



ARTH 222

NEOCLASSICISM TO IMPRESSIONISM



ART HISTORY
SCHOOL OF ART HISTORY, CLASSICS AND RELIGIOUS STUDIES

VICTORIA UNIVERSITY OF WELLINGTON

Trimester 2 2010

12 July to 13 November 2010

Cover image:
John Everett Millais, *Death of Ophelia* 1852, oil on canvas
London: Tate Britain

ARTH 222

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NAMES AND CONTACT DETAILS

Course co-ordinator: Roger Blackley, Old Kirk 308, phone 04 463 5802
roger.blackley@vuw.ac.nz

Tutors Rebecca Rice, Roger Blackley
rebecca.rice@vuw.ac.nz

Art History Administrator Pippa Wisheart, Old Kirk 306, phone 04 463 5800
pippa.wisheart@vuw.ac.nz

CLASS TIMES AND LOCATIONS

Lectures: All lectures are in **Murphy Lecture Theatre 101 (MY 101)**
Mondays and Fridays, 12 noon—1 pm

Tutorials: Tutorials are held in **Old Kirk, Room 319**
Mondays, 1-2 pm, 2-3 pm
Thursdays, 3 - 4 pm
Fridays, 1-2 pm, 2-3 pm

COMMUNICATION OF ADDITIONAL INFORMATION

Blackboard: <http://blackboard.vuw.ac.nz>

Art History office: OK306, 3rd (ground) floor, Old Kirk.
Notices regarding the course will be posted on the Art History noticeboard in Old Kirk outside the office.

Art History online: <http://www.victoria.ac.nz/art-history/>

TRIMESTER DATES

Teaching dates: 12 July 2010 to 15 October 2010
Mid-trimester break: 23 August to 5 September 2010
Study week: 18 October to 22 October 2010
Exam/Assessment period: 22 October to 13 November 2010

Withdrawal dates

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

COURSE OUTLINE

ARTH 222 surveys European art from the later eighteenth century to around 1900, introducing you to the principal movements, the leading artists and the theoretical concerns in the art of this period. The first half of the course explores Neoclassicism and Romanticism, two international artistic currents that ran parallel as well as counter to each other. In the second half the focus shifts to Realism and Impressionism, movements that emphasised direct reportage and the rendering of nature in new ways, and claims of ‘Art for art’s sake’.

Themes will include

- **The emergence of the artist as genius/outsider/celebrity**
- **The collapse of a hierarchy of genres**
- **The conflicts between Academy and Avant-garde**
- **The international nature of artistic movements**

In line with the Art History’s teaching objectives, this course will

- introduce you to the chronology and key artists of late-eighteenth and nineteenth-century art history;
- help you to develop your skills in visual analysis and your awareness of the materials and techniques used in the art of this period;
- develop your ability to analyse and interpret the art of this period within the relevant social, political and theoretical contexts;
- introduce you to some of the major themes and currents in the writing about the art of this period;
- develop your ability to gather and organise relevant information and evidence from published material (i.e. secondary sources) and to further your ability to construct an argument using this material;
- develop further your ability to present material which is coherent and well-written and which demonstrates an understanding and application of the conventions of academic writing (including appropriate citation, referencing and documentation);
- develop your skills in reading art history and to make you aware of the range of available library resources;
- develop your ability to contribute to group discussions;
- encourage you to view relevant art exhibitions and collections.

COURSE DELIVERY

ARTH 222 consists of 22 one-hour lectures, 9 one-hour tutorials, and two image-based tests. Lecture and tutorial programmes follow, and information regarding the tests is included in the section on assessment.

LECTURE PROGRAMME

I NEOCLASSICISM

12 July	1	Digging up the Past: Winckelmann and Piranesi
16 July	2	Painting: David and Ingres
19 July	3	Sculpture: Canova and Thorvaldsen
23 July	4	Architecture, design and the decorative arts

II ROMANTICISM

26 July	5	The Sleep of Reason: Fuseli and Goya
30 July	6	French Romanticism: Géricault and Delacroix
2 August	7	German Romanticism: Runge and Friedrich
6 August	8	Visionary Dreamers: Blake, Martin and Palmer
9 August	9	Landscape as History: Constable and Turner

III REALISM

13 August	10	Courbet and the French Avant-garde
16 August	11	Realism and Revolution: Daumier and Millet
20 August		TEST (lectures 1-11)

23 August—5 September *Mid-Trimester Break*

6 September	12	Victorian Art and the Pre-Raphaelites
10 September	13	Bleak Moments: Victorian Social Realism

IV THE ACADEMY AND IMPRESSIONISM

13 September	14	Artistes Pompiers: Delaroche, Gérôme, Bouguereau
17 September	15	British Olympians: Leighton and Alma-Tadema
20 September	16	Painting Modern Life: Manet and Degas
24 September	17	Painting as a Woman: Morisot and Cassatt
24 September		ESSAY DUE
27 September	18	Impressionism I: Renoir and Caillebotte
1 October	19	Impressionism II: Monet and Pissarro
4 October	20	Neo-Impressionism and Post-Impressionism
8 October	21	The Gates of Hell: Rodin & 19th-century sculpture
11 October		TEST (lectures 12-21)
15 October	22	Anarchists, Symbolists and Satanists

TUTORIAL PROGRAMME

Remember that attendance at tutorials is compulsory (at least 7 out of 9). Preparation for and attendance at tutorials – focused on important critical writing from and about the period – ensures that you gain far more from the course. A substantial contribution to tutorial discussions will make a positive difference if your final mark is on the borderline between grades. All tutorials will be held in OK 319, unless you are otherwise notified.

Each tutorial corresponds with a reading or group of readings in your handbook (\$13.30 available from the Memorial Theatre foyer for the first two weeks of trimester and then from the Student Notes Distribution Centre on the ground floor of the Student Union Building). A careful reading of these texts will enable you to participate in the discussions, as well as to benefit from the additional visual materials that we will consider. Please read the relevant section before each tutorial. Note that tutorials will also incorporate advice regarding upcoming tests.

Week beginning 12 July		NO TUTORIAL IN FIRST WEEK
19 July	1	Engaging antiquity: Winkelmann and Piranesi
26 July	2	Baudelaire on modernity, Ingres and Delacroix
2 August	3	Geognosy and German Romanticism
9 August	4	Courbet's realism
16 August		NO TUTORIAL (Test 20 August)

23 August—5 September *Mid-Trimester Break*

6 September	5	Inventing the Pre-Raphaelites
13 September	6	Essay writing workshop.
20 September	7	Academic versus avant-garde This tutorial explores the controversy that swirled around the opening of the Musée d'Orsay in Paris, when 'academic' art was integrated into the history of the nineteenth century. We assess a critical broadside against the 'neoconservative' rescue of official or <i>pompier</i> art, a reply from an academic apologist, and a brutal riposte from his tormentors.

27 September	8	Masculinity and modernity
4 October	9	Exoticism and Primitivism
11 October		NO TUTORIAL (Test 11 October - usual lecture time)

Assessment

The course is **internally assessed** by means of one essay and two image-based tests. Each of the tests will relate to the part of the course that precedes them, while the essay will allow you to range more broadly over the course content. In this way, the assessment should ensure that you have a sound knowledge of as much of the course as possible. You may substitute an essay worth 30% for the final test.

Test (30%), held in Murphy 101, 12 noon, **Friday 20 August**, covering lecture material from 12 July to 16 August. This is designed to test both your visual and analytical skills. You will be required to

- 1 identify and date two images NOT shown in lectures, justifying your identification on stylistic grounds (10 mins per image)
- 2 identify and briefly discuss the attributes of two pairs of images which have been shown in lectures (15 minutes per pair).

Essay (40%), length 2000 words, **due 5pm, Friday, 24 September**. The essay requires you to undertake in-depth research on an artist or theme, and is designed to develop your abilities to research the topic and formulate an argument, to structure your essay so that your points are clearly made, and to ensure that the essay conforms to the conventions of art-historical writing.

Test (30%), held in Murphy 101, 12 noon, **Monday 11 October**, covering lecture material from 6 September to 8 October. You will be required to answer two broad questions based on pairs of identified images shown in lectures. **You may substitute an essay worth 30% (1500 words) for the final test. If you choose this option you must submit your second essay by 5pm on Friday, 15 October. Make sure the essay covers a different period from your first essay.**

The tests and essay are designed to fulfil the teaching objectives outlined on page 3. In particular, the **tests** develop your skills in visual analysis and capacity for interpretive writing, while the **essay** requires you to read relevant art-historical sources, and to develop your skills in academic writing. All three help to ensure your familiarity with the key artists and movements of this period of art history.

Reviewing images from lectures

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 or off-campus via your individual student SCS account.

Attendance at lectures and tutorials

While no roll is taken at lectures, remember that these cover the basic course content, including material that will determine your performance in the tests. **Attendance at 7 out of 9 tutorials is compulsory.** Tutorials play an important role in the course and are where you can ask questions and raise issues. A good contribution to tutorials can definitely make a difference if you achieve a borderline grade.

Mandatory course requirements

Mandatory course requirements are defined in the University Calendar. **You must attend at least 7 tutorials, submit one essay and sit two tests (or substitute an essay for the final test) to fulfil the mandatory course requirements for ARTH 222.** There are limited aegrotat provisions for internally assessed courses. No assignments will be accepted after 15 October 2010. If you are in any doubt about your ability to meet this deadline you must see your course co-ordinator immediately.

Workload

The University recommends that **13 hours per week**, inclusive of lectures and tutorials, be given to a 200-level course in order to maintain satisfactory progress.

Extensions, late penalties and second opinions

Art History has a policy that **extensions will not be granted.** If you have medical or other problems preventing you from meeting a deadline you must contact your course co-ordinator at the earliest opportunity. Without prior arrangements having been agreed to with the course co-ordinator, late essays will be penalised by the deduction of **two** percentage points for each day beyond the due date. Essays should be placed in the Art History assignment box in the ground-floor foyer of Old Kirk by 5pm on the due date, unless otherwise directed. The reasons **exceptions will not be made** are that we cannot privilege some students over others; we must adhere to a defined programme of marking; and the results must be furnished to Student Records on time. It is also important that we ensure that you keep up with the course. Essays will be marked by your course co-ordinator. A **second opinion** may be requested in the final assessment of any piece of written work.

Presentation of essays

Essays should be typed or printed on **ONE** side of the page only, using double spacing and a **wide margin** on the left side of the page. Essays must be fully and accurately documented with all spelling, punctuation and grammar checked before handing in. All titles of works of art (but NOT architecture) should be *italicised* (or underlined in the case of hand-writing). Please note that illegible essays cannot be marked.

Things to avoid:

- irritatingly decorative fonts (use Times Roman or another plain font)
- excessive use of subheads to break up your essay
- close spacing (use DOUBLE spacing throughout)
- illustrations embedded within your text (if you consider they are necessary, create a separate appendix of numbered illustrations which you can reference in your text)
- incorrect use of the apostrophe
- plastic covers on the essay (securely stapled is sufficient)

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>

Essay topics

You are required to submit **one 2000-word essay** for this course. As it is worth 40% of the final grade you are encouraged to discuss your essay plan with Rebecca Rice or Roger Blackley, who will be happy to make suggestions about structure and appropriate readings.

The essay is due by **5pm, Friday, 24 September**.

In order to present your essays correctly, please consult *Researching and Writing Art History Essays* available on Blackboard.

BUYING BOOKS AT VUW

While there is no stipulated text for ARTH 222, the general surveys listed at the head of the Reading lists would prove valuable possessions. Remember that there are a number of second-hand book dealers in Wellington, and if you are visiting another city it can be worth looking into the bookstores there.

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.

Students can order textbooks and student notes online at www.vicbooks.co.nz or can email an order or enquiry to enquiries@vicbooks.co.nz. Books can be couriered to customers or they can be picked up from the shop. Students will be contacted when they are available. Opening hours are 8.00am-6.00pm, Monday-Friday during term time (closing at 5.00pm in the holidays). Phone: 04 463 5515.

Reading lists

1 Recommended text surveying the entire course:

- **Chu, Petra ten-Doesschate, *Nineteenth-century European art*, New York: Abrams, 200**

One copy of this book is held on Closed Reserve.

Another valuable (if more challenging) text covering the entire course:

- **Eisenman, Stephen [et al.]. *Nineteenth century art: a critical history*. London: Thames and Hudson, 1994.**

One copy of this book is held on Closed Reserve, and others are available for loan.

Other recently published texts applicable to particular sections of the course include:

- **Craske, Matthew, *Art in Europe, 1700-1830: a history of the visual arts in an era of unprecedented urban economic growth*, Oxford and New York: Oxford University Press, 1997.**
- **Brettell, Richard R., *Modern art 1851-1929: capitalism and representation*, Oxford and New York: Oxford University Press, 1999.**
- **Irwin, David, *Neoclassicism*, London: Phaidon Press, 1997.**
- **Brooks, Chris, *The Gothic Revival*, London: Phaidon Press, 1999.**
- **Brown, David Blayney, *Romanticism*, London: Phaidon Press, 2001.**
- **Rubin, James H., *Impressionism*, London: Phaidon Press, 1999.**

The Library's copies of these books are held on Closed Reserve.

2 **All other texts on the following reading list** are available in the University Library (either in the Rankine Brown building on the Kelburn campus or in the Schools of Architecture and Design in Vivian Street). Some have been placed on 3-day loan and you can request items to be placed on Closed Reserve.

3 **The attached reading list** is partial and for your initial guidance. You will want to extend your reading, particularly on the topics that you choose to investigate in essays. Additional references may also appear at the bottom of slide lists distributed at lectures.

4 **Become familiar with the Library!** A wealth of art-historical material that will expand your knowledge of the field is stored there and more is being published all the time in all areas of interest. The library is set up to meet your needs and a variety of courses is offered to assist you if you are still unfamiliar with aspects of this facility. Do not forget other libraries such as the Wellington Public Library.

5 **For essay topic 7, you might consider using the artists' files held at Te Aka Matua Research Library**, Level 4, Te Papa, Cable Street, which is open Monday-Friday 10.00am-5.00pm by appointment only. For more information see: <http://www.tepapa.govt.nz/ResearchAtTePapa/LibraryAndInfoCentre/Pages/overview.aspx>

GENERAL UNIVERSITY POLICIES AND STATUTES

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/avcademic/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.

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.

Enjoy the course!

THE CHARTWELL TRUST STUDENT ART WRITING PRIZE

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**.

The 2010 winner will be announced at the Adam Art Gallery exhibition opening on **22 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** 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