

# ARTH 415

## TOPICS IN 18<sup>TH</sup>-CENTURY ART



François Boucher, *Right foot (fragment)*, pastel, c.1751 (Paris: Musée Carnavalet)

ART HISTORY

SCHOOL OF ART HISTORY, CLASSICS AND RELIGIOUS STUDIES  
Victoria University of Wellington

Trimesters 1 and 2 /2012

# ARTH 415

## TOPICS IN 18<sup>TH</sup>-CENTURY ART

Course co-ordinator: David Maskill, OK 309, phone 463 5803  
email: [david.maskill@vuw.ac.nz](mailto:david.maskill@vuw.ac.nz)

Time and place: Lectures: Mondays 10-11 and Thursdays 11-12, MY101  
Fortnightly seminars: Mondays 1-3, OK 301

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ARTH 415 examines in detail some of the key issues and debates which are currently informing the interpretation of French art of the 18<sup>th</sup> century. We will consider the most recent writings concerning **the tensions between traditional and new patterns of production and consumption, art and the body, art and design, art and nature and art and politics**. The course aims to provide you with a critical perspective on a significant 'moment' in the history of western European art. You will be actively engaged in researching and presenting material on aspects of these key issues.

### Aims:

- to introduce you to the key issues and debates in 18<sup>th</sup>-century French art history
- to make you familiar with the range of literature in the field
- to enable you to bring a range of critical perspectives to the analysis of key texts
- to provide you with the opportunity to undertake research and writing in an area of French 18<sup>th</sup>-century art

### Objectives:

By the end of the course you will have

- applied your skills of analysis to critically examine visual and textual material
- developed your capacity for independent work, including the formulation, analysis and refinement of topics
- learned the consistent application of the conventions of academic writing and art historical research
- learned how to use the full array of relevant library resources
- refined your skills in seminar presentation and oral debate
- been prepared for post-graduate research in art history
- become familiar with the conventions required of scholarly reviews, articles and papers

### Withdrawal dates:

Information on withdrawals and refunds may be found at

<http://www.victoria.ac.nz/home/admisenrol/payments/withdrawalsrefunds.aspx>

*Any additional information will be announced at lectures or you may consult the Art History noticeboard adjacent to Pippa Wisheart's office, OK 306 (ext. 5800) in the department. For general information about Art History see [www.victoria.ac.nz/art-history](http://www.victoria.ac.nz/art-history)*

## *Lecture programme*

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### *The production and consumption of art*

- |        |     |  |
|--------|-----|--|
| Mar 5  | (1) | The academy and the guilds             |
| Mar 8  | (2) | Court artists and artisans             |
| Mar 12 | (3) | Exhibitions and critics                |
| Mar 15 | (4) | Collectors and collecting              |
| Mar 19 | (5) | Markets for art and other luxury goods |

### *Art and the body*

- |        |      |   |
|--------|------|---|
| Mar 22 | (6)  | The ideal body                              |
| Mar 26 | (7)  | The particular body: portraiture            |
| Mar 29 | (8)  | The ritualised body: ceremony and etiquette |
| Apr 2  | (9)  | The body adorned: fashion                   |
| Apr 5  | (10) | The body desired: art and eroticism         |

### *Mid-trimester break Apr 6-Apr 22*

### *Art and design*

- |        |      |   |
|--------|------|---|
| Apr 23 | (11) | The design process                                |
| Apr 26 | (12) | Rococo  |
| Apr 30 | (13) | Neoclassicism                                     |
| May 3  | (14) | Decorating the 18 <sup>th</sup> -century interior |

### *Art and nature*

- |        |      |   |
|--------|------|---|
| May 7  | (15) | Representing nature 1: landscape painting |
| May 10 | (16) | Representing nature 2: gardens            |
| May 14 | (17) | Art and science                           |
| May 17 | (18) | Art and the Enlightenment                 |
| May 21 | (19) | Art and exploration                       |

### *Art and politics*

- |        |      |   |
|--------|------|---|
| May 24 | (20) | Representing the state: art and nationalism |
| May 28 | (21) | Art and democracy                           |
| May 31 | (22) | Art and revolution                          |
| June 7 | (23) | The end of the <i>ancien régime</i>         |

## *Seminar programme*

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- March 5**                    **The artist's world:** a discussion of the various institutional, professional and legal structures within which French eighteenth-century artists and craftsmen worked.
- March 19**                   **Watteau's *Shopsign for Gersaint*: a slice of life or Baroque emblem?**
- April 2**                     ***Le siècle des femmes*: art and gender in 18<sup>th</sup>-century France**

*Mid-trimester break Apr 6-Apr 22*

- April 23**                   **Chardin's naturalism:** This seminar will examine various art historical approaches to explain the apparent realism of Chardin's art.
- May 7**                      **Fragonard's *The Pursuit of Love*:** This seminar will examine this famous set of decorative paintings and the various explanations for their equally famous rejection by their patron, Louis XV's mistress Madame du Barry.
- May 21**                    **Great men or great sculptures?: Pigalle's *Voltaire* and d'Angiviller's *Grands hommes* for the new Louvre Museum**

*Mid-year break June 11-July 15*

- July 16**                    **Essay outline presentations**  
You will each have 15 minutes to present your ideas for your major essay. This is an informal presentation, but essential to get feedback from me and your fellow students on the topic you are interested in.
- August 6**                   **How revolutionary were David's *Oath of the Horatii* and *Brutus***
- August 20**                **The print in 18<sup>th</sup>-century France**

*Mid-trimester break August 27-September 9*

- September 10**           **The 19<sup>th</sup>-century revival of French 18<sup>th</sup>-century painting**
- September 24**           **Eighteenth-century French art as proto-modernist?**
- October 8**                 **Course review and examination preparation**

## *Assessment*

**ARTH 415 is assessed by means of one critical review (30%), one major essay (40%), and an end-of-year examination (30%). The dates when assignments are due are as follows:**

Critical review (max 2500 words)	due 27 April
Essay (max 4500 words)	due 28 September
Examination (3-hours)	tba (examination period 26 October-17 November)

The assessment is designed to develop and demonstrate your skills in research and analysis.

- The first assignment is a critical review of a critical text. This assignment is designed to make you familiar with the historiography of 18<sup>th</sup>-century French art. It is also an exercise in writing a scholarly review (as opposed to an academic essay).
- Seminars will not only provide a forum for the dissemination of further information relating to the course, but are occasions for you to develop and demonstrate your presentation skills and your ability to lead discussion. All sessions require your input. Your verbal contributions will help you to develop your thinking in the context of a group discussion (not formally assessed).
- The essay is an opportunity for you to engage in a sustained and critical way with a topic, issue or artist that interests you.
- The examination will require you to answer two questions on issues raised during the seminars in the course.

### **Mandatory course requirements:**

- **You must submit one critical review, a major essay, attend a minimum of 10 out of 12 seminar sessions and sit the final exam** to complete mandatory course requirements. All coursework must be handed in by the due dates. Extensions for assignments will not be granted, except on the receipt of a medical certificate. Without medical reasons and a supporting certificate, two percentage points will be deducted for each day beyond the due date.
- You must participate actively in seminar discussions.

### **Marking:**

Coursework will be reviewed by an outside assessor in order to ensure that academic standards at Honours level are met. You may request a second opinion in the final assessment of any piece of written work.

### **Workload:**

The university recommends that 300 hours over the trimesters, inclusive of lectures, seminars and examination preparation, be given to a 30-point course in order to maintain satisfactory progress, i.e. 10 hours/week over two trimesters.

#### WHERE TO FIND MORE DETAILED INFORMATION

Find key dates, explanations of grades and other useful information at [www.victoria.ac.nz/home/study](http://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](http://www.victoria.ac.nz/home/study/academic-progress). Most statutes and policies are available at [www.victoria.ac.nz/home/about/policy](http://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](http://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](http://www.victoria.ac.nz/home/about_victoria/avcacademic).

#### FULL-YEAR DATES

Trimester dates: 5 March to 17 November 2012

Teaching dates: 5 March to 19 October 2012

Mid-trimester break 1/3: 6–22 April 2012

Mid-trimester break 2/3: 27 August to 9 September 2012

Examination/Assessment Period: 26 October to 17 November 2012

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

#### 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>

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

### **Course prescription**

This course investigates key issues in both the fine and decorative arts in France during the eighteenth century at a time when France provided the cultural model for the rest of Europe. Co-taught with ARTH 315 in trimester one, then supplemented in trimester two by a seminar programme and additional reading, requiring a deeper and more extensive knowledge of the subject.

**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](http://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](http://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](mailto:adamartgallery@vuw.ac.nz)

**GOOD LUCK!**