

# 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  
TRIMESTER 1 2011  
28 February to 2 July 2011

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

### **Trimester dates**

Teaching dates: 28 February to 3 June 2011

Mid-trimester break: 18 April to 1 May 2011

Examination/Assessment period: 6 June to 2 July 2011

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

Roger Blackley, OK 308, ph 463 5802  
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Office hours by appointment

**Where and when:** All lectures are in Hunter HULT323  
Wednesdays and Fridays 1:00-2:00pm  
Weekly tutorials begin in the second week of term  
All tutorials are held in OK319.  
*You can sign up for tutorials on Blackboard. Instructions on how to use Blackboard will be handed out in the first lecture <http://blackboard.vuw.ac.nz>*

**Tutors:** Stephanie Tzanetis  
Lily Hacking  
Matt Plummer  
John Finlay

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](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.

### **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, 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.

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|----------|-----------------|--|-----------|
| <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>4 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.<br>( <i>Gardner's</i> , chs 1-3)                   | <b>RB</b> |
| <b>4</b> | <b>11 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>DM</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>DM</b> |
| <b>6</b> | <b>18 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> |
| <b>7</b> | <b>23 March</b> | <b>Pilgrims and crusaders: art in the age of faith</b><br>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) | <b>DM</b> |
| <b>8</b> | <b>25 March</b> | <b>The arts of Islam</b>   | <b>RB</b> |

Examines the artistic alternatives to western art that flourished in the early Muslim world. (*Gardner's*, ch 13)

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|---|----------|--|----|
| 9   | 30 March | <b>The Renaissance in Europe: the 'birth' of the artist</b><br>Examines the changing status of the artist in Renaissance culture. ( <i>Gardner's</i> , ch 21)  | PM |
| 10  | 1 April  | <b>The Renaissance legacy: idealism and naturalism</b><br>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  | 6 April  | <b>Reformation and Counter-Reformation</b><br>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)                                    | DM |
| 12  | 8 April  | <b>The Baroque</b><br>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) | DM |
| 13  | 13 April | <b>Art for the European court society</b><br>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)                          | DM |
| 14  | 15 April | <b>Ancestors, warriors, chiefs and kings</b><br>Examines the relationship between art, status and society in early Polynesia. ( <i>Gardner's</i> , ch 31)  | PB |
| <b>MID-TRIMESTER BREAK (18 April to 1 May 2011)</b> |          |  |    |
| 15  | 4 May    | <b>Art of the emperors: Chinese art before 1800</b><br>Examines the nature and function of art in China before 1800. ( <i>Gardner's</i> , chs 7 and 26)  | PM |
| 16  | 6 May    | <b>Art of the Mughals</b><br>Examines the art and architecture made for the Islamic Mughal court in India. ( <i>Gardner's</i> , ch 26)   | RB |
| 17  | 11 May   | <b>The empire of things: collecting in Europe</b><br>Looks at how and why rulers and connoisseurs from the   | RB |

Renaissance to the 18<sup>th</sup> century collected and displayed art, laying the foundations for museums of the future.

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|----|--------|---|----|
| 18 | 13 May | <b>Art academies and exhibitions</b><br>Examines the official and theoretical structures of art training in Baroque Europe and the beginnings of public exhibitions of contemporary art.  | DM |
| 19 | 18 May | <b>Capturing a likeness—portraiture</b><br>Examines the art of portraiture from its origins to the 18 <sup>th</sup> century   | RB |
| 20 | 20 May | <b>Art and the ethics of everyday life</b><br>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) | DM |
| 21 | 25 May | <b>Landscape</b><br>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.  | RB |
| 22 | 27 May | <b>The art of Cook's voyages and the Enlightenment</b><br>Examines the impact of the art of Cook's voyages on the culture of the European Enlightenment.  | PB |
| 23 | 1 June | <b>Art in the New World</b><br>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.   | RB |
| 24 | 3 June | <b>Revolution: the end of the old regimes</b><br>Examines the role of the visual arts in the radical political events of the late 18 <sup>th</sup> century.   | DM |

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. **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.

**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.**

### *Week beginning*

#### **7 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*).

#### **Reading: Handbook, pp. 11-22**

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.

#### **14 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. 24-38**

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.

**21 March NO TUTORIALS**

**28 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. 40-55**

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. 56-64**

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.

**4 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. 66-71**

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.

**11 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. 73-84**

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.

<b>MID-TRIMESTER BREAK 18 April-1 May</b>
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**2 May**

**NO TUTORIALS**

**9 May**

**(6) The *kunstkammer* and the origins of the modern museum**

This tutorial examines the ideology behind the collecting of art and other items in early modern Europe.

**Reading: Handbook, pp. 86-97**

Kaufmann, Thomas DaCosta, 'From treasury to museum: The collections of the Austrian Habsburgs', in Elsner, J and R Cardinal (eds), *The cultures of collecting*, Cambridge, Mass.: Harvard University Press, 1994, pp. 137-154.

**16 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. 99-112**

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

**23 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. 114-129**

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.

**30 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, Monday, 4 April</b>
<b>Essay 2 (1500 words)</b>	<b>30%</b>	<b>5pm, Friday, 13 May</b>
<b>Final exam (2 hours)</b>	<b>50%</b>	<b>tba: exam period 10 June to 2 July</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 exam is set by the Faculty and will be announced later in the year. You must be able to attend an examination at the University at any time during the formal examination period. 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 **200 hours** inclusive of lectures and tutorials, be given to a 20-point course in order to maintain satisfactory progress, i.e. 16 hours/week. Please make sure you can set aside at least this amount of time throughout the course.

### **Mandatory course requirements**

To gain a pass in this course, each student must

- **submit two essays which must cover the different sections of the course**
- **attend a minimum of 7 tutorials**
- **sit the final examination**

**No assignments will be accepted after 3 June 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 Monday 4 April

1200 words

### Select ONE topic:

- 1 The earliest human art was unknown until relatively recent times. Discuss the range of scholarly argument concerning the functions and meanings of prehistoric art.
- 2 By examining specific examples, discuss how later artists and writers from the Renaissance onwards interpreted the art of the classical world for their own time? (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. Do you agree? Choose **ONE** of the following art-historical periods and examine 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 13 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 **TWO** of the following places: Europe, China, India or the Pacific.
- 4 What did European elites collect from the Renaissance onwards? How and why were these collections formed and in what contexts were they displayed and experienced?
- 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, (11<sup>th</sup> edition) 2001, (12<sup>th</sup> edition) 2005, (13<sup>th</sup> edition) 2009 or 2011.**

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

All undergraduate textbooks and student notes will be sold from the Memorial Theatre foyer from 7 February to 11 March 2011. After week two of the trimester all undergraduate textbooks will be sold from Vicbooks on Level 3 of the Student Union.

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 nominated collection points at each campus. 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.

Reading material essential for tutorials is provided in the *Course Handbook* available from Student Notes.

In addition to these, the following titles are either on **Closed Reserve** (Level 2), in the Reference section or on **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 (Level 3)**

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**

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Find key dates, explanations of grades and other useful information at [www.victoria.ac.nz/home/study](http://www.victoria.ac.nz/home/study). Find out how academic progress is monitored and how enrolment can be restricted at [www.victoria.ac.nz/home/study/academic-progress](http://www.victoria.ac.nz/home/study/academic-progress). Most statutes and policies are available at [www.victoria.ac.nz/home/about/policy](http://www.victoria.ac.nz/home/about/policy), except qualification statutes, which are available via the *Calendar* webpage at [www.victoria.ac.nz/home/study/calendar.aspx](http://www.victoria.ac.nz/home/study/calendar.aspx) (See Section C).

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### **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.

<b>GOOD LUCK AND ENJOY THE COURSE!</b>
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# WIN \$500

## **THE CHARTWELL TRUST STUDENT ART WRITING PRIZE 2011**

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** Victoria University of Wellington 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)**.

### **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 can be submitted anytime until the closing date. The closing date for submissions is **30 September 2011**.

Entries should be sent to:

The Chartwell Trust Student Art Writing Prize  
c/- Adam Art Gallery  
Victoria University of Wellington  
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**GOOD LUCK!**