

**ARTH 113**  
**THINKING THROUGH ART**  
**Course outline**



**Vincent van Gogh, *Shoes*, 1886, oil on canvas, van Gogh Museum, Amsterdam**

**Art History**  
**School of Art History, Classics and Religious Studies**  
**Faculty of Humanities and Social Sciences**  
**VICTORIA UNIVERSITY OF WELLINGTON**

**Trimester 3**  
**2012**



ARTH 113

THINKING THROUGH ART

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Course co-ordinators: John Finlay, OK 311, ph 463 6493  
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Office hours by appointment

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

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 19 November – 21 December

Tutors: John Finlay (john.finlay@vuw.ac.nz)  
Matt Plummer (matt.plummer@vuw.ac.nz)  
Alice Tappenden (alice.tappenden@vuw.ac.nz)

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/sacr/about/overview-intros/art-history`](http://www.victoria.ac.nz/sacr/about/overview-intros/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

In this course you will:

- **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.**

## Teaching/Learning Summary

ARTH 113 consists of 9 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),  
Geoffrey Batchen (GB) and Tina Barton (TB)  
Lectures are at 10-11.50 am, Tuesday and Friday in Hunter LT323

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- 20 November**      **1. Introduction: Leonardo's *Mona Lisa***      **(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.
- 23 November**      **2. Vermeer and Velázquez**      **(JF & MP)**  
Johannes Vermeer and Diego Velázquez are today considered two of the most important artists of the seventeenth century. This lecture will explore the different modes of representation they employed in their paintings, as well as the differing ways in which they have achieved their elevated status in art history.
- 27 November**      **3. 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.
- 30 November**      **4. 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.

<b>FRIDAY 30 NOVEMBER 5PM      FIRST ASSIGNMENT DUE</b>
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- 4 December**      **5. Vincent van Gogh: Literature and looking**      **(JF/GB)**  
Vincent van Gogh is often used to illustrate the notion of the mad genius, the artist on the outskirts of societal norms. This lecture examines the validity of this view, and the extent to which scholarly interpretations can change the way paintings look to us.

**7 December**                      **6. Modernity and tradition:**                      **(JF)**  
**Picasso's *Les Femmes d'Alger***  
This lecture will explore the 'primitivising' tendencies and traditional themes and subjects surrounding this most controversial of art works.

**11 December**                      **7. 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).

<b>TUESDAY 11 DECEMBER 5PM</b>	<b>ESSAY DUE</b>
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**14 December**                      **8. Creating an icon/producing a nation:**                      **(TB)**  
**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.

**18 December**                      **9. Inventing photography**                      **(GB)**  
What is 'photography'? What changes in notions of time, nature and representation made photography conceivable, and perhaps even necessary? How were these notions embodied in actual photographs? This lecture will address these questions by looking at the conditions in which photography was first conceived and at one of the first photographs to be made.

**21 December**                      **Final Test (50%)**

<b>END OF COURSE</b>
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**Please Note:**

Images shown at lectures are 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.

## 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 vicbooks on Level 4 of the Student Union Building. **You must do the reading** before your tutorial and come prepared to participate.

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### Week beginning:

19 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. 18-32.**

26 November

#### 2. *Las Meninas* and modes of representation

*Las Meninas* is among the most famous and puzzling works of art in the western canon. This tutorial will explore the nature of representation and interpretation in relation to this work, using it as a case study to explore these key art-historical issues.

**Reading: Handbook, pp. 34-46.**

3 December

#### 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. 48-67.**

10 December

#### 4. Of shoes: the interpretation of van Gogh

This tutorial focuses on Vincent van Gogh's *Shoes*, a work that has attracted much debate. This small, seemingly unimportant, canvas has "become one of the most significant works in the history of art." Subsequently, van Gogh's depiction of ordinary shoes is an invaluable tool for discussing, analysing and deconstructing a much wider subject: the discipline of art history itself.

**Reading: Handbook, pp. 69-85.**

17 December

#### 5. Inventing photography

This tutorial will address questions relating to the nature of photography by looking at the conditions in which it was first conceived and at one of the first photographs ever produced, William Henry Fox Talbot's *Latticed Window*.

**Reading: Handbook, pp. 86-96.**

END OF COURSE

## ASSIGNMENTS AND ASSESSMENT

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ARTH 113 is assessed by means of ONE assignment (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:

Assignment (800 words)	20%	Friday 30 November
Essay (1500 words)	30%	Tuesday 11 December
Final test (two hours)	50%	Friday 21 December

The assignments, essay and test are designed to fulfil the learning objectives outlined on page 4. In particular:

1. **The assignment** asks you to demonstrate an ability to research, reference and analyse a range of material appropriate for academic writing.
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 historical 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 21.** 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 & Academic Services 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, *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. 22.

### **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.

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

- on the completion and handing in of **one assignment** 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 100-level 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**.

## ASSIGNMENT I

800 words (20%)

Due 5pm Friday 30 November

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**Using the resources of the University Library, prepare an annotated bibliography on one of the works discussed in the course (please check with your tutor if you are unsure of suitability). This must consist of:**

1. **Two** references to the painting in general surveys of western art. Compare these references and summarise their key points.
2. **One** reference to the work in a monograph on the artist who created it. Describe the author's discussion of the work and where it fits into their narrative. (A monograph is a text devoted to the work of one artist in which their life and work are discussed in tandem).
3. **Two** journal articles on the painting. Briefly characterise the argument the writer/s puts forward in their texts. NB. These may be sourced online, but ONLY from academic websites such as JSTOR. DO NOT use Wikipedia or the first search result from Google.
4. A brief statement (approximately 250-300 words) about the significance of this work based on your reading of the literature, summarising its key points and providing an overview of the comparative merits of the different sources of information researched.

All references must be properly cited (that is author, title, publishing details, date of publication and page numbers). Refer to *Writing art history essays* for guidance on the correct citation of books, catalogues and articles.

To undertake this assignment you will need to familiarise yourself with the Library's online catalogue. You should also make use of databases available through the Library's Reference and Research section (Level 2). To assist you, 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 (Level 2) or online at <http://www.vuw.ac.nz/library/instruction/practical-sessions.shtml>

To ease demand, key items have been placed on Closed Reserve (see the reading list in this outline). 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).

Although this assignment is designed to familiarise you with the University Library, you may wish to use other libraries to which you have access. You may do this, but make sure you find time to check out the VUW Library as your knowledge of this facility will be vital to your studies.

You may also wish to explore the Internet to investigate resources on the painting. This is not a requirement of the assignment, but may prove a useful adjunct to your

research. If you decide to use information found on the Internet (a journal article for example) please ensure that in addition to a full citation you record the details of the item's web address.

Criteria for assessment of this assignment:

- Quality of selection
- Understanding of the literature and ability to summarise key points
- Accuracy of referencing
- Ability to express yourself clearly and concisely

## ESSAY TOPICS

1,500 words (30%)

Due 5pm Tuesday 11 December

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### 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

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

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**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](http://www.vicbooks.co.nz) or can email an order or enquiry to [enquiries@vicbooks.co.nz](mailto:enquiries@vicbooks.co.nz). Books can be couriered to customers or they can be picked up from nominated collection points at each campus. Customers will be contacted when they are available.

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

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 5** 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, 15<sup>th</sup> 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, 4<sup>th</sup> 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, 11<sup>th</sup> 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](http://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.  
Ferne, 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, 2<sup>nd</sup> edition, 2003.  
Hatt, Michael and Charlotte Klonk, *Art History: a critical introduction to its methods*, Manchester and New York: University of Manchester Press, 2006  
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 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:**

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 17<sup>th</sup> 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.

## VELÁZQUEZ

(Lecture 2)

Brown, Jonathan. *Velázquez, painter and courtier*. New Haven: Yale University  
Press, 1986.  
\_\_\_\_\_. *Collected Writings on Velázquez*. New Haven: Yale University  
Press, 2008.  
Lopez-Rey, Jose. *Velázquez*. Koln: Taschen, c1996.  
Orso, Steven N. *Velázquez, Los Borrachos, and painting at the Court of Philip IV*.  
Cambridge: Cambridge University Press, 1993.  
Stratton-Pruitt, Suzanne L. (ed.) *Velázquez' Las Meninas*. New York:  
Cambridge University Press, 2002.  
\_\_\_\_\_. (ed.) *The Cambridge companion to Velázquez*.  
Cambridge and New York: Cambridge University Press, 2002.  
Wind, Barry. *Velázquez's bodegones: a study in seventeenth-century Spanish genre  
painting*. Fairfax, VA: George Mason University Press, 1987.  
Wolf, Norbert. *Diego Velázquez, 1599-1660: the face of Spain*. Koln: Taschen,  
1999.

## GÉRICAULT

(Lecture 3)

### 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 4)

### 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).

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) .

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