500-1900*, New Haven: Yale University Press, 1981. NB85 H349 T

Onians, John, *Classical art and the cultures of Greece and Rome*, New Haven and London: Yale University Press, 1999. N5610 O58 C

Spivey, Nigel, *Understanding Greek sculpture: ancient meanings, modern readings*, London: Thames & Hudson, 1996. NB90 S761 U

Summerson, John, *The classical language of architecture*, London: Thames & Hudson [1963], 1980. NA 3340 S955 C

### **Early Christian and medieval art**

Belting, Hans, *Likeness and presence: a history of the image before the era of art*, (trans) Edmund Jephcott, Chicago: University of Chicago Press, 1994. N7850 B453 B E

Camille, Michael, *Gothic art: visions and revelations of the medieval world*, London: Weidenfeld and Nicolson, 1996. N6310 C183 G

Dodwell, C R, *The pictorial arts of the West, 800-1200*, New Haven: Yale University Press, 1993. N5970 D648 P

Gough, Michael, *The origins of Christian art*, London: Thames and Hudson, 1973. N7832 G692 O

Lowden, John, *Early Christian and Byzantine art*, London: Phaidon, 1997. N6250 L912 E

Mathews, Thomas F, *The art of Byzantium: between antiquity and the Renaissance*, London: Weidenfeld and Nicolson, 1998. N6250 M429 A

Mathews, Thomas F, *The clash of gods: a reinterpretation of early Christian art*, Princeton, N.J.: Princeton University Press, 1993. N7832 M429 C

Snyder, James, *Medieval art. Painting, sculpture, architecture 4th-14th century*, New York: Harry N Abrams, 1989. N5975 S675 M

### **Renaissance art**

Ames-Lewis, Francis, *The intellectual life of the early Renaissance artist*, New Haven: Yale University Press, 2000. N6370 A514 I

Barker, Emma, Nick Webb and Kim Woods (eds), *The changing status of the artist*. New Haven: Yale University Press in association with the Open University, 1999. N6915 C456

Baxandall, Michael, *Painting and experience in fifteenth-century Italy*, Oxford: Oxford University Press, 1972, 2nd ed, 1988. ND615 B355 P 2ed

Blunt, Anthony, *Artistic theory in Italy 1450-1600*, Oxford: Clarendon Press, 1962. N6915 B659 A

Cole, Bruce, *The Renaissance artist at work*, New York: Harper & Row, 1983. N6370 C689 R

Edgerton, S Y, *The Renaissance rediscovery of linear perspective*, New York: Basic Books, 1975. NC748 E23 R

\_\_\_\_\_, *The heritage of Giotto's geometry: art and science on the eve of the scientific revolution*, Ithaca: Cornell University Press, 1991. N7430.5 E23 H

Koerner, Joseph L, *The Reformation of the image*, Chicago: University of Chicago Press, 2004. N7950 A1 K78R



- Michalski, Sergiusz, *The Reformation and the visual arts*, London: Routledge, 1993.  
N7862 M621 P E
- Panofsky, Erwin, *Idea: a concept in art theory*, Columbia: University of South Carolina Press, 1968. N68 P195 I 1974
- Paoletti, John and Gary Radke, *Art in Renaissance Italy*, London: Laurence King, 1997.  
N6915 P211 A
- Rubin, Patricia, *Giorgio Vasari: art and history*, New Haven: Yale University Press, 1994. N7483 V37 R896 G
- Thomas, Anabel, *The painter's practice in Renaissance Tuscany*, Cambridge: Cambridge University Press, 1995. ND619 T9 T454 P
- White, John [1957], *The birth and rebirth of pictorial space*, Cambridge, Mass: Harvard University Press, 3rd ed, 1987. N6750 W585 B

### 17th and 18th-century art

- Alpers, Svetlana, *The art of describing: Dutch art in the 17th century*, London: John Murray, 1983. ND646 A456 A
- Barrell, John, *The political theory of painting from Reynolds to Hazlitt*, New Haven and London: Yale University Press, 1986. ND1140 B271 P
- Blunt, Anthony, *Art and architecture in France 1500-1700*, (rev ed) Richard Beresford, New Haven: Yale University Press, 1999.  
N6844 B659 A 5ed
- Boime, Albert, *Art in an age of revolution, 1750-1800*, Chicago: University of Chicago Press, 1987. N6425 N4 B679 A
- Brown, Jonathan, *Kings and connoisseurs: collecting art in seventeenth-century Europe*, Princeton, NJ: Princeton University Press, 1995.  
N5240 B878 K
- Crow, Thomas, *Emulation: making artists for revolutionary France*, New Haven: Yale University Press, 1995. N6846.5 N4 C953 E
- Crow, Thomas, *Painters and public life in eighteenth-century Paris*, New Haven: Yale University Press, 1985. ND550 C953 P
- Haskell, Francis, *Patrons and painters: art and society in Baroque Italy*, New Haven, Yale University Press, (2nd ed), 1980. N8410 H349 P 2ed
- Hood Museum of Art, Dartmouth College, *Intimate encounters: love and domesticity in eighteenth-century France*, Richard Rand (ed), Princeton N.J.: Princeton University Press, 1997. ND1452 F84 R186 I
- Minor, Vernon Hyde, *Baroque and Rococo art and culture*, London: Laurence King, 1999. N6410 M666 B
- Perry, Gillian and Colin Cunningham, *Academies, museums and canons of art*, New Haven and London: Yale University Press, 1999. N7480 A168

- Reynolds, Joshua, *Discourses*, Robert R Wark (ed), New Haven: Published for the Paul Mellon Centre for Studies in British Art (London) Ltd. by Yale University Press, 1975. N7445 R463 D 1975
- Solkin, David, *Painting for money: The visual arts and the public sphere in eighteenth-century England*, New Haven and London: Yale University Press, 1992. N5205.7 G7 S685 P
- Tate Gallery, London, *Manners and morals. Hogarth and British painting 1700-1760*, Elizabeth Einberg (ed), London, 1987. ND466 E35 M
- Warnke, Martin, *The court artist*, Cambridge: Cambridge University Press, 1993. N5205 W285 H E
- Wrigley, Richard, *The origins of French art criticism. From the Ancien Régime to the Restoration*, Oxford: Clarendon Press, 1993. N7475 W954 O

## *General Information*

### **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 or go to the Academic Policy and Student Policy sections on:

<http://www.victoria.ac.nz/home/about/policy>

The AVC(Academic) website also provides information for students in a number of areas including Academic Grievances, Student and Staff conduct, Meeting the needs of students with impairments, and student support/VUWSA student advocates. This website can be accessed at:

[http://www.victoria.ac.nz/home/about\\_victoria/avcacademic/Publications.aspx](http://www.victoria.ac.nz/home/about_victoria/avcacademic/Publications.aspx)

### **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.

### **Withdrawal dates**

Information on withdrawals and refunds may be found at <http://www.victoria.ac.nz/home/admisenrol/payments/withdrawalsrefunds.aspx>

### **Class Representative**

A class representative will be elected in the first class. This person's name and contact details will be available to VUWSA, the Course Coordinator and the class. The class representative provides a communication channel to liaise with the Course Coordinator on behalf of students.

**GOOD LUCK AND ENJOY THE COURSE**

## THE CHARTWELL TRUST STUDENT ART WRITING PRIZE 2010

The Adam Art Gallery invites students to participate in the Chartwell Trust Student Art Writing Prize, an annual writing initiative focusing on visual art and culture.

### **ELIGIBILITY**

The prize is open to **all** VUW students studying Art History, Classics, Religious Studies, Museum and Heritage Studies, English, Film, Theatre, and Media Studies.

### **PRIZE**

The winning entry will receive the cash prize of **\$500** and have their essay published on the Adam Art Gallery website **[www.adamartgallery.org.nz](http://www.adamartgallery.org.nz)**.

The 2010 winner will be announced at the Adam Art Gallery exhibition opening on **15 October 2010**.

### **GUIDELINES/CRITERIA**

- Entries should be in the form of a review or essay addressing an exhibition at the Adam Art Gallery or a work from the Victoria University of Wellington Art Collection
- Check **[www.adamartgallery.org.nz/learning-opportunities/chartwell-trust-student-writing-prize](http://www.adamartgallery.org.nz/learning-opportunities/chartwell-trust-student-writing-prize)** for previous winning entries
- Submissions should be no more than 1,500 words
- Texts should be clearly labelled with author's name, contact details, course of study and student ID
- Texts must be submitted in both hard copy form and in Microsoft Word format (A4, single sided and 1.5 spaced).

### **DEADLINE**

Entries are **now open** and will be accepted up until the closing date.

The closing date for submissions is **1 October 2010**.

Entries should be sent to:

The Chartwell Trust Student Art Writing Prize  
c/- Adam Art Gallery  
Victoria University of Wellington  
PO Box 600  
Wellington 6140  
or via email [adamartgallery@vuw.ac.nz](mailto:adamartgallery@vuw.ac.nz)