



ARTH 112

**ART HISTORY 2:
AFTER THE REVOLUTION**



Mark Rothko, *No. 14*, 1960, oil on canvas, 290.83 x 268.29 cm (San Francisco Museum of Modern Art)

Art History

**Faculty of Humanities and Social Sciences
School of Art History, Classics and Religious Studies
Victoria University of Wellington**

**Trimester 2, 2012
16 July to 17 November 2012**

On the cover: Mark Rothko, *No. 14*, 1960, oil on canvas, 290.83 x 268.29 cm (San Francisco Museum of Modern Art)

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ART HISTORY 2: AFTER THE REVOLUTION

Trimester dates Teaching dates: 16 July to 19 October 2012
 Mid-trimester break: 27 August to 9 September 2012
 Study week: 22 to 26 October 2012
 Examination period: 26 October to 17 November 2012

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Class times and locations All lectures are in Hunter (HU) LT 323
 Tuesday and Friday 10.00 – 10.50 am

Weekly tutorials will be held in Old Kirk (OK) 319.
 Tutorials begin in the second week of term (times to be advised).

Lecturers Peter Brunt Raymond Spiteri Roger Blackley
 David Maskill Geoffrey Batchen John Finlay
 Matt Plummer

Tutors Matt Plummer John Finlay
 Deidra Sullivan Morgan Ashworth

Tutor office hours and contact details will be advised by your tutors in the first tutorial

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

Art History is located on the 3rd floor (ground floor) of the Old Kirk building. The Art History Office is in OK 306. The Art History administrator is Pippa Wisheart, (ph: 463 5800). Notices regarding the course will be posted on the board adjacent to her office. For general information about Art History see: <http://www.victoria.ac.nz/art-history/>

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

Course outline

Course Prescription

ARTH 112 is a critical and largely chronological survey of the history of art from the aftermath of the French Revolution to the present. The course introduces students to the language, theory and practice of art history by studying the key shifts in art practice that have occurred after 1800 in Europe, America and other parts of the world. ARTH 112 complements ARTH 111.

Course Content

The aim of the course is to give students an understanding of the key shifts in art practice that have occurred since the French Revolution. The course is organised chronologically while drawing together various themes, issues and topics.

Thus students will be introduced to the historical terms and categories developed by art historians to explain the diversity of art since the eighteenth century. Within its broad chronology, ARTH 112 encourages students to see art 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, political and cultural conditions and institutional frameworks.

In this way ARTH 112 expands upon conventional histories of art to question art history's assumptions and limits. The course recognises art history as a 'western' discipline developed to explain 'great' works of art, so we seek to alert students to the politics of such a project and to introduce material outside its terms, including 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 the history of art 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

Lectures are on Tuesday and Friday, 10.00-10.50 am, Hunter LT 323

Lecturers are Peter Brunt (PB), Raymond Spiteri (RS), Roger Blackley (RB), David Maskill (DM), Geoffrey Batchen (GB) John Finlay (JF) and Matt Plummer (MP). Attendance at lectures is strongly recommended, as 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.

For each lecture, you should read the relevant pages (listed below) of the course textbook:

Fred S. Kleiner, *Gardner's art through the ages: A global history*, 14th ed. Belmont, CA: Thomson/Wadsworth, 2013, 2009, 2005.

(You may use the 13th edition but note that the page numbering will be different.)

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|---|--------------|---|-----------|
| 1 | Tues 17 July | <p>Introduction: Europe in the age of Napoleon</p> <p>France's conquest of Europe and the plunder of its greatest art for the Musée Napoleon is related to the rise of a new approach to art history.</p> <p><i>Reading: Gardner's 14th edition, pp 726-761</i></p> | PB |
| 2 | Fri 20 July | <p>Modern history and the rise of nationalism</p> <p>Examines the changing nature of history painting since the French Revolution, reflecting the new attitudes to history which emerge in the romantic era.</p> <p><i>Reading: Gardner's 14th edition, pp 745-768</i></p> | RS |
| 3 | Tues 24 July | <p>Madness and genius: the imagination in romantic thought</p> <p>Reveals how the romantic period stressed the expressive potential of art, encouraging artists to explore the irrational and unconscious.</p> <p><i>Reading: Gardner's 14th edition, pp 762-775</i></p> | RB |
| 4 | Fri 27 July | <p>Romantic landscape</p> <p>Examines the attitudes to nature evident in the romantic landscape art that developed in Britain, France, Germany and the New World.</p> <p><i>Reading: Gardner's 14th edition, pp 770-775</i></p> | RS |
| 5 | Tues 31 July | <p>Eroticism and orientalism in 19th-century art</p> <p>Explores the impact on European art of colonial expansion, including the academic appropriation of ancient or mythological worlds to stage erotic displays.</p> <p><i>Reading: Nochlin, 'The imaginary orient' in Handbook, pp 36-49</i></p> | RB |
| 6 | Fri 3 Aug | <p>Images of the floating world: Japanese <i>Ukiyo-e</i> prints</p> <p>Considers the development of the woodblock print in Japan in the late 18th and early 19th centuries and the subsequent reception of these prints by the west.</p> <p><i>Reading: Gardner's 14th edition, p 808, 1004-1020, esp 1015-1018</i></p> | DM |
| 7 | Tues 7 Aug | <p>Great Exhibitions: the Empire and its others</p> <p>Explores London's Great Exhibition of 1851 and other events through which imperial nations expressed their power and prestige.</p> <p><i>Reading: Gardner's 14th edition, pp 787-791</i></p> | RB |

- 8 Fri 10 Aug **Photography and the modern world** GB
 Considers the development of photography from the mid 19th century and its relationships with other art media.
Reading: Gardner's 14th edition, pp 791-796
- † Fri 10 Aug **ASSIGNMENT DUE**
- 9 Tues 14 Aug **The modern city and scenes of bourgeois leisure** RB
 Looks at how Paris became a glittering centre of leisure and consumption, inspiring artists to focus on contemporary urban life.
Reading: Gardner's 14th edition, pp 801-810
- 10 Fri 17 Aug **European art at the fin de siècle** RB
 Investigates how and why late 19th-century artists – from the primitivist fantasies of Gauguin in Tahiti to the mystical reveries of Redon in Paris – retreated from naturalism in search of deeper meanings.
Reading: Gardner's 14th edition, pp 811-827
- 11 Tues 21 Aug **Modernity and the avant-garde I: movements and manifestos** PB
 Examines the concept and practice of the avant-garde with reference to the first two decades of the 20th century.
Reading: Gardner's 14th edition, pp 834-860, esp 834-851
- 12 Fri 24 Aug **Modernity and the avant-garde II: Abstraction** PB
 Traces the history of abstraction in 20th-century painting as one of the key developments of modernist art.
Reading: Gardner's 14th edition, pp 810, 841-842, 858-860, 880-882, 902-909
- Mid trimester break 27 August to 9 September*
- 13 Tues 11 Sept **Modernity and the avant-garde III: conformity, dissent and utopia** PB
 Examines purism and surrealism in France and constructivism in Russia as examples of how avant-garde movements between the wars laid claim to and contested the culture of modernity.
Reading: Gardner's 14th edition, pp 834-896, esp 853-865, 874-879
- 14 Fri 14 Sept **Other modernisms: The Harlem Renaissance and Mexican modernism** PB
 Examines two examples of modernism outside the European and American mainstream.
Reading: Gardner's 14th edition, pp 890-893, 867, 889
- 15 Tues 18 Sept **The International Style** PB
 Traces a history of modern art, architecture and design focusing on those artists, architects and designers who were working to realise their utopian vision of an integrated programme of modern design in tune with the realities of modern life.
Rdg: Gardner's 14th ed, pp 827-82, 870-71, 884-87, 896, 925-28

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|----|--------------|---|-----------|
| 16 | Fri 21 Sept | <p>Art and mass culture</p> <p>Examines the relationship between modern art and mass culture.
 <i>Reading: Gardner's 14th edition, pp 908-938, esp 913-917</i></p> | PB |
| 17 | Tues 25 Sept | <p>The American avant-garde</p> <p>Explores abstract expressionism and minimalism as two distinctively American developments that have had a profound impact on the history of art after 1945.
 <i>Reading: Gardner's 14th edition, pp 902-917</i></p> | PB |
| 18 | Fri 28 Sept | <p>Art in the age of discontent: 1968 and its aftermath</p> <p>Looks at developments in art in the late 1960s and 1970s in the context of the various social upheavals that occurred at this time.
 <i>Reading: Cooke, Lynne, excerpts from 'The Independent Group: British and American Pop Art, in Handbook, pp 112-119; Gardner's 14th edition, pp 932-938</i></p> | MP |
| † | Fri 28 Sept | <p>ESSAY DUE</p> | |
| 19 | Tues 2 Oct | <p>What is postmodernism?</p> <p>Introduces and defines the key concepts of postmodern art and theory.
 <i>Reading: Gardner's 14th edition, pp 940-973</i></p> | MP |
| 20 | Fri 5 Oct | <p>Appropriating art and the art of appropriation: New York in the 1980s</p> <p>Examines the art scene in New York in the 1980s to provide a context for postmodern art.
 <i>Reading: Gardner's 14th edition, pp 940-944</i></p> | JF |
| 21 | Tues 9 Oct | <p>Postmodern art and the politics of difference</p> <p>Examines why and how social and cultural issues have been addressed by contemporary artists.
 <i>Reading: Gardner's 14th edition, pp 940-973, esp 945-949</i></p> | PB |
| 22 | Fri 12 Oct | <p>Gender and identity in art after 1970</p> <p>Examines how artists have explored their sexual identities to review the role the body plays as a key subject in art since the 1970s.
 <i>Reading: Gardner's 14th edition, pp 940-973 (various)</i></p> | MP |
| 23 | Tues 16 Oct | <p>New media art</p> <p>Explores the interface between technology and art since the 1960s, and the issues addressed through 'new media art'.
 <i>Reading: Gardner's 14th edition, pp 969-973</i></p> | GB |
| 24 | Fri 19 Oct | <p>Art in today's world</p> <p>Considers the fate of art in an era of globalising communications technologies.
 <i>Reading: Gardner's 14th edition, pp 940-973</i></p> | GB |

Reviewing lecture images

Images shown in lectures will be available for viewing on Blackboard. They can be accessed from any computer in the student computing suites or off-campus via your individual student SCS account. A demonstration of how to access the images will be given at the first tutorial, together with a handout with instructions for accessing Blackboard.

Teaching/learning summary

ARTH 112 consists of 24 one-hour lectures and 9 one-hour tutorials as outlined below. 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 compulsory (You must attend a minimum of **7 out of 9** tutorials.)

Tutorials are important as they supplement lectures. They provide an opportunity to deal in more depth with some of the ideas and issues raised and they are the best context for you to ask questions about the course.

To benefit from and participate in the tutorial programme it is essential that you read the set readings for each session that are given below. Readings for the tutorials are in your **ARTH 112 Course Handbook** which is available from the Memorial Theatre foyer for the first two weeks of trimester and then from vicbooks in the Student Union Building. The Handbook also contains '**session cover sheets**', a set of study questions for each group of readings. Use this to assist your comprehension of the texts. You should come to tutorial prepared to discuss your responses with your tutor and other students.

The tutorial programme for ARTH 112 begins in the second week of the course.

The time of the sessions will be announced in the first lecture. All tutorials are held in Old Kirk 319.

Week beginning:

23 July

Introduction + Nature and the Romantic temperament

As well as introducing you to your tutor, fellow students and ARTH 112, this tutorial will explore the various strategies with which 19th-century artists confronted a constantly changing but age-old natural world. We will consider how landscape became a vehicle for emotional and pictorial exploration in the nineteenth century.

Reading: Handbook, pp. 17-34

- Andrews, Malcolm, 'Nature as picture or process?', chapter 8 from *Landscape and western art*, Oxford: Oxford University Press, 1999, pp. 177-199
- Constable, John, 'Letters and notes on painting (1802-1836)', in Joshua C Taylor, *Nineteenth century theories of art*, Berkeley: University of California Press, 1987, pp. 297-306
- Ruskin, John, 'Contrasted faculties: Millais and Turner', from Kenneth Clark, *Ruskin today*, London: Penguin, 1964, pp. 217-218

30 July

The imaginary orient

The idea of the 'orient' is investigated to consider the cultural dynamics that operate in depictions by European artists of 'oriental' subjects.

Reading: Handbook, pp. 36-49

- Nochlin, Linda, 'The imaginary Orient' (1982) in *The politics of vision: essays on nineteenth-century art and society*, London: Thames and Hudson, 1991, pp. 33-59

6 August NO TUTORIAL/Work on Assignment

13 August Art and reproduction

Innovations in the technologies of reproduction are considered for their impact on the availability and value of works of art.

Reading: Handbook, pp 51-61

- Benjamin, Walter, 'The work of art in the age of mechanical reproduction', (1936) in Francis Francina and Jonathan Harris (eds), *Art in modern culture: an anthology of critical texts*, London: Phaidon Press, 1992, pp. 297-307
- Davis, Douglas, 'The work of art in the age of digital reproduction (an evolving thesis: 1991-1995)', in *Leonardo*, vol. 28, no. 5, 1995, pp. 381-386

20 August Baudelaire's *flâneur* and the modern subject

A text by Baudelaire is used to examine how the city and its crowds embody what he termed 'the heroism of modern life'.

Reading: Handbook, pp 63-81

- Baudelaire, Charles, 'The painter of modern life', (1863) in Jonathan Mayne (trans and ed), *The painter of modern life and other essays*, London: Phaidon Press, 1964, pp.1-18, 24-40.

Mid-trimester break

10 September Modernisation, modernity, Modernism and the avant-garde

This tutorial investigates the notion of the avant-garde and its relationship to modernisation, modernity and Modernism.

Reading: Handbook, pp 83-92

- Harrison, Charles and Paul Wood, 'Introduction' to 'Part II: The idea of the modern world', in Harrison and Wood (eds) *Art in theory 1900-2000: an anthology of changing ideas*, (2nd edition), 2003, Blackwell Publishing, pp. 127-131.
- Marinetti, Filippo Tommaso, 'The foundation and manifesto of futurism', (1909) in Harrison, Charles and Paul Wood (eds), *Art in theory 1900-1990: an anthology of changing ideas*, 1992, pp. 145-149
- Boccioni, Umberto et al, 'Futurist painting: technical manifesto', (1910) in Harrison and Wood (eds), 1992, pp. 149-151
- Marc, Franz, 'The "Savages" of Germany' and 'Two pictures', in Harrison and Wood (eds) *Art in theory 1900-2000: an anthology of changing ideas*, (2nd edition), 2003, pp. 93-95
- Braques, Georges, 'Thoughts on painting', (1917) and Pablo Picasso 'Picasso Speaks' (1923), in Harrison and Wood (eds), 2003, pp. 214-217

17 Sept

Dada and Surrealism

This tutorial will examine surrealist and dada practices, images and techniques for exploring ideas about desire, identity and the unconscious.

Reading: Handbook, pp 94-106

- Tzara, Tristan, 'Unpretentious proclamation', *Seven Dada manifestos and lampisteries*, Barbara Wright (trans), 1977, London: Calder Publications, pp. 15-17
- Breton, André, 'First Manifesto of surrealism', (1924) in Harrison and Wood (eds) *Art in theory 1900-2000: an anthology of changing ideas*, (2nd edition), 2003, pp. 447-453
- Kachur, Lewis, *Displaying the marvellous: Marcel Duchamp, Salvador Dalí, and Surrealist Exhibition Installations*, Cambridge and London: MIT Press, 2001, pp. 78-88

24 Sept

No tutorial

1 Oct

Formalism and its critics

This tutorial uses the writings of 20th-century art critics to introduce the key tenets of formalist art criticism. We will then consider the challenges posed to formalism and its critics by Pop and conceptual art in the 1960s.

Reading: Handbook, pp 108-126

- Greenberg, Clement, 'Modernist painting', (1961) in Francis Frascina and Jonathan Harris (eds), *Art in modern culture: an anthology of critical texts*, London: Phaidon Press, 1992, pp. 308-314
- Cooke, Lynne, excerpts from 'The Independent Group: British and American Pop Art, a "Palimpsestuous" Legacy', in Steven Henry Madoff (ed) *Pop Art: a critical history*, Berkeley, London: University of California Press, 1997, pp. 385-386, 389-396.
- Kaprow, Allan, 'The education of the un-artist Part I' (1971) in Jeff Kelley (ed), *Allan Kaprow: essays on the blurring of art and life*, Berkeley: University of California Press, 1993, pp. 97-109

8 October

Key terms of postmodernism

Key concepts such as 'death of the author', pastiche and parody, quotation and appropriation are defined and explained.

Reading: Handbook, pp 128-150

- Barthes, Roland, 'The death of the author' (1968) in *Image/Music/Text*, Great Britain: Fontana/Collins, 1971, pp. 142-148
- Hopkins, David, 'Postmodernism: theory and practice in the 1980s', in *After modern art: 1945-2000*, Oxford: Oxford University Press, 2000, pp. 197-231

15 Oct**Art and the politics of difference**

This tutorial examines two readings that express voices from the 'margins' which raise questions about issues of gender and cultural identity politics in the latter part of the twentieth century.

Reading: Handbook, pp 152-176

- Nochlin, Linda, 'Why have there been no great woman artists?', *Art News*, January, 1971, pp. 23-39, 69-71
- Fusco, Coco, 'Passionate irreverence: the cultural politics of identity', in Brian Wallis et al (eds), *Art matters: how the culture wars changed America*, New York and London: New York University Press, 1999, pp. 63-73

Assessment

ARTH 112 is **assessed** by means of an assignment (20%), an essay (30%) and a two-hour examination (50%). **All** assignments must be submitted and the final examination sat for mandatory course requirements to be met.

The dates when assignments are due are as follows:

Assignment (1000 words)	20%	5 pm Friday, 10 August
Essay (1500 words)	30%	5 pm Friday, 28 September
Final examination (2 hours)	50%	tba: (exam period 26 Oct to 17 Nov)

You must submit both an electronic copy (via Blackboard) and hard copy of your assignment and essay. The date for your final examination will be announced later in the year. It is expected that you will be available to sit the exam during the examination period (26 October to 17 November 2012), so don't make other plans until you know the actual exam date. This is **NOT** an open book exam.

Make sure you make a copy of your assignment and essay before placing them in the Art History assignment box in the foyer of Old Kirk, Level 3 (ground floor). Note that you must attach a *signed* cover sheet to your assignment and essay. Late assignments or essays should be handed in to your tutor or the Administrator. Your tutors will inform you when marked assignments will be returned. This takes place in tutorials.

The course assignments are designed to fulfil the teaching objectives outlined on page 4. In particular:

The assignment is a short exercise designed to encourage first-hand observation of actual works of art. This will enhance your skills of visual analysis and interpretation and acquaint you with some of the techniques and materials of works of art.

The essay requires you to read relevant art-historical and critical literature, testing your ability to organise your discoveries 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.

The final examination 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 that both concentrate on specific aspects of the course and range across wider themes and issues.

Marking

Assignments and essays are marked by your tutors and lecturers 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.

Expected 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:

- a) Submit the written work specified for this course, on or by the specified dates (subject to such provisions as are stated for late submission of work)
- b) Attend at least **7 out of 9 tutorials**; a good contribution to tutorial discussions will make a difference to your grade if you are borderline
- c) Sit the **final examination**.

No assignments will be accepted after Friday 19 October 2012. 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 and Academic Services 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 end-of-year exam to pass ARTH 112. Aegrotat passes for the examination can only be considered on the provision of a medical certificate and on the fulfilment of mandatory course requirements.

Essay writing:

You must pay attention to **setting out, correct spelling and grammar**. You should type your essay, presenting it 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, and will lose you marks. *Researching and Writing Art History Essays*, the handbook that sets out standard practice, is available on Blackboard under Assignments and 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. In particular, it notes that quoted 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 on p. 25 of this course outline).**

Use of Turnitin

Student work provided for assessment in this course may be checked for academic integrity by the electronic search engine <http://www.turnitin.com>. Turnitin is an online plagiarism prevention tool which compares submitted work with a very large database of existing material. At the discretion of the Head of School, handwritten work may be copy-typed by the School and subject to checking by Turnitin. Turnitin will retain a copy of submitted material on behalf of the University for detection of future plagiarism, but access to the full text of submissions is not made available to any other party.

ASSIGNMENT

Due: Friday 10 August 2012

1000 words (20%)

The following is a selection of artworks currently on show or accessible for viewing in Wellington. Select ONE of these works and answer ALL of the questions on the following page:

On campus:

- **Neil Dawson**, *Flying steps*, Hunter courtyard
- **Marcel Duchamp**, *Boîte-en-Valise*, Adam Art Gallery
- **Louise Henderson**, *Still Life*, second floor, Rankine Brown Library
- **Michael Parekowhai**, *My Sister, My Self*, Adam Art Gallery
- **Don Binney**, *Tabernacle*, Hunter Common room, Hunter Building
- **Billy Apple**, *From the V.U.W. Collection*, Old Kirk, level 3 (Art History department area)
- **Toss Woollaston**, *Portrait of Rodney G.*, Hunter Building, level 3, outside HU LT 323
- **Ian Scott**, *Lattice No. 40*, Hunter building, central staircase, level 3
- **Hye Rim Lee**, *Candyland No. 4, 8, 18*, Alan MacDiarmid Building, corridor off south end, main floor.

At City Gallery, Wellington:

- **Katie Breckon**, *Bath 256 Fergusson Drive*, Hirschfield Gallery (second floor),
- **Rob McLeod**, *Conversation*, south gallery, ground floor
- **Rohan Wealleans**, *Wizard of Forgotten Flesh*, north gallery, ground floor

At Te Papa:

- **Lisa Reihana**, *Waharoa* (from *Native Portraits*), near top of ramp to Te Papa marae
- **Philip Clairmont**, *The Scarred Couch*, *The Auckland Experience*, 5th floor, in 'Toi Art of the Nation' exhibition
- **Ian Scott**, *Leapaway Girl*, 5th floor, in 'Toi Art of the Nation' exhibition
- **Para Matchitt**, *Whiti te Ra*, 5th floor, in 'Toi Art of the Nation' exhibition
- **Gordon Walters**, *The Poet*, 5th floor, entrance area to 'Toi Art of the Nation'

In and around town:

- **Alfred Drury**, *Queen Victoria Memorial*, Kent Terrace, Wellington
- **Henry Moore**, *Bronze form*, Botanical gardens
- **Andrew Drummond**, *Listening and Viewing Device*, Druid's Hill, Botanical gardens
- **Mary-Louise Brown**, *Body to Soul*, Botanical gardens
- **Bill Culbert**, *SkyBlues*, Post Office Square, off Jervois Quay near Grey Street
- **Len Lye**, *Water Whirler*, Frank Kitts Park

1. **Provide basic information about the work you have chosen to write on, that is, artist's name, title of the work, date, medium, dimensions, collection or current location.** (For correct citation style for artworks – see *Researching and Writing Art History Essays*.)
2. **Give a physical description of the work.**
Here you should expand on the basic details listed above to characterise the work's appearance in terms of its scale, materials or medium and visible qualities.
3. **What is the subject of the work?**
What is the work about? Is there a narrative or story? If it is figurative, what do the figures represent? If it incorporates text, what does it mean? If it is abstract, is there a mood, an effect, an idea the artist is trying to convey? Are there symbols, metaphors or allegories at play in the work?
4. **What is the style of the work?**
What is distinctive about its visual design, manner or arrangement? Is there a logic to its composition? How have colour and/or materials been used and to what effect? What mood does it convey? Can you relate it to other works you may know, or compare it with something else in its vicinity?
5. **What is the context of the work?**
Where is the work? To what extent or in what ways does the work relate to its context? What role does the context play in adding meanings to the work?

(The main purpose of this assignment is for you to use your observational skills to describe and interpret what you see. If you wish you may seek additional information from published sources, but this is not required.)

ESSAY**Due: 5pm Friday 28 September****1500 words (30%)**

Note: You must submit both an electronic copy (via Blackboard) and a hard copy of your essay. To submit an electronic copy via Blackboard, go to ASSIGNMENTS and click on View/Complete under ESSAY DUE. Fill in your details and follow instructions to upload your essay. If you have trouble submitting your essay please contact Pippa Wisheart 463 5800.

Select ONE of the following:

1. The history of art from the French Revolution to the present has been characterised in terms of the values of progress and newness, and yet for various reasons artists have been concerned with the past. Discuss this statement with reference to ONE of the following:
 - the use of historical themes or subjects by Romantic artists;
 - the rejection of abstraction and radical avant-gardism and the return to traditional subjects and styles in France in the 1920s and 1930s;
 - the fascination of modern artists' with 'primitive' art forms and life styles;
 - the return to historical styles and subjects by postmodern artists.

2. While in the nineteenth and twentieth centuries galleries and museums became the primary sites for the public display of art, artists have consistently challenged the limitations of those spaces. Focus on ONE of the following phenomena and describe how and why artists have tested the institutionalisation of art:
 - Public exhibitions;
 - Artist-run exhibitions and exhibition spaces;
 - Site-specific and installation art;
 - performance art.

3. Examine the ways in which certain styles and theories of modern art in the nineteenth and/or twentieth centuries became associated with *utopian* ideals. You may concentrate on one example OR contrast two or three.

4. Discuss how EITHER women OR non-western cultures have been represented in the history of art after 1800. Consider the implications of these depictions and conclude with a consideration of how EITHER one woman artist OR one artist of non-European heritage has sought to contest these stereotypical representations in their art.

5. As art has changed since the 1960s, so has the critical discourse which sought to explain it. Choosing one or two examples of new developments in artistic practice since the 1960s, discuss the discourse explaining it.

6. Discuss the debate over photography as an artistic medium from its discovery in the mid-nineteenth century to its role in the world of contemporary art. How has the status of photography been transformed in the context of contemporary art?

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;
- mechanics (legibility, presentation, grammar, spelling, documentation).

Notes and References

All references must be properly cited. Refer to *Researching and Writing Art History Essays* (available on Blackboard under Assignments), or use the reading list at the back of this course outline for guidance on the correct citation of books, catalogues, and articles. If you use the Internet to locate required material, please ensure you follow appropriate conventions when citing the online source. In addition to a full citation of the page or article you must record the item's web address plus the date you accessed it.

Library

This assignment is also designed to familiarise you with the University Library, particularly the **online catalogue** and **databases** available online.

The library runs tutorials on the use of the catalogue and databases. You can access information about these either in person from staff in the Reference and Research section or online at <http://www.victoria.ac.nz/library/instruction/practical-sessions.shtml>. To ease demand, key items have been placed on Closed Reserve. A list of material on Closed Reserve and 3-Day Loan is also available online (go to the library homepage (<http://www.vuw.ac.nz/library>) then to the web-based catalogue and search Closed Reserve and 3-Day Loan under the course number).

Reading

The set text for ARTH 112 is: Fred S. Kleiner, *Gardner's art through the ages: A global history*, 14th ed. Belmont, CA: Thomson/Wadsworth, 2013, 2009, 2005. (You may use earlier editions but note that the page numbering will be different.)

We strongly recommend you buy this book. It is available from vicbooks. Only a limited number of copies will be available in the Victoria University Library.

Reading material essential for tutorials is provided in the **Course Handbook**. This is available from vicbooks and should be bought by all students. Art History's *Researching and Writing Art History Essays* is available on Blackboard.

All undergraduate textbooks and student notes will be sold from the Memorial Theatre foyer from 9 to 27 July 2012, 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 4 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 the shop. Customers will be contacted when they are available.

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

In addition to these, the following titles are either on **closed reserve** or **three day loan**. (A few titles are not, as they are in the Architecture and Design library.) These resources complement the basic set texts for the course and have been selected on the basis of the lecture programme contents. Additional reference material relevant to individual lectures may also be included on the image lists handed out in lectures.

General introductions to art history and theory:

- Berger, John, *Ways of seeing*, London: BBC and Penguin Books, 1972. ND1150 W359
- Carrier, David, *Principles of art history writing*, Pennsylvania: Pennsylvania State University Press, [1991], 1994. N380 C316 P
- Carter, Michael, *Framing art: introducing theory and the visual image*, Sydney: Hale & Iremonger, 1990. N70 C324 F
- D'Alleva, Anne, *How to write art history*, London: Laurence King, 2006. N7480 D146 H
- _____, *Methods and theories of art history*, London: Laurence King, 2005. N85 D146 M
- Gombrich, Ernst, *Art and illusion: a study in the psychology of pictorial representation*, Princeton: Princeton University Press, [1956], 1972. N70 G632 A (4ed)
- Pointon, Marcia, *History of art: a student's handbook*, London: Allen and Unwin, 1993. N380 P732 H (3ed)
- Rees, A.L. and Frances Borzello (eds), *The new art history*, London: Camden Press, 1986. N7476 N532
- 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. NX180 S6 W855 S

Dictionaries and general reference (Reference Room, Level 3):

Osborne, Harold (ed), *The Oxford companion to art*, Oxford: Clarendon, 1970. r N31 098

Turner, Jane (ed), *The dictionary of art*, (34 vols) *New York : Grove, 1996*. rN31 D554

Sources and documents:

Chipp, Herschel, *Theories of modern art: a sourcebook by artists and critics*, Berkeley: University of California Press, 1970. N6450 C541 T 1970

Denvir, Bernard, *The late Victorians: art, design and society 1852-1910*, London: Longman, 1986. N6767.5 V52 D416 L

Harrison, Charles and Paul Wood (eds), *Art in theory 1900-2000: an anthology of changing ideas*, Oxford: Blackwell, 2003. N6490 A784 2ed

Holt, Elizabeth (ed), *A documentary history of art*, (3 vols), New Jersey: Princeton University Press, [1947], 1982. N5303 H758 D

Little, Stephen, —isms : *understanding art*, London: Herbert Press, 2004. N6447.5 L778 I

Taylor, Joshua (ed), *Nineteenth-century theories of art*, Berkeley: University of California Press, 1987. N7476 N714

Recommended websites:

Grove Art Online, www.groveart.com (access provided through VUW, online resource for entire text of *The dictionary of art*, ed. Jane Turner (1996, 34 vols.) and *The Oxford Companion to Western Art*, ed. Hugh Brigstocke (2001)

Nineteenth-century Art Worldwide: a journal of nineteenth-century visual culture, www.19thc-artworldwide.org. (the world's first scholarly, refereed e-journal devoted to the study of nineteenth-century painting, sculpture, graphic arts, photography, architecture, and decorative arts across the globe)

'Timeline of Art History', resource provided by the Metropolitan Museum of Art. <http://www.metmuseum.org/toah>.

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

Art by media:

Batchen, Geoffrey, *Burning with desire: the conception of photography*, Cambridge: MIT Press, 1997. TR15 B328 B

Clarke, Graham, *The photograph*, Oxford: Oxford University Press, 1997. TR15 C598 P

Krauss, Rosalind, *Passages in modern sculpture*, London: Thames & Hudson, 1977. B198 K91 P

Mayer, Ralph, *The artist's handbook of materials and techniques*, New York: Viking Press, 1945. ND1500 M468 A

Newhall, Beaumont, *The history of photography: from 1839 to the present*, London: Secker & Warburg, [1964], rev. ed. 1972. TR15 N548 H

Pevsner, Nicholas, *An outline of European architecture*, London: Allen Lane, 1948. NA950 P514 O (7th ed) 1973

Szarkowski, John, *The photographer's eye*, New York: Museum of Modern Art, 2007. TR650 S996 P

Wells, Liz (ed), *Photography: a critical introduction*, New York: Routledge, 2004. TR145 P575

Wittkower, Rudolf, *Sculpture: processes and principles*, London: Allen Lane, 1977. NB61 W832 S

Art by subject:

- Andrews, Malcolm, *Landscape and western art*, Oxford: Oxford University Press, 1999. BH301 L3 A568 L
- Benjamin, Roger et al, *Orientalism: Delacroix to Klee*, Sydney: Art Gallery of New South Wales, 1997. N8219 E88 B468 O
- Peltre, Christine (trans. John Goodman), *Orientalism in art*, New York: Abbeville Press, 1998. N8217 P393 O E
- Tufnell, Ben, *Land art*, London: Tate, 2006. N6494 E27 T914 L (Arch and Design)

The contexts of art:

- Bishop, Claire, *Installation art: a critical history*, London: Tate, 2005. N6494 I56 B622 I (Arch and Des)
- Boime, Albert, *The Academy and French painting in the Nineteenth century*, London, Phaidon, 1971. N332 F83 P2 B679 A
- Duncan, Carol, *Civilising rituals: inside public art museums*, London; New York: Routledge, 1995. N430 D911 C
- Greenhalgh, Paul, *Ephemeral vistas: the expositions universelles, great exhibitions and world's fairs, 1851-1939*, Manchester: Manchester University Press, 1988. T395 G813 E
- Hauser, Arnold, *The social history of art*. (4 vols) London: Routledge & Kegan Paul, [1951], 1962. N5305 H376 S 1962
- Holst, Niels von, *Creators, collectors, and connoisseurs; the anatomy of artistic taste from antiquity to the present day*, New York: Putman, 1967. N8380 H756 C
- O'Doherty, Brian, *Inside the white cube: the ideology of the gallery space*, Berkeley: University of California Press, 1999. N7430.7 O25 I
- de Oliveira, Nicola, Nicola Oxley and Michael Petry, *Installation art in the new millennium: the empire of the senses*, London: Thames & Hudson, 2003. N6494 I56 D418 I
- Pearce, Susan (ed), *Art in museums*, London; Atlantic Highlands, NJ: Athlone, 1995. N420 A784
- Rosenthal, Mark, *Understanding installation art: from Duchamp to Holzer*, Munich; New York: Prestel, 2003. N6494 I56 R815 U
- Staniszewski, Mary Anne, *The power of display: a history of exhibition installations at the Museum of Modern Art*, Cambridge, Mass.: MIT Press, 1998. N620 M9 S786 P
- Broude, Norma and Mary Garrard (eds). *Feminism and art history: questioning the litany*. New York: Harper & Row, 1982. N72 F45 F329
- Heartney, Eleanor et al (eds), *After the revolution: women who transformed contemporary art*, Munich; London: Prestel, 2007. N8354 A258
- Nochlin, Linda, *Representing women*, London: Thames and Hudson, 1999. ND1460 W65 N757 R
- Pollock, Griselda *Vision and difference: femininity, feminism, and histories of art*, London; New York: Routledge, 1988. N72 F45 P776 V
- _____, *Differencing the canon: feminist desire and the writing of art's histories*, London; New York: Routledge, 1999. N72 F45 P776 D
- Parker, Roszika & Griselda Pollock, *Old mistresses: women, art and ideology*, London: Routledge & Kegan Paul, 1981. N8354 P242 O
- Reilly, Maura and Linda Nochlin (eds), *Global feminisms: new directions in contemporary art*, London; New York: Merrell; Brooklyn, NY: Brooklyn Museum, 2007. N8354 G562

Non-western art:**Japan**

- Calza, Gian Carlo, *Ukiyo-e*, London: Phaidon, 2005. NE1321.8 C171 U
- Spate, Virginia and Gary Hickey, *Monet & Japan*, Canberra, ACT: National Gallery of Australia, 2001. ND553 M7 M742 A
- Wichmann, Siegfried, *Japonisme: the Japanese influence on Western art since 1858*, London: Thames & Hudson, 1999. N6447 W635 J

Primitivism

- Flam, Jack and Miriam Deutch (eds), *Primitivism and twentieth-century art: a documentary history*, Berkeley, CA: University of California Press, 2003. N72 P68 P953
- Rhodes, Colin, *Primitivism and modern art*, London: Thames & Hudson, 1994. N6494 P7 R475 P
- Rubin, William (ed), *'Primitivism' in twentieth-century art: affinity of the tribal and the modern*, New York: Museum of Modern Art, 1984. N6494 P7 P953 I

Histories of art after 1800:**18th- and 19th-century art**

- Boime, Albert, *Art in an age of revolution, 1750-1800*, Chicago: University of Chicago Press, 1987. N6425 N4 B679 A
- Boime, Albert. *Art in an age of counterrevolution, 1815-1848*. Chicago: University of Chicago Press, 2004. N6757 B679 A7
- Brettell, Richard R., *Modern art, 1851-1929: capitalism and representation*, Oxford: Oxford University Press, 1999. N6757 B845 M
- Brooks, Chris, *The Gothic Revival*, London: Phaidon, 1999. NA610 B873 G
- Brown, David Blayney, *Romanticism*, London; New York: Phaidon, 2001. SN6847.5 R6 B877 R
- Clark, T. J., *The painting of modern life: Paris in the art of Manet and his followers*, London: Thames & Hudson, 1984. ND547 C595 P
- Crow, T., *Emulation: Making artists for revolutionary France*, New Haven: Yale University Press, 1995. N6846.5 N4 C953 E
- Crow, T., *Painters and public life in eighteenth-century Paris*, New Haven: Yale University Press, 1985. ND550 C953 P
- Eisenman, Stephen F. (ed). *Nineteenth-century art: a critical history*. London; New York: Thames & Hudson, 2002. N6450 N714 2ed
- Frascina, Francis et al, *Modernity and modernism: French painting in the nineteenth century*, New Haven: Yale University Press, in association with the Open University, 1993. ND547.5 I4 M689
- Harding, James, *Artistes Pompiers: French academic art in the 19th century*, London: Academy Editions, 1979. ND547 H261 A
- Honour, Hugh, *Romanticism*, London: Penguin, 1979. N6465 R6 H774 R
- House, John, *Impressionism: Paint and politics*, New Haven; London: Yale University Press, 2004. ND547.5 I4 H842 I
- Irwin, David, *Neoclassicism*, London: Phaidon, 1997. N6425 N4 I83 N
- Lewis, Mary Tompkins (ed), *Critical readings in Impressionism and post-Impressionism: an anthology*, Berkeley: University of California Press, 2007. ND547.5 I4 C934
- Nochlin, Linda, *Realism*, Harmondsworth: Penguin, 1971. N74325 R4 N757R
- _____, *The politics of vision: essays on nineteenth-century art and society*, London: Thames & Hudson, 1991. N6450 N757 P
- Rosen, Charles & Henri Zerner, *Romanticism and realism: the mythology of nineteenth-century art*, London: Faber & Faber, 1984. NX542 R813 R

- Rosenblum, Robert, *Modern painting and the northern romantic tradition: Friedrich to Rothko*, London: Thames & Hudson, 1975. ND192 R6 R813 M
- Rubin, James, H., *Impressionism*, London: Phaidon, 1999. ND192 I4 R896 I
- , *Impressionism and the modern landscape: productivity, technology and urbanization from Manet to Van Gogh*. Berkeley: University of California Press, 2008. N6465 I4 R896
- Schwartz, Vanessa R and Jeannene M. Przyblyski (eds), *The nineteenth-century visual culture reader*, New York: Routledge, 2004. NX180 S6 N714
- Solkin, David, *Painting for money: The visual arts and the public sphere in eighteenth-century England*, New Haven; London: Yale University Press, 1992. N5205.7 G7 S685 P
- ten-Doesschate Chu, Petra, *Nineteenth-century European art*, New York: Harry N. Abrams, 2003. N6757 C559 N
- Tinterow, Gary and Henri Loyrette, *Origins of impressionism*, New York: Metropolitan Museum of Art, 1994. ND547.5 I4 T593 O

20th-century art

- Alberro, Alexander and Sabeth Buchmann (eds), *Art after conceptual art*, Cambridge, Mass; Vienna: MIT Press; Generali Foundation, 2006. N6494 C63 A784
- Antliff, Mark and Patricia Leighton, *Cubism and culture*, London: Thames & Hudson, 2001. N6494 C8 A633 C
- Beardsley, John, *Earthworks and beyond: contemporary art in the landscape*, New York: Abbeville Press, 2006. N6494 E27 B368 E 4ed (Arch and Des)
- Carlson, Marvin, *Performance: a critical introduction*, London; New York: Routledge, 1996. NX504 C284 P
- Cowling, Elizabeth, *Picasso: style and meaning*, London: Phaidon, 2002. N6853 P58 C875 P
- Crow, Thomas, *The rise of the sixties: American and European art in the era of dissent 1955-1969*, London: Weidenfeld & Nicolson, 1996. N6447 C953 R
- Dawtre, Liz et al (eds). *Investigating modern art*. London; New Haven: Yale University Press in association with the Open University, the Arts Council of England and the Tate Gallery, 1996. N6490 I62
- Elderfield, John (ed), *Modern painting and sculpture: 1880 to the present at the Museum of Modern Art*, New York: Museum of Modern Art, 2004. N6447 M986 M
- Fer, Briony, David Batchelor & Paul Wood, *Realism, rationalism, surrealism: art between the wars*, London; New Haven: The Open University Press; Yale University Press, 1993. N6494 R4 F345 R
- Ferguson, Russell (ed), *Out there: marginalisation and contemporary cultures*, New York; Cambridge, Mass: New Museum of Contemporary Art; MIT Press, 1990. NX180 S6 094
- Fineberg, Jonathan. *Art since 1940: strategies of being*. London: Laurence King, 2nd ed, 2000. N6512.5 M63 F495 A 2ed
- Foster, Hal, Rosalind Krauss, Yve-Alain Bois and Benjamin Buchloh, *Art since 1900: Modernism, antimodernism, postmodernism*, London: Thames & Hudson, 2004. N6490 A784 S
- Foster, Hal (ed), *Postmodern culture*, London: Pluto Press, 1983. BH301 M54 P858
- Friedman, Mildred (ed.), *De Stijl, 1917–1931: visions of Utopia*, Minneapolis; New York: Walker Art Center; Abbeville Press, 1982. N6948.5 S8 S855
- Green, Christopher (ed), *Picasso's Les demoiselles d'Avignon*, Cambridge; New York: Cambridge University Press, 2001. ND553 P5 P586
- d'Harnoncourt, Anne and Kynaston McShine (eds), *Marcel Duchamp*. New York: Museum of Modern Art, 1989. D6853 D8 D533 M
- Harrison, Charles, Francis Frascina and Gill Perry, *Primitivism, cubism, abstraction: the early twentieth century*, London; New Haven: The Open University Press; Yale University Press, 1993. N6494 P7 H318 P

- Heathfield, Adrian (ed), with photographs by Hugo Glendinning, *Live: art and performance*, New York: Routledge, 2004. NX600 P47 L784
- Hopkins, David, *After modern art 1945-2000*, Oxford: Oxford University Press, 2000. N6512 H793 A
- Hughes, Robert, *The shock of the new: art and the century of change*, London: BBC, 1980. N6447 H894 S 1991
- Hunter, Sam (ed), *The Museum of Modern Art, New York: the history and the collection*, New York: Harry N. Abrams in association with the Museum of Modern Art, 1997, N620 M9 A8 M 1997
- Kachur, Lewis, *Displaying the marvellous: Marcel Duchamp, Salvador Dali and Surrealist exhibition installations*, Cambridge; London: MIT Press, 2001. N6494 S8 K11 D
- Leal, Brigitte et al, *The ultimate Picasso*, New York; London: Harry N. Abrams, 2000. ND553 P58 L435 U
- McEvilley, Thomas, *The exile's return: toward a redefinition of painting for the post-modern era*, Cambridge; New York: Cambridge University Press, 1993. ND196 P66 M142 E
- Meyer, James, *Minimalism: art and polemics in the sixties*, New Haven; London: Yale University Press, 2004. N6512.5 M5 M612 M
- Popper, Frank, *Art of the electronic age*, London: Thames & Hudson, 1997. N72 E53 P831
- Rosenthal, Mark. *Abstraction in the twentieth century: total risk, freedom, discipline*. New York: Solomon R Guggenheim Foundation, 1996. N6494 A2 R815 A
- Rush, Michael, *New media in late twentieth-century art*, London: Thames & Hudson, 1999. N6494 N53 R953 N
- Sandler, Irving. *The triumph of American painting*, New York: Harper & Row, 1977. ND196 A25 S217 T 1977
- Schwarz, Arturo. *The complete works of Marcel Duchamp*, London: Thames and Hudson, rev. ed. 1997. N6853 D8 S411 C 1997
- Solomon R. Guggenheim Museum, *The great utopia: the Russian and Soviet avant-garde, 1915-1932*, New York: Guggenheim Museum, 1992. N6988 G878 E
- Spurling, Hilary, *Matisse the master: a life of Henri Matisse: the conquest of colour, 1909-1954*, London: Hamish Hamilton, 2005. N6853 M33 S772 M
- Stangos, Nikos, *Concepts of modern art*, London: Thames & Hudson, 1981. N6490 R525 C 1981
- Tuchman, Maurice (ed), *The spiritual in art: abstract painting 1890-1985*, New York: Abbeville Press, 1986. ND192 A25 S759
- Wallis, Brian (ed), *Art after modernism: rethinking representation*, New York: New Museum of Contemporary Art, 1984. NX4565 P66 A784
- Walker, John A, *Art in the age of mass media*, London: Pluto Press, [1983], 1994. N72 M28 W181 A (1994 or 3ed)
- West, Shearer, *The visual arts in Germany 1890-1937: Utopia and despair*, Manchester: Manchester University Press, 2000. NX550 A1 W521 V
- Weston, Richard, *Modernism*, London: Phaidon, 1996. NA682 I58 W536
- Wood, Paul, Francis Frascina, Jonathan Harris & Charles Harrison, *Modernism in dispute: art since the forties*, New Haven; London: The Open University Press; Yale University Press, 1993. N6512.5 M63 M689

This is only a small selection from the wealth of material stored in the library. You should explore further by using the Library's **online catalogue** and by familiarising yourselves 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 houses relevant material. Tutors will outline these resources as part of the introductory tutorial.

General Information

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>

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.

Class Representative

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

GOOD LUCK AND ENJOY THE COURSE!

WIN \$500

THE CHARTWELL TRUST STUDENT ART WRITING PRIZE 2012

The Adam Art Gallery is calling for entries for the Chartwell Trust Student Art Writing Prize—an annual writing initiative focusing on visual art and culture.

ELIGIBILITY

The prize is open to Victoria University of Wellington students from any of the following programmes:

Art History, Classics, Religious Studies, Museum and Heritage Studies, English, Film, Theatre, Media Studies and Music.

PRIZE

The winning entry will receive a 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
- 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)
- Check www.adamartgallery.org.nz/learning-opportunities/chartwell-trust-student-writing-prize for previous winning entries.

DEADLINE

Entries are **now open** and can be submitted anytime until the closing date. The closing date for submissions is **Friday 28 September 2012**.

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