

ARTH 111: ART HISTORY 1

ROCK ART TO REVOLUTION



Joseph Wright of Derby, *The Corinthian maid Dibutades tracing the outline of her lover's face*, 1782-4 (Washington DC: National Gallery of Art)

Art History
School of Art History, Classics and Religious Studies
TRIMESTER 1 2012
5 March to 4 July 2012

ARTH 111: ART HISTORY 1

ROCK ART TO REVOLUTION

TRIMESTER DATES

Teaching dates: 5 March to 8 June 2012

Mid-trimester break: 6-22 April 2012

Study week: 11-15 June 2012

Examination/Assessment period: 15 June to 4 July 2012

(You must be able to attend an examination at the University at any time during the formal examination period.)

Course co-ordinators: Roger Blackley, OK 308, ph 463 5802
Email: roger.blackley@vuw.ac.nz
Office hours by appointment

David Maskill, OK 309, ph 463 5803
Email: david.maskill@vuw.ac.nz
Office hours by appointment

Where and when: All lectures are in Hunter HULT323
Tuesdays and Fridays 12:00-1:00pm
Weekly tutorials begin in the second week of term
All tutorials are held in OK319.
You can sign up for tutorials on S-Cubed. Instructions on how to use Blackboard will be handed out in the first lecture <http://blackboard.vuw.ac.nz>

Tutors: Matt Plummer
John Finlay
Renee Gerlich
Office hours and contact details will be advised by your tutors in the first tutorial.

Art History is situated on the level 3 (ground floor) of the Old Kirk building. Pippa Wisheart, Art History's Administrator, has her office in OK 306 (ext. 5800). Notices regarding the course will be posted on the board adjacent to her office. For general information about Art History see: www.victoria.ac.nz/art-history

Course outline

ARTH 111 is a critical survey of the history of art, its forms, meanings, contexts and functions, from prehistory to the French Revolution.

The course is organised chronologically, though attention is drawn, at various points through the course, to connecting themes, issues and topics. The course introduces the origins of art and addresses a range of topics relating to art produced in Europe, Asia, Africa, America and the Pacific from antiquity to the end of the 18th century.

Within this broad chronology ARTH 111 encourages students to understand art, in all its manifestations, as a product of particular times and places, and to appreciate that art's value is determined not by a set of universal and eternal standards, but in terms of particular social and cultural conditions. Through the course students will gain an understanding of key art-historical terms, categories and methods, but also of the problems these pose in light of the diverse nature of the objects that cultures have produced. Thus students will gain an understanding of the extraordinary range of material addressed by art history, but also its parameters and limits.

ARTH 111 is deliberately wide ranging. Although recognising that art history is a 'western' discipline developed to explain 'great' works of art, it also seeks to introduce the art of non-western and indigenous cultures, popular forms, new and alternative media, design and craft traditions.

Learning objectives

In this course you will:

- **develop an understanding of the chronology of art history within a framework of ideas and themes**
- **be introduced to the skills of visual analysis; including a basic understanding of the techniques and materials of art**
- **be introduced to the language, theory and practice of art history, and the concepts needed to progress in the discipline**
- **develop skills of analysis and argument, to evaluate the visual and read selected art history texts with care, using both to construct an argument**
- **develop writing and editing skills in the presentation of art historical material**
- **develop basic library skills appropriate to the discipline**
- **be encouraged to participate in tutorial discussions**

Lecture programme

Lecturers for the course are: David Maskill (DM), Roger Blackley (RB),
Phyllis Mossman (PM) and Peter Brunt (PB)

Attendance at lectures is strongly recommended, since lectures provide the key basis for an understanding of the material covered in the course and their contents are not available in any other form. The reference to **Gardner's** after each lecture description is to the course textbook. You are encouraged to read the relevant section **BEFORE** the lecture.

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|----------|-----------------|--|-----------|
| 1 | 6 March | Creation myths and origin stories: the first artists
Examines mythical accounts of the first artists from various cultural traditions to establish the meaning and purpose of art. | DM |
| 2 | 9 March | Ancient art galleries: art in the Palaeolithic era
Examines the art made by our remote ancestors and the gradual discovery and appreciation of 'prehistoric' art.
(<i>Gardner's</i> , chs 1-3) | RB |
| 3 | 13 March | Art in the classical world
Examines the original functions and meanings of art in classical Greece and considers how perceptions of these have changed over later periods. (<i>Gardner's</i> , ch 5) | DM |
| 4 | 16 March | Art and the classical tradition
Defines the key concepts of classicism and explores some of the revivals of classical art and theory after the end of the Roman empire. (<i>Gardner's</i> , chs 10 and 21) | DM |
| 5 | 20 March | Art and early Christianity
Examines early Christian art from its beginnings in the catacombs to the acceptance of Christianity as the official religion of Europe. (<i>Gardner's</i> , ch 11) | DM |
| 6 | 23 March | Pilgrims and crusaders: art in the age of faith
Explores the new role of art in the medieval period when European civilisation was rebuilt on the ruins of the old Roman empire. (<i>Gardner's</i> , chs 12, 16-18) | DM |
| 7 | 27 March | The arts of Islam
Examines the artistic alternatives to western art that flourished in the early Muslim world. (<i>Gardner's</i> , ch 13) | RB |

8	30 March	The Renaissance in Europe: the 'birth' of the artist Examines the changing status of the artist in Renaissance culture. (<i>Gardner's</i> , ch 21)	PM
9	3 April	The Renaissance legacy: idealism and naturalism Examines two key aspects of Renaissance art and their influence on the subjects, appearance and meanings of art. (<i>Gardner's</i> , chs 21-22)	PM
	6 April	GOOD FRIDAY NO LECTURE	
<i>MID-TRIMESTER BREAK (6 April to 22 April 2012)</i>			
10	24 April	The Baroque Compares and contrasts Renaissance and Baroque art. (<i>Gardner's</i> , chs 23-24)	DM
11	27 April	Reformation and Counter-Reformation Explores the changing role of art during the cultural and religious upheavals of the 16th and 17th centuries in Europe. (<i>Gardner's</i> , ch 23)	DM
12	1 May	Ancestors, warriors, chiefs and kings Examines the relationship between art, status and society in early Polynesia. (<i>Gardner's</i> , ch 31)	PB
13	4 May	Art for the European court society Examines three court societies in 17th-century Europe: England, France and Spain and the types of art that served their interests. (<i>Gardner's</i> , ch 24)	DM
14	8 May	Art of the emperors: Chinese art before 1800 Examines the nature and function of art in China before 1800. (<i>Gardner's</i> , chs 7 and 26)	PM
15	11 May	Art of the Mughals Examines the art and architecture made for the Islamic Mughal court in India. (<i>Gardner's</i> , ch 26)	RB
16	15 May	The empire of things: collecting in Europe Looks at how and why rulers and connoisseurs from the Renaissance to the 18 th century collected and displayed art, laying the foundations for museums of the future.	RB

17	18 May	<p>Art academies and exhibitions</p> <p>Examines the official and theoretical structures of art training in Baroque Europe and the beginnings of public exhibitions of contemporary art.</p>	DM
18	22 May	<p>Capturing a likeness—portraiture</p> <p>Examines the art of portraiture from its origins to the 18th century</p>	RB
19	25 May	<p>Art and the ethics of everyday life</p> <p>Compares scenes of everyday life (genre) in 17th and 18th-century European art and the societies that produced them. (<i>Gardner's</i>, chs 24 and 28)</p>	RB
20	29 May	<p>Landscape</p> <p>Examines the art of European landscape painting from its origins to its emergence as an independent art form in the 17th and 18th centuries.</p>	RB
21	1 June	<p>The art of Cook's voyages and the Enlightenment</p> <p>Examines the impact of the art of Cook's voyages on the culture of the European Enlightenment.</p>	PB
22	5 June	<p>Art in the New World</p> <p>Looks at art in the new Republic of the United States of America and in the penal colony established at New South Wales in 1788.</p>	RB
23	8 June	<p>Revolution: the end of the old regimes</p> <p>Examines the role of the visual arts in the radical political events of the late 18th century.</p>	DM

END OF COURSE

Reviewing lecture images

Images shown at lectures are available for viewing on the web via Blackboard. They can be accessed from any terminal in the student computing suites on campus. A demonstration of how to access the images on the web will be given at the first tutorial, together with a handout with instructions for accessing Blackboard.

Course delivery

ARTH 111 consists of 23 one-hour lectures and 9 one-hour tutorials as outlined here. Please note that tutorials are discussion-based and we expect that you do the reading before your tutorial and come prepared to participate.

Tutorial programme

Tutorials are an important supplement to lectures. They provide an opportunity to deal in more depth with some of the ideas and issues raised in lectures, to get advice on preparation for assignments, and they are the best context for you to ask questions about the course. **Note that tutorials are compulsory** (you must attend a minimum of 7 out of 9 tutorials). You will be notified if you have missed two tutorials without explanation.

To benefit from and participate in the tutorial programme it is essential that you undertake the set readings for each session that are given below. Readings for the tutorials are in your **ARTH 111 Course Handbook**. This handbook is available from the Memorial Theatre foyer in the Student Union Building over the first two weeks of trimester and after week two from vicbooks.

The handbook also contains a Reading Guide, which is a set of study questions for each group of readings. Use the reading guide to assist your comprehension of the text and come to the tutorial prepared to discuss your responses with your tutor and classmates. From time to time, images that will be useful to view in conjunction with your reading will be posted on Blackboard.

The tutorial programme for ARTH 111 begins in the second week of the course. S-Cubed sign-up will open on the first day of trimester (notified by email).

Week beginning

12 March (1) Classicism: the real and the ideal

In this tutorial the notion of the real and the ideal in relation to classicism and the Renaissance is considered. The perseverance of these ideas is also discussed.

Reading: Handbook, pp. 1-11.

Greenhalgh, Michael, 'Introduction: what is classicism?' in *The classical tradition in art*, London: Duckworth, 1978, pp. 10-17.

Bellori, Giovanni, 1672, from *Lives of the modern painters, sculptors and architects*, in Fernie, Eric (ed), 1995, *Art History and its methods: a critical anthology*, London: Phaidon, pp. 63-66.

Winckelmann, Johann Joachim, 1764, 'The essential of art', in *The history of ancient art*, in Fernie, 1995, pp. 75-76.

Reynolds, Sir Joshua, 1797, Discourse III, in *Discourses on art*, Wark, Robert R. (ed), New Haven: Yale University Press, 1975.

19 March **(2) Heaven on earth: experiencing the divine in art**
This tutorial examines how religious art was experienced in the medieval world by focussing on a famous image of the Virgin and Child in the church of the Hagia Sophia in Istanbul

Reading: Handbook, pp. 16-31

James, Liz, 'Senses and sensibility in Byzantium', *Art History*, vol. 27, no. 4, September 2004, pp. 523-534.

26 March **(3) Essay preparation**
This week you will become familiar with the procedures for researching and writing essays. You should already be working on your first assignment; in preparation for this tutorial please read your copy of *Researching and Writing Art History Essays*. How you deploy information is all-important. A well-argued essay, including accurately cited sources, will be rewarded.

2 April **NO TUTORIALS**
Assignment due 5pm Thursday 5 April

MID-TRIMESTER BREAK (6 April to 22 April 2012)

23 April **(4) Different approaches to representation**
This tutorial considers the nature of representation through considering different 'ways of seeing' in the art of the 15th-17th centuries. You will become familiar with the different approaches of two famous art historians: Heinrich Wölfflin and Svetlana Alpers.
Reading: Handbook, pp. 32-51.
Wölfflin, Heinrich, 'The most general representational forms', extract from *Principles of art history*, New York: Dover, 1932 [1950], pp. 13-16.
'The Wölfflin principles', in Vernon Hyde Minor, *Baroque & Rococo Art & Culture*, London: Laurence King, 1999, pp. 28-29.
Alpers, Svetlana, 'Introduction', in *The art of describing: Dutch art in the seventeenth century*. Chicago: University of Chicago Press, 1983, pp. xvii-xxvii.

30 April

(5) Decoding meanings

Through the close reading of Rubens's *Marie de' Medici* cycle (1622-26) this tutorial investigates the ways various meanings are conveyed. We will consider the relationship between artist and patron in the commissioning and execution of a visual biography and introduce the political function of the genre. The *Marie de' Medici* cycle also allows us to consider the 'problem' of the female subject.

Reading: Handbook, pp. 52-63.

Johnson, Geraldine A, 'Pictures fit for a queen: Peter Paul Rubens and the *Marie de' Medici* cycle', *Art History*, v. 16, n. 3, September 1993, pp. 447-469.

7 May

(6) Reading Velázquez's *Las Meninas*

This tutorial examines the visual conundrum in one of the most famous works painted for the European court society.

Reading: Handbook, pp. 64-73.

Steinberg, Leo, 'Velázquez's *Las Meninas*', *October*, v.19 (Winter, 1980), pp. 45-54.

14 May

NO TUTORIALS

Essay due 5 pm Friday 18 May

21 May

(7) Performing the self

This tutorial considers the relationship between portraiture and performance as a means to understand the roles that pose, gesture, costume and expression play in defining the 'character' of a subject. These ideas will be explored by focusing on a period in the history of western art when portraiture was called upon to meet the new demands of an emerging class of individuals, whose claims to social distinction and power were based less on rights of birth, military force and ownership of land than on notions of politeness, taste and sociability.

Reading: Handbook, pp. 74-81.

Solkin, David, 'Great Pictures or Great Men? Reynolds, Male Portraiture, and the Power of Art', *Oxford Art Journal*, v. 9, n. 2 (1986), pp. 42-49.

28 May

(8) Looking at the overlooked

In this tutorial we will examine the representation of everyday subjects (*rhopography*) as opposed to elevated subjects (*megalography*) in the art of the 17th and 18th centuries.

Reading: Handbook, pp. 82-104.

Bryson, Norman, 'Still life and "feminine" space', in *Looking at the overlooked. Four essays on still life painting*, London: Reaktion Books, 1990, pp. 136-178.

4 June

(9) Exam preparation

In this tutorial we will go over the structure of the exam and how you can best prepare for it.

Assessment

ARTH 111 is **assessed** by means of an assignment (20%) an essay (30%) and a two-hour examination (50%). **All** assessment tasks must be submitted and final exam sat for the mandatory course requirements to be met.

The dates when assignments are due are as follows:

Assignment (1200 words)	20%	due Thursday 5 April
Essay (1500 words)	30%	due Friday 18 May
Final exam (2 hours)	50%	time to be advised

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

*The date for your exam is set by the Faculty and will be announced later in the year. You must be able to attend an examination at the University at any time during the formal examination period. This is **NOT** an open book exam.*

These assignments are designed to fulfil the learning objectives outlined above. In particular:

1. **The assignment** requires you to describe and analyse a major work of art by drawing on relevant art-historical and critical literature. This will introduce you to the conventions of art history writing and to the necessary skills to meet academic standards in the discipline.
2. **The essay** allows you to build on the skills acquired in your assignment and to refine your writing skills by building an argument based on your research. It will require a more polished execution of the essay assessment criteria.
3. **The exam** requires you to review the entire course to ensure you have grasped key ideas and concepts and that you have a firm understanding of the chronology of art. You will be tested on your knowledge of specific works of art as well as expected to answer questions which concentrate on specific aspects of the course as well as ranging across wider themes and issues.

Marking

The essays are marked by your tutor with sample crosschecking by the course coordinators to ensure equity of grading. A **second opinion** may be requested in the final assessment of any piece of written work. Lecturers will mark your exam with similar cross-checking.

Workload

The University recommends that **200 hours** inclusive of lectures and tutorials, be given to a 20-point course in order to maintain satisfactory progress, i.e. 16 hours/week. Please make sure you can set aside at least this amount of time throughout the course.

Mandatory course requirements

To gain a pass in this course, each student must

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

No assignments will be accepted after 8 June without prior arrangement. All requirements are strictly enforced.

Art History has a policy that no extensions will be granted. If you have medical or other problems preventing you from meeting a deadline, you must contact your tutor or lecturer at the earliest opportunity. Without arrangements having been agreed to, late assignments and essays will be penalised by the deduction of **two percentage points for each day** beyond the due date. The reasons **exceptions are not made** are that we cannot privilege some students over others; we must adhere to a defined programme of marking; and results must be furnished to Student Records on time. It is also important that we ensure students keep up with the course.

There are limited aegrotat provisions for the internally assessed component of the course. You must sit the final exam to pass ARTH 111. Aegrotat passes for the examination can only be considered on the provision of a medical certificate and on the fulfilment of mandatory course requirements.

Academic Integrity and Plagiarism

Academic integrity means that university staff and students, in their teaching and learning are expected to treat others honestly, fairly and with respect at all times. It is not acceptable to mistreat academic, intellectual or creative work that has been done by other people by representing it as your own original work.

Academic integrity is important because it is the core value on which the University's learning, teaching and research activities are based. Victoria University's reputation for academic integrity adds value to your qualification.

The University defines plagiarism as presenting someone else's work as if it were your own, whether you mean to or not. 'Someone else's work' means anything that is not your own idea. Even if it is presented in your own style, you must acknowledge your sources fully and appropriately. This includes:

- Material from books, journals or any other printed source
- The work of other students or staff
- Information from the internet
- Software programs and other electronic material
- Designs and ideas
- The organisation or structuring of any such material

Find out more about plagiarism, how to avoid it and penalties, on the University's website: <http://www.victoria.ac.nz/home/study/plagiarism.aspx>

Assignment and essay

Essay writing

You must pay attention to **setting out, correct spelling and grammar**. You should type your essays, presenting it double-spaced, 12-point font (Palatino Linotype or Times New Roman) with a generous left-hand margin and stapled at the top left. Do not put your essays in folders. Always proofread your essays carefully, or get a friend to do so, as poorly presented material can be very distracting for a marker.

Researching and Writing Art History Essays, the essay-writing handbook, sets out standard practice. This is available on Blackboard and is essential reading for the satisfactory completion of all art history assignments. *Researching and Writing Art History Essays*, together with a special tutorial workshop on essay writing, will provide you with clear guidelines to ensure you meet our standards for the writing of assignments. In particular, it notes that all quoted words or passages must be properly acknowledged. Failure to do this could result in a claim of plagiarism. (*See Victoria University of Wellington's policy on plagiarism in this course outline*)

Additional texts that you may find useful in researching and writing your essays are:

Barnet, Sylvan, *A short guide to writing about art*, New York: HarperCollins College (4th ed), 1993. [N7476 B261 S 4ed](#)

Carrier, David, *Principles of art history writing*, University Park: Pennsylvania State University Press, c1991. [N380 C316 P](#)

D'Alleva, Anne, *Methods and theories of Art History*, London: Laurence King, 2005 [N85 D146 M](#)

Your assignment AND essay topics are included in the following pages of the course outline.

Criteria for assessment of essays

Assessment of your essays will be based on the following criteria:

- understanding and definition of question
- formulation and development of argument
- use of visual and written resources
- originality and independence of thought
- accurate referencing of written sources and properly documented works of art in your text
- fluency of written style and correctness of mechanics

ASSIGNMENT

Due Thursday 5 April

1200 words

Select ONE of the following works of art illustrated in the set text, *Gardner's Art through the Ages*:

- **Nude woman** (*Venus of Willendorf*), from Willendorf, Austria, 28-25,000 BCE, limestone (Naturhistorisches Museum, Vienna)
- **Seated scribe**, from Saqqara, Egypt, Fourth Dynasty, c. 2500 BCE, painted limestone (Louvre, Paris)
- **Warrior**, from the sea off Riace, Italy, c. 460-450 BCE, bronze, silver, copper (Museo Archeologico Nazionale, Reggio Calabria)
- **Athandoros, Hagesandros and Polydorus, Laocoön and his sons**, from Rome, early first century CE, marble (Musei Vaticani, Rome)
- **Still life with peaches**, detail of a Fourth Style wall painting, from Herculaneum, c. 62-79 CE, fresco (Museo Archeologico Nazionale, Naples)
- **Christ as the Good Shepherd**, mosaic from the entrance wall of the Mausoleum of Galla Placidia, Ravenna, c. 425
- **Theodora and attendants**, mosaic on the south wall of the apse, San Vitale, Ravenna, c. 547
- **Koran page with the beginning of surah 18, 'Al-Kahf' (The Cave)**, 9th or early 10th cent, ink and gold on vellum (Chester Beatty Library and Oriental Art Gallery, Dublin)
- **Cross-inscribed carpet page**, folio 26 verso of the *Lindisfarne Gospels*, from Northumbria, c. 698-721, tempera on vellum (British Library, London)
- **Gislebertus, Last Judgment**, west tympanum of Saint-Lazare, Autun, France c. 1120-1135, marble
- **Ambrogio Lorenzetti, Peaceful City, Effects of Good Government in the City and in the Country**, Sala della Pace, Palazzo Pubblico, Siena, 1338-39, fresco
- **Jan van Eyck, Giovanni Arnolfini and His Bride**, 1434, oil on wood (National Gallery, London)

INSTRUCTIONS:

- a) Succinctly describe the work's formal properties (e.g., medium, composition, proportions of figures, colour, line, etc).
- b) Outline its content and meaning, including information regarding its location and history
- c) Characterise its art historical context. What is the period to which it belongs? What are the characteristics that typify this?

Note that in order to complete the assignment satisfactorily, you will need to reference at least the following categories of source material:

- *Gardner's Art through the Ages*
- *Oxford Art Online* (Online Resources on library homepage)
- The relevant museum/art gallery website (where appropriate)
- A journal article *and* a book sourced through the VUW library (use your reading list, and the Te Waharoa search engine on the library homepage)

Note: The correct citation of sources will be a crucial for earning a good grade in this assignment. Consult *Researching and Writing Art History Essays*.

ESSAY

Due Friday 18 May

1500 words

Select ONE topic:

- 1 By examining specific examples, discuss how later artists and writers from the Renaissance onwards interpreted the art of the classical world for their own time? (A good point of departure for this essay is Michael Greenhalgh's 'What is Classicism?' in your course handbook.)
- 2 It was during the Renaissance that the modern view of the artist as an individual genius first appeared. Explain the reasons for this by examining the processes of patronage and scholarly profiling by which individual artistic achievements were encouraged, acknowledged and recorded.
- 3 From the Renaissance onwards, artists treated an increasingly diverse range of subjects in their art that reflected the contemporary context. Choose **ONE** subject in art (e.g. portraiture, landscape, genre, still-life), examine its development from the Renaissance to the end of the eighteenth century, and discuss how it addresses issues from the artist's own world.
- 4 Art is often made to serve those in power. Discuss this statement by examining the art produced for the court society in **TWO** of the following places: Europe, China, India or the Pacific.
- 5 What did European elites collect from the Renaissance onwards? How and why were these collections formed and in what contexts were they displayed and experienced?
- 6 At the end of the eighteenth century in France, history painting became less concerned with the past than with the present, often depicting contemporary events and peoples. Discuss this statement by comparing Jacques-Louis David's *Death of Marat*, 1793, with at least **TWO** earlier history paintings. You should consider the historical context as well as the formal qualities of each painting and its subject.

Reading List

The following is the **set text** for ARTH 111 (and ARTH 112):

Kleiner, Fred, Christin J Mamiya, and Richard G Tansey (eds), *Gardner's art through the ages*, Harcourt College Publications, (11th edition) 2001, (12th edition) 2005, (13th edition) 2009 or (14th edition) 2013.

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

All undergraduate textbooks and student notes will be sold from the Memorial Theatre foyer from 13 February to 16 March 2012. 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 nominated collection points at each campus. Customers will be contacted when they are available.

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

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

In addition to these, the following titles are either on **Closed Reserve** (Level 2), in the Reference section or on **three-day loan** in Study Hall (Level 3). **Highlighted titles are on Closed Reserve**. They complement the basic set texts for the course and have been selected on the basis of the lecture programme contents. *Additional books may be added and you will find references to these at the bottom of the image lists for each lecture.*

General introductions to art history and theory

Berger, John, *Ways of seeing*, London: BBC and Penguin Books, 1972.

ND1150 W359

Carrier, David, [1991], *Principles of art history writing*, Pennsylvania: Pennsylvania State University Press, 1994. N380 C316

Carter, Michael, *Framing art: introducing theory and the visual image*, Sydney: Hale & Iremonger, 1990. N70 C324 F

Fernie, E. C., *Art history and its methods: a critical anthology*, London: Phaidon Press, 1995. N5303 F365 A

Gombrich, Ernst, [1956], *Art and illusion: a study in the psychology of pictorial representation*, Princeton: Princeton University Press, 1972.
N70 G632 A (4ed)

Harris, John, *The new art history: a critical introduction*, London & New York: Routledge, 2001. N7480 H314 N

Staniszewski, Mary Anne, *Believing is seeing: creating the culture of art*, New York: Penguin, 1995. N72.5 S786 B

Wolff, Janet, *The social production of art*, London: Macmillan, 1981. NX 180 S6 W855 S

Dictionaries and general reference (Level 3)

Hall, James, *Dictionary of subjects and symbols in art*, London: J. Murray, 1974. r N7560 H177 D 1979

Hinnells, John, *Who's who of world religions*, London: Simon & Schuster, 1992. r BL72 W628r N31 098

Radice, Betty, *Who's who in the ancient world*, London: Penguin, 1971. r DE7 R129W

Turner, Jane (ed), *The dictionary of art*, (34 vols) London: Macmillan, 1996. rN31D554
(also available on-line at:

<http://www.oxfordartonline.com.helicon.vuw.ac.nz/subscriber/?jsessionid=61279FB2C41D9CDF24F37603D748F30D>

Sources and documents

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

Artists and art by media

Ernst Kris and Otto Kurz, *Legend, myth and magic in the image of the artist: an historical experiment*, New Haven and London: Yale University Press, 1979. N71 K92 L

Mansfield, Elizabeth, *Too beautiful to picture: Zeuxis, myth and mimesis*, University of Minnesota Press, 2007 (on order)

Mayer, Ralph, *The artist's handbook of materials and techniques*, New York: Viking Press, 1945. ND 1500 M468 A

Penny, Nicholas, *The materials of sculpture*, New Haven: Yale University Press, 1993. NB1202 P416 M

Pevsner, Nicholas [1948], *An outline of European architecture*, London: Allen Lane, (7th ed) 1973. NA 950 P514 O

Rykwert, Joseph, *On Adam's house in Paradise: the idea of the primitive hut in architectural history*, Cambridge Mass.: MIT Press, 1981. NA205 R993 O 2ed

Stoichita, Victor I, *A short history of the shadow*, London: Reaktion Books, 1997. N8243 S36 S873 S

Stoichita, Victor I, *The Pygmalion effect: from Ovid to Hitchcock*, Chicago: University of Chicago Press, 2008. NX650 M48 S873 P

Wittkower, Rudolf, *Sculpture: processes and principles*, London: Allen Lane, 1977. NB 61 W832 S

Art by subject

Alpers, Svetlana, *The art of describing: Dutch art in the 17th century*, London: John Murray, 1983. ND646 A456 A

Andrews, Malcolm, *Landscape and western art*, Oxford: Oxford University Press, 1999. BH301 L3 A568 L

Brilliant, Richard, *Portraiture*, Cambridge, Mass: Harvard University Press, 1991. N7575 B857 P

Bryson, Norman, *Looking at the overlooked: four essays on still-life painting*, London: Reaktion Books, 1990. ND1390 B916 L

Clark, Kenneth, *The nude: a study in ideal art*, London: Penguin, 1956. N73 C593 N

Lowenthal, Anne W., (Ed), *The object as subject: studies in the interpretation of still life*, Princeton, N.J.: Princeton University Press, c. 1996. N8251 S3 O12

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