

TE WHARE WĀNANGA O TE ŪPOKO O TE IKA A MĀUI



ARTH 316
TOPICS IN 19TH-CENTURY ART



ART HISTORY

SCHOOL OF ART HISTORY, CLASSICS AND RELIGIOUS STUDIES
VICTORIA UNIVERSITY OF WELLINGTON

Trimester 1, 2011
28 February to 2 July 2011

cover image: Gustave Boulanger, *Phryne* 1850
oil on canvas, Van Gogh Museum, Amsterdam

ARTH 316

TOPICS IN 19TH-CENTURY ART

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

Art History administrator: Pippa Wisheart, Old Kirk 306, ph 463 5800
Email: pippa.wisheart@vuw.ac.nz

Lectures: All lectures are in Murphy 101 (MY LT 101)
Monday & Thursday 12.00-12.50 pm

Tutorials: Tutorials are held in Old Kirk, Room OK 319
Tuesday 1.10 pm, 2.10 pm
Thursday 2.10 pm, 3.10 pm

Communication of additional information:

All course information and lecture materials are posted on Blackboard
<http://blackboard.vuw.ac.nz>

Art History is on the 3rd (ground) floor of Old Kirk.

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

Any additional information will also be announced at lectures and posted on the Art History noticeboard adjacent to Pippa Wisheart's office, OK 306.

Trimester dates:

Teaching dates: 28 February—3 June 2011

Mid-trimester break: 16 April—1 May 2011

Study week: 6-10 June 2011

Examination/Assessment period: 10 June—2 July 2011

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 at the first lecture. 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.

Course outline

Course content:

ARTH 316 investigates the history of 19th-century art in Europe and the New World. We explore the **contexts of art production and consumption**, including the new role of the public museum and changing exhibition practices and institutions; new **attitudes to history** expressed in historicism, stylistic revivalism and an address to modernity; new relationships with the **natural environment** including international travel and the development of naturalistic modes of representing landscape, the body and individual likeness; **technological developments** including developments in reproduction, the arrival of photography and the impact of industrial mass-production on architecture and design; and the relationships between **art and social change** including the role of the artist within his or her society.

The course is a selective investigation in which our prime points of focus are Paris and London, the unrivalled capitals of 19th-century art. We will also explore developments elsewhere in Europe and in the United States (as well as, when appropriate, European colonial cultures), making use of perspectives drawn from recent art-historical scholarship and debate.

Learning objectives:

In line with the Art History's learning objectives, this course will:

- Familiarise you with a specialised study of art and a specific area of theory and debate within art history;
- Refine your skills of visual analysis and interpretation within the specific context of the course;
- Develop your ability to recognise a range of different approaches to art-historical material;
- Have you produce substantial pieces of written work which demonstrates your ability to think and write critically;
- Develop your skills in the analysis and discussion of visual material in tutorials.

Course delivery:

ARTH 316 consists of 24 fifty-minute lectures and 11 fifty-minute tutorials. An outline of the lecture and tutorial programmes follows. Please note that tutorial are discussion-based and we expect that you do the reading before your tutorial and come prepared to participate.

Lecture timetable

INTRODUCTION

28 Feb 1 *Histories of art history*

ART AND ITS CONTEXTS

3 Mar 2 *Temples of art: the age of the museum*

7 Mar 3 *Salon and Academy: exhibitions and their critics*

10 Mar 4 *New exhibition venues: dealer gallery, artists' collective*

14 Mar 5 *Art, spectacle and spectatorship* (Rebecca Rice)

ART AND HISTORY

17 Mar 6 *Ruins: the future of the past*

21 Mar 7 *Reassessing the recent past* (David Maskill)

24 Mar 8 *Historicism: recreating the past*

28 Mar 9 *New art in a new world?*

31 Mar 10 *History and the modern world*

ART AND NATURE

4 April 11 *Artists and travel*

7 April 12 *The dark side of the landscape*

8 April assignment due

11 April 13 *In the open air*

14 April 14 *Representing the body*

[MID-TRIMESTER BREAK 18 April – 1 May]

2 May 15 *Portraiture*

ART AND TECHNOLOGY

5 May 16 *Panoromania: exploding the picture frame*

9 May 17 *Reproductive technologies*

12 May 18 *The mirror with a memory*

16 May 19 *Birth of photography / death of painting?*

ART AND SOCIETY

19 May 20 *Revolting masses: art and political instability*

23 May 21 *Censorship and the limits of art*

26 May 22 *City of dreadful night: depicting death and disaster*

27 May **essay due**

30 May 23 *High & low*

2 June **Review of course / exam preparation**

Tutorial timetable

- (week beginning 7 March)
- 1 INTRODUCTORY SESSION: CONTEXTS: REVISIONISM**
The weekly tutorials are based on group discussion. Please read the designated text(s) and remember to bring your course handbook to the tutorial so you are prepared to contribute.
- (week beginning 14 March)
- 2 CONTEXTS: THE FATE OF ART IN THE MUSEUM**
- (week beginning 21 March)
- 3 HISTORY: THE RISE OF HISTORICISM**
- (week beginning 28 March)
- 4 HISTORY: NINETEENTH-CENTURY POP CULTURE?**
- (week beginning 4 April)
- 5 NATURE: LANDSCAPE**
- (week beginning 11 April)
- 6 NATURE: RACE AND SEXUALITY**
- [MID-TRIMESTER BREAK 18 April – 1 May]**
- (week beginning 2 May)
- 7 TECHNOLOGY: THE REPRODUCTION OF ART**
- (week beginning 9 May)
- 8 TECHNOLOGY: PHOTOGRAPHY'S REALISM**
- (week beginning 16 May)
- 9 SOCIETY: CENSORSHIP AND THE LIMITS OF DEPICTION**
- (week beginning 23 May)
- 10 SOCIETY: RIOT AND REPRESSION**
- (week beginning 30 May)
- 11 FINAL SESSION: discussion of course and preparation for exam.**

Assessment requirements

ARTH 316 is assessed by means of **one 2,000-word assignment, due 8 April (30%), one essay, due 27 May (40%)** and a **two-hour examination (30%)** in which you must answer **two** questions on two separate topics from the course. This means that you will be tested on four of the five topics of the course. **Please note that you may not choose your assignment and essay from the same topic area.**

- **The examination period runs from 10 June to 2 July.**

These assignments provide you with an opportunity to look closely at works of art, to read art historical literature, and to search out critical commentary relating to specific works and to the period. The assessment is designed to help you develop your analytical and observational ability as well as your research and writing skills.

Attendance at lectures and tutorials

Lectures cover the basic course content and include material not covered elsewhere. While attendance at lectures is not compulsory, it is strongly recommended. **Tutorial attendance** must be satisfactory (**at least eight**) and a good contribution to tutorial discussions can make a real difference to your grade if you are on the borderline.

Mandatory course requirements

To gain a pass in this course each student must:

- complete and submit the assignment and essay specified for the course, on or by the due date
- attend at least eight tutorials
- sit the examination

No assignments will be accepted after 3 June 2011, the end of the course. No extensions, for any reason, can be granted beyond this date. If you are in any doubt about your ability to meet this deadline you must see your course co-ordinator immediately. **Aegrotat provisions:** please refer to the University website for further information:

<http://www.victoria.ac.nz/timetables/aegrotat.aspx>

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. It is not worth taking on a greater workload than you can manage.

Extensions, late penalties and second opinions

Art History has a policy that **no extensions will be granted**. If you have medical or other problems that prevent you from meeting a deadline you must contact your course co-ordinator at the earliest opportunity. Without prior arrangements having been agreed with the course co-ordinator, late essays will be penalised by the deduction of **two** percentage points for each day beyond the due date. Assignments and essays should be placed in the Art History assignment box outside the entrance doors in the ground floor foyer of Old Kirk by 5pm on the due date.

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 results must be furnished to Student Records on time. It is also important that we ensure students keep up with the course. All work will be marked by the course coordinator, Roger Blackley. You are welcome to request a **second opinion** in the final assessment of any piece of written work.

Presentation of written assignments

You must pay attention to **setting out, correct spelling and grammar**.

DOUBLE-SPACED typed copy is definitely preferred. Type or write on **one** side of the page only, leaving a **GENEROUS MARGIN** on the left-hand side. If writing is not your forte, you should ask someone to check your work. You are recommended to consult *Researching and Writing Art History Essays*, which is available on Blackboard.

Plagiarism and the use of web-based materials

As tempting as it may seem, it is not a wise idea to download material directly into your essay. Your own voice should be evident, in the form of a coherent argument, and this will not be the case if you simply 'collage' various materials found on the web.

When you make use of web-based resources, make sure that you list these within your bibliography and include **when** you accessed them. When citing the *Grove Dictionary of Art* (available in Oxford Art Online through the Library databases) please ensure that you give the author and title of any individual entry you have consulted.

BE WARNED: Any web-based material presented as your own work will be considered as a case of plagiarism.

Assignment topics

The assignment is worth 30% of your final grade. Due date: 8 April 2011.

Length: 2000 (maximum) words, typed and DOUBLE-SPACED WITH WIDE MARGIN on left-hand side of the page for comments.

Please maintain a copy on your computer hard-drive as well as a back-up.

Criteria for assessment of assignments:

Assessment of your written work 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
- Quality and accuracy of referencing
- Mechanics (legibility, presentation, grammar, spelling)

Note that in the final examination you will need to answer topics that you have NOT covered in your assignment or essay.

YOUR ASSIGNMENT is to address a single work, or related group of works of art, placing them within the context of their production and subsequent reception, and exploring their significance within art history. You will need to locate and discuss a range of interpretive approaches and arrive at a conclusion of your own.

At least one relevant book for each topic is available on Closed Reserve, but you are advised to seek out additional material.

Essay topics

This essay is worth 40% of your final grade. Due date: 27 May 2011.

Length: 3000 (maximum) words, typed and DOUBLE-SPACED WITH WIDE MARGIN on left-hand side of the page for comments.

Please maintain a copy on your computer hard-drive as well as a back-up.

Criteria for assessment of essays:

Assessment of your written work 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
- Quality and accuracy of referencing
- Mechanics (legibility, presentation, grammar, spelling)

Note that in the final examination you will need to answer topics that you have NOT covered in your assignment or essay.

Note that the topics are extremely broad, requiring research in order to determine the precise fields of your enquiry and the nature of your argument. Make sure that you don't duplicate work from your assignment (for example, answering on Courbet in question 6, if you did assignment question 2). You should feel free to discuss your research with Roger Blackley.

Alternative essay topic: If you have an idea for an alternative essay topic, which you believe fits into one of the categories, frame the topic in writing and discuss it with Roger.

Reading list

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

Customers 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 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.

General Information

Where to find more detailed information

Find key dates, explanations of grades and other useful information at 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. Most statutes and policies are available at 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 (See Section C).

Other useful information for students may be found at the website of the Assistant Vice-Chancellor (Academic), at www.victoria.ac.nz/home/about_victoria/avcacademic.

Taping of Lectures

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

Academic Integrity and Plagiarism

Academic integrity 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>

GOOD LUCK AND ENJOY THE COURSE!

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.

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

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Entries are **now open** and can be submitted anytime until the closing date. The closing date for submissions is **30 September 2011**.