

ARTH 113

THINKING THROUGH ART

Course co-ordinators: John Finlay, OK 307, ph 463 5801
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Office hours by appointment

Where and when: Lectures are in Hunter LT323,
10-11.50am, Tuesday and Thursday

Weekly tutorials are held in OK 319.

NB. Sign-up for tutorials will be through S-cubed
(<https://signups.victoria.ac.nz> – a link is available to this
site via Blackboard)

Trimester Dates: Teaching period 15 November – 20 December

Tutors: John Finlay (john.finlay@vuw.ac.nz)
Matt Plummer (solaytv@yahoo.com.au)
Stephanie Tzanetis (houzen@windowslive.com)

For more information: See Blackboard (<http://blackboard.vuw.ac.nz>)

Art History is situated on the 3rd (ground) floor of the Old Kirk building.
You will find the Art History office in OK 306. The Art History
administrator is Pippa Wisheart, (ph 463 5800). Notices regarding the course
will be posted on the notice board adjacent to her office.

For general information about Art History see:
<http://www.victoria.ac.nz/Art-History>

Course prescription

Key works from the history of art are examined in detail to explore their nature and history and to explain the methods art historians have developed for their study. Students will be introduced to the procedures of stylistic, iconographic and contextual analysis and to the nature and range of literature surrounding a particular work of art. They will be given insights into the processes by which an art object is accorded value and granted significance both by art history and through its circulation in culture at large.

Course content

ARTH 113 Thinking through art is a course that encourages you to address questions such as 'what makes art "great"', 'why do some objects survive and others fall from favour', and 'how can an art work's meaning change over time'? In this course key works from the history of art are examined in detail to explore their nature and history and to explain the methods art historians have developed for their study. You will be introduced to the procedures of stylistic, iconographic and contextual analysis and to the nature and range of literature surrounding a particular work of art. You will also be given insights into the processes by which an art object is accorded value and granted significance both by art history and through its circulation in culture at large.

Learning Objectives

Students passing this course should:

- **develop an understanding of particular works of art, the literature that surrounds them and the various approaches art historians have developed to account for them**
- **be introduced to the skills of critical analysis; including a basic vocabulary applicable to visual art relating to its forms, content, materials, technical means and to its various contexts**
- **learn to read selected art history texts with care in order to understand their nature and to apply their approaches to particular examples**
- **develop writing and editing skills to both fulfil the requirements of course assessment and to learn the conventions of the discipline**
- **develop basic library skills appropriate to the discipline**
- **be encouraged to participate in tutorial discussions.**

Course Delivery

ARTH 113 consists of 10 two-hour lectures and 5 one-hour tutorials. An outline of the lecture and tutorial programme follows. Please note that tutorials are **discussion-based and we expect that you do the reading before your tutorial** and come prepared to participate.

LECTURE PROGRAMME

Lecturers are John Finlay (JF), Matt Plummer (MP), Roger Blackley (RB), and David Maskill (DM)
Lectures are at 10-11.50 am, Tuesday and Thursday in Hunter LT323

- 15 November** **1. Introduction: Leonardo's *Mona Lisa*** (JF & MP)
As well as introducing the course, this lecture investigates how and why Leonardo da Vinci's *Mona Lisa* has exerted such a powerful force as the world's most 'famous' picture.
- 17 November** **2. Finding Vermeer: producing an oeuvre** (JF & MP)
Using the example of 17th-century Dutch artist Vermeer and his 'rediscovery' in the 19th century, this lecture explores how art historians organise their study around the production of a singular narrative: the artist's life-work.
- 22 November** **3. Picturing subjects: Reynolds's *Omai*** (DM)
Using the example of Sir Joshua Reynolds's portrait of the Tahitian, Omai, this lecture explores the nature of portraiture as a means to describe real, living subjects and as a site for both the artist's and the viewer's imaginative projection and investment.
- 24 November** **4. History as allegory: Géricault's *Raft of the Medusa*** (RB)
Géricault's famous painting of the ill-fated survivors of a shipwreck off the coast of Africa is investigated as an example of art's story-telling power and as a model of the changes art underwent in the Romantic era, a period when the role of the artist was profoundly revised.
- 29 November** **5. Who's looking? Meeting the painting's gaze** (MP)
Manet's *A Bar at the Folies-Bergère*
Manet's painting has intrigued and puzzled commentators seeking to explain its visual inconsistencies. This lecture introduces various accounts of this work to explore and establish the relationships between viewers and subjects, reality and illusion.
- 1 December** **6. Art and expression: Jackson Pollock's *Blue Poles*** (JF)
Jackson Pollock's large canvases of dripped paint are thought of as the acme of what constitutes 'modern' art. This lecture explores the practices, premises and

values that lie at the heart of modernist abstraction, situating these in relation to the specific context of American post-war art and its international effects (including Australia and New Zealand).

FRIDAY 2 DECEMBER 5PM

ESSAY DUE

- | | | |
|--------------------|--|----------------------|
| 6 December | 7. When is a pipe not a pipe?
René Magritte's picture puzzles
In this lecture Magritte's paintings are used to explore the potential of painting to function as a visual and mental puzzle that asks fundamental questions of art's meaning and function. | (JF & MP) |
| 8 December | 8. Creating an icon/producing a nation:
Rita Angus and New Zealand art history
How and why do some works of art become national icons? What is the relation between personal expression and the shared values and identifications of a nation? Whose needs and interests do such works serve and who do they exclude? These and related questions are addressed in relation to the work of New Zealand artist, Rita Angus. | (JF & MP) |
| 13 December | 9. Modernity and tradition:
Picasso's <i>Les Femmes d'Alger</i>
This lecture will explore the 'primitivising' tendencies and traditional themes and subjects surrounding this most controversial of art works. | (JF) |
| 15 December | 10. Art stripped bare: Duchamp's <i>The Large glass</i>
Duchamp once asked 'Can one make works which are not works of art?' This lecture will examine whether he was able to answer this question in <i>The large glass</i> , and will consider the implications for art history raised by his unique approach. | (MP) |

END OF COURSE

Please Note:

Images shown at lectures are available for viewing on Blackboard. They can be accessed from any terminal in the student computing suites or off-campus via your individual student SCS account.

TUTORIAL PROGRAMME

Tutorials are a vital supplement to lectures, enabling you to discuss topics raised in lectures and consider aspects of the course in greater detail. **Attendance at tutorials is a mandatory course requirement. You must attend 4 of the 5 tutorials.**

Tutorial readings are in the Course Handbook, together with information about the tutorial and questions designed to direct your reading. This is available from Student Notes. **Please do the reading** before your tutorial and come prepared to participate.

Week beginning:

14 November

1. Tutorials begin: Looking at art

In the first tutorial we answer questions about the nature and requirements of the course and invite you to consider different ways of looking at — and thinking about — art.

Reading: Handbook, pp. 18-82.

21 November

2. Mirroring reality: Vermeer's *View of Delft*

Vermeer's painting is a model of illusionistic 'truth'. This tutorial will investigate how the artist achieved this effect and in what ways such illusionism has proven one of the most enduring narratives underpinning the 'story' of art.

Reading: Handbook, pp. 33-51.

28 November

3. Art for an audience

When Géricault painted his *Raft of the Medusa*, he had a specific audience in mind. By investigating for whom he was painting and where it would be displayed, this tutorial introduces critical issues of context and reception.

Reading: Handbook, pp. 52-72.

5 December

4. Re-reading the look: feminist readings of Manet's women

Recently Manet's female subjects have been granted greater attention — not only as objects to be looked at but as the site where 'gender politics' are at work. This tutorial introduces the terms of this politics and provides students with an opportunity to apply an alternative approach to the study of images.

Reading: Handbook, pp. 73-90.

12 December

5. The 'Modfathers': Picasso and Duchamp

Picasso's and Duchamp's work presents different responses to modernity. This tutorial will explore the paradox of two artists whose work simultaneously embraces and subverts tradition.

Reading: Handbook, pp. 91-105.

END OF COURSE

ASSIGNMENTS AND ASSESSMENT

ARTH 113 is assessed by means of **FOUR tutorial assignments (totalling 20%), ONE essay (30%) and an end-of-course test (50%)**. All assignments must be submitted and the final test sat for mandatory course requirements to be met.

The dates assessments are due are as follows:

Tutorial Assignments (4 x 5%) (500 words each)	20%	Due weekly from November 21 onwards
Essay (1,500 words)	30%	Friday 2 December
Final test (two hours)	50%	Tuesday 20 December

The assignments, essay and test are designed to fulfil the learning objectives outlined on page 2. In particular:

1. **The assignments** provide you with opportunities to demonstrate close reading, an ability to research an appropriate range of material, and an understanding of correct grammar and academic conventions. Details of the assignments will be handed out in the first tutorial.
2. **The essay** requires you to read relevant art historical and critical literature, and tests your ability to organise this and to construct an argument in response to a question. It provides an opportunity for you to investigate issues relevant to the interpretation of works of art and to undertake further study of examples covered in lectures. You will be introduced to the conventions of art history writing and given the necessary skills to meet academic standards in the discipline. Please see *Researching and Writing Art History Essays* the marking criteria for Art History essays (available in the Assignments folder on Blackboard).
3. **The final test** will require you to answer two questions relating to topics covered in the course to establish your knowledge of the material covered and to enable you to demonstrate your understanding of concepts and approaches to which you have been introduced. This is **NOT** an open book test.

Make sure you make a copy of your essay or assignment before placing it in the Art History assignment box in the foyer of Old Kirk, Level 3 (ground floor). Late assignments and essays should be handed in to your tutor or to the Administrator. **No assignments will be accepted after December 20.** 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 reason **exceptions are not made** is 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.

You must pay attention to **setting out, correct spelling and grammar**. You should type your assignments and essays, presenting them double-spaced, on one side of the page, with a generous left-hand margin. Always proofread your essay carefully, or get a friend to do so, as poorly presented material can be very distracting for a marker. You must fill out an Art History Essay Cover Sheet before you hand in your essay, these are available from your tutor, the Art History Office or it can be downloaded from Blackboard.

Our handbook, *Researching and Writing Art History Essays*, sets out standard practice. It is posted on Blackboard. It is essential reading for the satisfactory completion of all art history assignments. This will provide you with clear guidelines to ensure you meet our standards for the writing of assignments. Your essay must be your own, individual work. If you wish to quote, always give your sources. If you do not do this you could be accused of plagiarism. The University statement on plagiarism follows on p. 19.

Marking

Essays and assignments will be marked by your course co-ordinator or your tutor with sample cross-checking to ensure similarity of grading occurs. A **second opinion** may be requested in the final assessment of any piece of written work. Your exam is marked by the lecturers, with similar cross checking. You will be informed by your tutors when marked assignments will be returned. This takes place in tutorials.

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

- on the completion and handing in of **four assignments** and **one essay**.
- with **satisfactory tutorial attendance**; that is, at least **4 out of 5 tutorials**. A good contribution to tutorial discussions will make a difference to your grade if you are borderline.
- on the completion of your **final test**.

Workload

The university recommends that approximately **200 hours**, inclusive of lectures and tutorials, be given to a 20-point 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, and **as this is a condensed programme it is particularly important you keep up with tutorial readings, lecture attendance and course assessments**. 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.

ESSAY TOPICS

1,500 words (30%)

Due 5pm Friday 2 December

Criteria for assessment of the essay:

- understanding and definition of question
- formulation and development of argument
- use of visual and written resources
- originality and independence of thought
- mechanics (legibility, presentation, grammar, spelling, documentation)

NB. If you are asked to select a work, it should either be the work that is the focus of the lecture (Leonardo's *Mona Lisa*, for example) or another major work by the artist who is the focus of the lecture (Manet's *Olympia*, for example). If you have any doubts about your selection, please consult your tutor. DO NOT select an artist who is NOT the focus of a lecture.

Select ONE of the following:

1. Select ONE work you've studied in the course and consider some of the factors that have shaped its reception throughout history. Factors to consider might include its provenance, the different contexts within which it has been seen, its critical reception, the changing history of taste and/or the impact of mechanical reproduction – though others may be relevant to your example. What does your research suggest to you about what makes a work of art 'great'?
2. Any work of art is the product both of the individual who made it and the time in which it was made. Select ONE work studied in the course and consider what aspects of the work are unique to the artist and what are typical of its time (comparisons with other artists may be useful here). What conclusions regarding the aims and ambitions of art history can you draw from this?
3. The biographical approach inaugurated by Vasari, which assumes that reading about the lives of artists enhances our understanding of their work and that their work reveals something about them, is one of the oldest models of art historical literature. Choose ONE artist you've studied in the course and examine some of the biographical approaches taken to the work of this artist. From your examination, what do you consider the strengths and weaknesses of the biographical approach to be?

To answer this question, you might begin by referring to the entry for your chosen artist on Grove Art Online (accessed through the VUW library database) and consider how their biography is structured in this context.

Then consider a couple of alternative sources (from different periods), such as a **monograph** or **exhibition catalogue** on the artist, such as:

Vasari and on Leonardo da Vinci

Arturo Scwhartz on Duchamp

John Richardson on Picasso

Or Irving Sandler and Kurt Varnedoe on Jackson Pollock

To consider the potential limitations of the biographical approach, you might find the following texts useful:

Barthes, Roland, 'The death of the author' [1967], in *Image, Music, Text*, London: Fontana, 1977 (available for download by E-reserve via the library catalogue)

Guercio, Gabriele, *Art as existence: the artist's monograph and its project*, Massachusetts: MIT Press, 2006

Salomon, Nanette, 'The art historical canon: sins of omission', in Preziosi, Donald (ed.) *The art of art history: a critical anthology*, Oxford and New York: Oxford University Press, 1998, pp. 344-355. (available for download by E-reserve via the library catalogue)

READING

There is NO set text for ARTH 113. Tutorial readings and other material relevant to the course are available in the **Course Handbook**.

All textbooks and student notes for Trimester 3 will be available from vicbooks on Level 4, 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.

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.

This reading list provides you with a list of general texts that introduce you to the wider aims of the course, and then a series of focused lists relating to each topic. Rather than a comprehensive bibliography on each artist covered in the lecture programme, these lists offer a range of useful readings, including monographs, catalogues, articles and chapters in general books relevant to the content of the lecture as well as on the specific artist and their work. This is only a small selection. Additional texts may be given on your image lists for each lecture. There is also a wealth of material stored in the library which you should explore further by using the Library's catalogue and by becoming familiar with the art history section on **Level 6** of the Library (note that large art books are at the north end). The library at the **Schools of Architecture and Design** in Vivian Street also holds relevant material. Tutors will outline these resources as part of the introductory tutorial.

For those students taking or who have taken ARTH 111 and ARTH 112 you should make use of the reading lists supplied in the course outlines for these courses.

Material listed below is either in the **Reference Room** (Level 2), on **Closed Reserve** (Level 2), **Three-Day Loan** (Level 3) or available on electronic reserve on the Library website. Additional material relevant to individual lectures may also be included on the slide lists handed out in lectures.

GENERAL BOOKS

HISTORIES OF ART

- Gombrich, Ernst, *The story of art* [1950], London, Phaidon, 15th edn, 1989.
- Hartt, Frederick, *Art: a history of painting, sculpture, architecture*, New York: Harry N. Abrams, 1993.
- Honour, Hugh and John Fleming, *A world history of art*, London: Laurence King, 4th edn, 1995.
- Janson, H.W. *History of art*, Englewood Cliffs and New York: Prentice Hall and H.N. Abrams, 1991.
- Kleiner, Fred S., Christin J. Mamiya & Richard G. Tansey, *Gardner's art through the ages*, Orlando: Harcourt Publishers, 11th edn, 2001.

DICTIONARIES AND GENERAL REFERENCE (Level 2 of the Library):

- Turner, Jane (ed), *The dictionary of art*, (34 vols) London: Macmillan, 1996.
- This dictionary and *The Oxford Companion to Western Art*, ed. Hugh Brigstocke (2001) are also accessible via Grove Art Online, www.groveart.com (access provided through VUW)
- The 'Timeline of Art History', a resource provided by the Metropolitan Museum of Art is a useful website. <http://www.metmuseum.org/toah>.

When using internet sources such as these please cite them according to the recommendations provided by the website or those provided in *Researching and Writing Art History Essays*.

GENERAL BOOKS ON APPROACHES TO ART AND ART THEORY:

- Berger, John, *Ways of seeing*, London: BBC and Penguin Books, 1972.
- Carrier, David, *Principles of art history writing*, Pennsylvania: Pennsylvania State University Press, [1991], 1994.
- Carter, Michael, *Framing art: introducing theory and the visual image*, Sydney: Hale & Iremonger, 1990.
- Cole, Bruce, *The informed eye: understanding masterpieces of western art*, Chicago: Ivan R. Dee, 1999.
- D'Alleva, Anne, *How to Write Art History*, London: Laurence King, 2006
- _____, *Methods and Theories of Art History*, London: Laurence King, 2005.
- Fernie, Eric, *Art history and its methods: a critical anthology*, London: Phaidon Press, 1995.
- Harrison, Charles, Paul Wood and Jason Gaiger (eds), *Art in theory 1648-1815*, Oxford: Blackwell, 2000.
- Harrison, Charles et al (eds), *Art in theory 1815-1900*, Oxford: Blackwell, 1998.
- Harrison, Charles et al (eds), *Art in theory 1900-2000*, Malden: Blackwell, 2nd edition, 2003.
- Hatt, Michael and Charlotte Klonk, *Art History: a critical introduction to its methods*, Manchester and New York: University of Manchester Press, 2006

- Little, Stephen, *--isms : understanding art*, London: Herbert Press, 2004
- Pointon, Marcia, *History of art: a student's handbook*, London: Allen & Unwin, 1993.
- Preziosi, Donald, *The art of art history: a critical anthology*, Oxford and New York: Oxford University Press, 1998.
- Roskill, Mark, *What is art history?* London: Thames and Hudson, 1976.
- Schneider Adams, Laurie, *The methodologies of art: an introduction*, New York: HarperCollins, 1996.

READINGS ON LECTURE TOPICS

THE MONA LISA

(Lecture 1)

On the idea of the masterpiece:

Cahn, Walter, *Masterpieces: chapters on the history of an idea*, Princeton: Princeton University Press, 1979 (especially chapters 6 & 7).

Clark, Kenneth, *What is a masterpiece?* London: Thames and Hudson, 1979.

On the fate of art in the mass media:

Benjamin, Walter, 'The work of art in the age of mechanical reproduction' [1936] in Frascina, Francis and Jonathan Harris (eds), *Art in modern culture: an anthology of critical texts*, London: Phaidon, 1992, pp. 297-307.

Walker, John A, *Art in the age of mass media*[1983] London: Pluto Press, 1994.

On Renaissance portraiture:

Pope-Hennessy, John, *The portrait in the Renaissance* (A.W. Mellon Lectures in the Fine Arts, 1963) New York: Bollingen Foundation and Pantheon Books, 1966.

On Leonardo:

Clark, Kenneth, *Leonardo da Vinci: an account of his development as an artist*, Harmondsworth: Penguin, 1967.

Freud, Sigmund, *Leonardo da Vinci: a memoir of his childhood* [1910] London: Routledge and Kegan Paul, 2001.

Marani, Pietro, *Leonardo da Vinci: the complete paintings*, New York: Abrams, 2000.

Vasari, Giorgio, 'Life of Leonardo da Vinci' in *Lives of the artists: I* [1568].

George Bull trans, Harmondsworth, Middlesex: Penguin, 1965, pp. 255-271.

Zöllner, Frank, *Leonardo da Vinci, 1452-1519: the complete paintings and drawings*, Köln: Taschen, 2007.

On the Mona Lisa:

Belting, Hans, *The invisible masterpiece*, London: Reaktion Books, 2001 (especially chapters 6 and 12).

Leader, Darian, *Stealing the Mona Lisa: what art stops us from seeing*, Washington DC: Shoemaker & Hoard, 2004.

McMullen, Roy, *Mona Lisa: the picture and the myth*, Boston: Houghton Mifflin Co, 1975.

Sassoon, Donald, *Mona Lisa: the history of the world's most famous painting*, London: HarperCollins, 2001.

Zöllner, Frank, 'Leonardo's portrait of Mona Lisa del Giocondo', *Gazette des Beaux-Arts*, vol 121, March 1993, pp. 115-38.

On the Louvre Museum:

Bazin, Germain, *The Louvre*, London: Thames and Hudson, 1971.

VERMEER

(Lecture 2)

On 17th century Dutch art:

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

Liedtke, Walter A., *Vermeer and the Delft School*, New York and New Haven: Metropolitan Museum of Art and Yale University Press, 2001.

Schama, Simon, *The embarrassment of riches: an interpretation of Dutch culture in the golden age*, London: Fontana, 1988.

On Vermeer and his 'rediscovery':

Barker, Emma, 'The making of a canonical artist: Vermeer' in Barker, E. et al (eds), *Art and its histories: the changing status of the artist*, New Haven and London: Yale University Press in association with the Open University, 1999, pp. 192-219.

Blankert, Albert, *Vermeer of Delft: complete edition of the paintings*, London: Book Club Associates, 1978.

Gaskell, Ivan, *Vermeer's wager: speculations on art history, theory, and art museums*, London: Reaktion Books, 2000.

Haskell, Francis, *Rediscoveries in art: aspects of taste, fashion and collecting in England and France*, London: Phaidon Press, 1976 (especially chapter 4).

Johannes Vermeer, Washington and The Hague: National Gallery of Art and Royal Cabinet of Pictures Mauritshuis, and Yale University Press, 1996.

Nash, John, *Vermeer*, London and Amsterdam: Scala Books and the Rijksmuseum Foundation, 1991.

REYNOLDS'S OMAI

(Lecture 3)

On portraiture:

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

Woodall, Joanna (ed), *Portraiture: facing the subject*, Manchester: Manchester University Press, 1997.

On depictions of the 'other':

Guest, Harriet, 'Curiously marked: tattooing, masculinity, and nationality in eighteenth-century British perceptions of the South Pacific', in Barrell, John (ed), *Painting and the politics of culture: new essays on British art 1700-1850*, Oxford: Oxford University Press, 1992, pp. 101-134.

_____, 'The great distinction: figures of the exotic in the work of William Hodges', *Oxford Art Journal*, vol 12, no 2, 1989, pp. 36-58.

_____, *Empire, barbarism, and civilisation: James Cook, William Hodges, and the return to the Pacific*, Cambridge: Cambridge University Press, 2007.

On Joshua Reynolds:

Mannings, David, *Sir Joshua Reynolds: a complete catalogue of his paintings*, 2 vols, New Haven and London: Yale University Press, 2000.

- Postle, Martin (ed), *Joshua Reynolds: the creation of celebrity*, London: Tate Britain, 2005.
- 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.
- Solkin, David, 'Great pictures or great men? Reynolds, male portraiture, and the power of art', *Oxford Art Journal*, vol 9, no 2, 1996, pp. 42-49.

On Omai:

- Bindman, David, *Ape to Apollo: aesthetics and the idea of race in the 18th century*, Ithaca: Cornell University Press, 2002, pp. 123-150.
- Cook and Omai: the cult of the South Seas*, Canberra: National Library of Australia, 2001.
- McCormick, E. H. *Omai: Pacific envoy*, Auckland and Oxford: Oxford University Press, 1977.
- Bell, Leonard, 'Picturing Omai', in Ross, James et al (ed), *Writing: a new country*, Auckland, 1993, pp. 140-151.

GÉRICAULT

(Lecture 4)

On Romanticism, its nature and effects:

- Boime, Albert, *Art in an age of counterrevolution, 1815-1848*, Chicago: University of Chicago Press, 2004.
- Crow, Thomas, 'Classicism in crisis: Gros to Delacroix' in Eisenman, Stephen F. (ed), *Nineteenth-century art: a critical history*, London: Thames and Hudson, 1994, pp. 51-77.
- Honour, Hugh, *Romanticism*, London: Penguin Books, 1979 (especially Chapters 1 and 7).

On Géricault

- Berger, Klaus, *Géricault and his work*, New York: Hacker Books, 1978.

On the Raft of the Medusa:

- Alhadeff, Albert, *The raft of the Medusa: Géricault, art, and race*, Munich, London and New York: Prestel, 2002.
- Barnes, Julian, 'Shipwreck' in *A history of the world in 10½ chapters*, New York: Knopf, 1989, pp. 115-139.
- Belting, Hans, 'Shipwrecked' in *The invisible masterpiece*, London: Reaktion Books, 2001, pp. 71-95.
- Grigsby, Darcy Grimaldo, 'Cannibalism: Senegal. Géricault's *The raft of the Medusa*' in *Extremities: painting Europe in post-revolutionary France*, New Haven and London: Yale University Press, 2002, pp. 165-236.

MANET

(Lecture 5)

On Manet and the spaces of modernity:

- Drucker, Johanna, *Theorising modernism: visual art and the critical tradition*, New York: Columbia University Press (especially chapter 2).
- De Duve, Thierry, *Look: 100 years of contemporary art*, Ghent-Amsterdam: Ludion, 2001. (especially pp. 123-141 and pp. 229-262.)

Rubin, James, H., *Impressionism and the modern landscape: productivity, technology, and urbanization from Manet to Van Gogh*, Berkeley and London: University of California Press, 2008

On Manet:

- Adler, Kathleen, *Manet*, Oxford: Phaidon, 1986.
Armstrong, Carol, *Manet Manette*, Princeton: Yale University Press, 2002.
Clark, T. J., *The painting of modern life: Paris in the art of Manet and his followers*, London: Thames and Hudson, 1984 (especially Chapter 4) .
Fried, Michael, *Manet's modernism, or the face of painting in the 1860s*, Chicago: University of Chicago Press, 1996.
Manet 1832-1883, New York: Metropolitan Museum of Art and Abrams, 1983.

On Manet and women:

- Iskin, Ruth, *Modern Women and Parisian Consumer Culture in Impressionist Painting*, Cambridge: Cambridge University Press, 2007, especially chapter 2: 'Selling, seduction and soliciting the eye: Manet's *Bar at the Folies-Bergère*', pp. 35-59.
Lipton, Eunice, *Alias Olympia : a woman's search for Manet's notorious model & her own desire*, New York: Meridian, 1994.

On A bar at the Folies-Bergère:

- Collins, Bradford R. (ed), *12 Views of Manet's bar*, Princeton: Princeton University Press, 1996.

JACKSON POLLOCK

(Lecture 6)

On abstract expressionism and its legacy:

- Brennan, Marcia, *Modernism's masculine subjects: Matisse, the New York School and post-painterly abstraction*, Cambridge, Mass: MIT Press, 2004.
Fineberg, Jonathan, *Art since 1940: Strategies of being*, London: Laurence King, 2nd edn, 2000.
Krauss, Rosalind E, 'The crisis of the easel picture', in Varnedoe, Kurt and Pepe Karmel (eds), *Jackson Pollock: new approaches*, New York: Museum of Modern Art, 1999, pp. 155-179.
Landau, Ellen G (ed), *Reading abstract expressionism: context and critique*, New Haven and London: Yale, 2005.
Sandler, Irving, *The triumph of American painting*, New York: Harper & Row, 1970.
Rosenthal, Mark, *Abstraction in the twentieth century: total risk, freedom, discipline*, New York: Solomon R Guggenheim Foundation, 1996.

On Jackson Pollock:

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