

TE WHARE WĀNANGA O TE ŪPOKO O TE IKA A MĀUI



ARTH 315

TOPICS IN 18th-CENTURY ART



Art History

SCHOOL OF ART HISTORY, CLASSICS AND RELIGIOUS STUDIES
VICTORIA UNIVERSITY OF WELLINGTON

Trimester 2, 2015

Cover image

Jean-Siméon Chardin, *The attributes of the arts and their rewards*, 1766
(Minneapolis: Minneapolis Institute of Arts)

ARTH 315: TOPICS IN 18th-CENTURY ART

2015

Important dates

Trimester dates: 13 July to 15 November 2015

Teaching dates: 13 July to 16 October 2015

Mid-trimester break: 24 August to 6 September 2015

Last assessment item due: N/A

Study period: 19–23 October 2015

Examination/Assessment Period: 23 October to 14 November 2015

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

**Course co-ordinator/
Tutor**

David Maskill, OK 309, ph 463 5803
david.maskill@vuw.ac.nz

Office hours:

If I'm in my office, I'm free to see you. If you want a specific time to see me then please email me to make an appointment.

Class times and locations:

All lectures are in Murphy 101, (MYLT101)
Tuesdays and Thursdays 12-12:50pm

Tutorials are in Old Kirk, Room 319

Tutorial times: Tuesdays 4-5pm
 Thursdays 1-2pm
 Thursdays 2-3pm

Communication of additional information:

Any additional information will be announced at lectures, via Blackboard, or you may consult the Art History noticeboard adjacent to Pippa Wisheart's office, OK 306 (ext. 5800). For general information about Art History see

<http://www.victoria.ac.nz/sacr/about/overview-intros/art-history.aspx>

Course outline

Course content and delivery:

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.

The course is delivered in the form of two lectures and one tutorial per week throughout the trimester. You are expected to attend lectures as they will guide you to investigate particular themes and issues throughout the course. Attendance at tutorials is compulsory (you must attend a minimum of 8 out of 11 tutorials). A role will be taken and you will be informed of you have missed two tutorials without explanation.

Learning objectives:

In passing this course, you should:

- (a) be familiar with a specialised study of art and a specific area of theory and debate within art history;
- (b) have refined your skills of analysis and interpretation within the specific context of the course;
- (c) have developed your ability to recognise a range of different approaches to art historical material;
- (d) have produced a substantial piece of written work which demonstrates your ability to think and write critically;
- (e) have developed your skills in the presentation, analysis and discussion of visual material in tutorials.

Withdrawal dates:

Refer to www.victoria.ac.nz/students/study/withdrawals-refunds. If you cannot complete an assignment or sit a test or examination, refer to www.victoria.ac.nz/students/study/exams/aegrotats.

Lecture programme

The production and consumption of art

- July 14 (1) Introduction
- July 16 (2) The academy and the guilds
- July 21 (3) Court artists and artisans
- July 23 (4) Exhibitions and critics
- July 28 (5) Collectors and collecting
- July 30 (6) Markets for art and other luxury goods

Art and the body

- Aug 4 (7) The ideal body
- Aug 6 (8) The particular body: portraiture
- Aug 11 (9) The ritualised body: ceremony and etiquette
- Aug 13 (10) The body adorned: fashion
- Aug 18 (11) The body desired: art and eroticism

Art and design

- Aug 20 (12) The design process

Mid-trimester break 24 August-6 September

- Sept 8 (13) Rococo
- Sept 10 (14) Neoclassicism
- Sept 15 (15) Decorating the 18th-century interior

Art and nature

- Sept 17 (16) Representing nature 1: landscape painting
- Sept 22 (17) Representing nature 2: gardens
- Sept 24 (18) Art and science
- Sept 29 (19) Art and the Enlightenment
- Oct 1 (20) Art and exploration

Art and politics

- Oct 6 (21) Representing the state: art and nationalism
- Oct 8 (22) Art and democracy
- Oct 13 (23) Art and revolution
- Oct 15 (24) The end of the *ancien régime*

Tutorial programme

Tutorials are an essential supplement to lectures. They will take the form of a discussion of particular case studies that illustrate issues raised in lectures. You will have the opportunity to lead one of these discussions in a formal seminar presentation.

Tutorials are compulsory and you must attend a minimum of 8 out of 11.

Week beginning:

- July 20 (1) **The artist's world:** Allocation of seminar topics followed by a discussion of the various institutional, professional and legal structures within which French eighteenth-century artists and craftsmen worked. **Reading: Handbook pp 1-41.** Compare the descriptions of the worlds of the academic artist and the luxury craftsman.
- July 27 (2) **The collecting and display of paintings:** This tutorial will examine in detail one eighteenth-century collector's advice on the display of pictures. **Reading: Handbook, pp 42-58.**
- Aug 3 (3) **Seminar presentations x 2**
- Aug 10 (4) **Seminar presentations x 2**
- Aug 17 (5) **Seminar presentations x 2**

Mid-trimester break 24 August-6 September

- Sept 7 (6) **Chardin's naturalism:** This tutorial will examine the apparently simple naturalism of Chardin's paintings. **Reading: Handbook, pp. 235-247.**
- Sept 14 (7) **Pigalle's Voltaire naked:** This tutorial will examine the significance of the extraordinary realism of Pigalle's statue of Voltaire. **Reading: Handbook, pp. 267-290.**
- Sept 21 (8) **Seminar presentations x 2**
- Sept 28 (9) **Seminar presentations x 2**
- Oct 5 (10) **Seminar presentations x 2**
- Oct 12 (11) **Exam preparation**

Assessment

ARTH 315 is assessed by means of **one essay (40%), one seminar presentation + write-up (30%) and a two-hour examination (30%)** in which you must answer **TWO** questions on two separate topics covered in the course. You will, therefore be tested on four of the five topics of the course. **You may not write an essay and give a seminar presentation on the same topic.**

Attendance at lectures and tutorials

Lectures cover the basic course content and include material not covered elsewhere. You are expected to attend all lectures. **Tutorial attendance is compulsory. You must attend a minimum of 8 out of 11 tutorials. Attendance will be recorded and you will be informed if you have missed two tutorials without explanation.** A good contribution to tutorials can make a difference to your final grade if you are borderline. The only way to make a good contribution is to come prepared by doing the prescribed reading and by getting involved in the tutorial and seminar discussions. It is important that you attend your fellow students' seminar presentations to support them and to become familiar with issues that will not be covered in lectures, but which may be examined.

Mandatory course requirements

To gain a pass in this course each student must:

- a) **submit one essay**
- b) **give one seminar presentation (and submit a write-up)**
- c) **sit one examination**
- d) **attend at least eight tutorials.**

No assignments will be accepted after October 16. If you are in any doubt about your ability to meet this deadline you must see your course co-ordinator immediately.

Relationship of assessment to learning objectives

The **essay** is designed to meet learning objectives (a), (b), (c) and (d);

The **seminar presentation and write-up** is designed to meet learning objectives (a), (b), (c) and (e);

The **examination** is designed to meet learning objectives (a), (b) and (c).

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. Typically, you will dedicate about 30 hours to attending classes, 20 hours to reading for tutorials, 60 hours to researching and writing your essay, 40 hours to researching and writing your seminar presentation, 40 hours to revising course materials in preparation for the final examination and 10 hours to reviewing lecture images and suggested reading.

Extensions, late penalties and second opinions

Art History has a policy that **extensions will not be granted**. If you have medical or other problems preventing you from meeting a deadline you must contact your course co-ordinator at the earliest opportunity. Without prior arrangements having been agreed to with the course co-ordinator, late essays will be penalised by the deduction of **two** percentage points for each day beyond the due date.

Essays should be placed in the art history assignment box in the ground floor foyer of Old Kirk by 5pm on the due date. Essays, seminar presentations + write-ups and the examination will be marked by the course co-ordinator. A **second opinion** may be requested in the final assessment of any piece of written work.

Presentation of written assignments

You must pay attention to **setting out, correct spelling and grammar**. Double-spaced typed copy is definitely preferred. Type or write on **one** side of the page only, leaving a generous margin on the left-hand side. If writing is not your forte, ask someone to check your work. You are advised to consult *Researching and Writing Art History Essays*, the handbook which sets out standard practice (available on Blackboard).

Resources

Images from lectures and image lists will be available for revision purposes via Blackboard. They should be available by the beginning of the week following the lecture. You are encouraged to set aside a regular time for viewing them. **I do not provide lecture summaries for 300-level courses**. The reading list indicates books placed on Closed Reserve in the Glass Room and 3-day loan, in the main sequence of the library or in the Architecture Library in Vivian Street.

Essay topics

For those with seminar presentations after the mid-trimester break, your essay is due on **August 20**. For those with seminar presentations before the mid-trimester break, your essay is due on **October 8**. **Note: your essay and seminar presentation must be on different topics.**

Length: 2500 (maximum) words, typed and double-spaced with wide margin on left-hand side of the page for comments.

NOTE: You MUST use only the books on the attached Reading List and relevant journal articles sourced via JSTOR. If you wish to use other material, please check with me first.

Criteria for assessment:

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

Select **ONE** of the following:

Topic 1 (production and consumption)

Art was made, viewed and acquired in both traditional and new ways in France in the 18th century. Compare and contrast traditional and new patterns of artistic production and consumption in this period. (You should examine at least **TWO** of the following: **the role of the Academy *and* the guilds; court artists; patronage; exhibitions, collecting and markets for art**)

Topic 2 (art and the body)

Since the Renaissance, the nude was the building block of high art. Discuss the variety of ways in which French 18th-century artists represented both the male and female nude. What conclusions can you come to about the continuing relevance of the nude in the art of the period?

Topic 3 (art and design)

Discuss the relationship between the “fine” and the “decorative” arts in 18th-century France. You should examine at least TWO of the following: **the design process; Rococo; Neoclassicism; interior decoration.**

Topic 4 (art and nature)

In what ways did art play an active role in promoting new thinking about the relationship between art and the natural world in eighteenth-century France? You should consider this question by examining at least TWO of the following: **landscape painting; garden design; science and exploration; notions of the family, childhood and individual consciousness or subjectivity.**

Topic 5 (art and politics)

How did art play an active role in politics in 18th-century France? You should consider this question by examining at least TWO of the following: **nationalism; democracy, revolution.**

Seminar presentations

Seminar presentations are an integral part of ARTH 315. They provide you with an opportunity for focused research on a particular topic. These presentations ensure your active involvement in the course and offer material which supplements lectures.

There will be two presentations per tutorial. Your presentation should be about 15-minutes in length (20 minutes maximum). This will allow about 5 minutes for questions and for changeover for the next presenter.

You must prepare a 1-2 page handout, with enough copies for everyone, to be tabled at the time of your presentation. This will contain a **summary of the main points** you have made, a **list of images shown with the artist's name, title, date, (location)**, and a **select bibliography**.

You are also required to write up your presentation in a paper of approximately 1500 words. You may wish to hand this in at the time of your presentation. However, it is probably better to take account of class comments and feedback and to incorporate this into your write-up, which **must be submitted within a week** of your presentation.

You will be assessed on the basis of your presentation, handout and write-up. You will not be penalised for nervousness or lack of confidence, but an interesting approach may earn you credit. The better prepared you are the more likely you will be to overcome any stage fright.

You should discuss your topic and appropriate readings with the course co-ordinator as far in advance as possible. A selection of digital images will be available for your presentation on Blackboard. You may include additional images but make sure that they are of a suitably high resolution to be projected. A computer and data-projector are available for your use in the tutorial room. Your presentation will require the use of Powerpoint. Photocopies of your presentation handout can be made in the department through Pippa.

Seminar presentations are worth 30% of the final grade

Seminar presentation topics

Week beginning:

August 3

Topic 1 (production and consumption)

(a) **Picturing Pompadour**

Examine some of the portraits that Pompadour commissioned of herself and the role they played in the construction of her public image.

Reading: start with Elise Goodman, *The portraits of Madame de Pompadour: celebrating the femme savante*, Berkeley: University of California Press, 2000, Handbook, pp. 59-90 and 114-131.

Topic 1 (production and consumption)

(b) **Collecting contemporary art**

Examine the phenomenon of collecting contemporary art by French 18th-century collectors. What was new about this practice and who pioneered it?

Reading: start with Colin Bailey, *Patriotic taste: collecting modern art in pre-Revolutionary Paris*, New Haven and London: Yale University Press, 2002 and Rochelle Ziskin, *Sheltering art: collecting and social identity in early eighteenth-century Paris*, University Park: Pennsylvania University Press, 2012.

August 10

Topic 2 (art and the body)

(a) **Turkish delights**

Compare and contrast the representation of Turkish subjects by French artists such as Van Loo, Boucher and Nattier with those by Liotard. What differences do you find and how do you account for them?

Reading: start with Perrin Stein, 'Amédée Van Loo's *Costume turc: The French Sultana*', *Art Bulletin*, 78(3) September 1996, pp. 417-438 (available in the Library or through JSTOR on the library databases) and see me for additional references.

(b) **"Swinging" women: the iconography of 18th-century love**

Discuss the hidden meanings to be found in the galant pastoral scenes of Watteau and Fragonard.

Reading: start with Posner, Donald, 'The swinging women of Watteau and Fragonard', *Art Bulletin*, 64(1), March 1982, pp.

75-88 (available from JSTOR on the Library databases) and see me for additional references.

August 17

(a) **Topic 2 (art and the body)**

Watteau's *fêtes galantes* and aristocratic leisure

Present the case for interpreting Watteau's *fêtes* as depictions of a privileged leisure through which the values of nobility were made visually tangible. Do you find this interpretation convincing?

Reading: start with Crow, *Painters and Public Life*, ch 2 and Handbook, pp 103-124. See also an expanded version of the Handbook article in Sarah R Cohen, *Art, dance and the body in French culture of the ancien régime*, Cambridge: Cambridge University Press, 2000.

Topic 3 (art and design)

(b) **French design and Japan**

Examine the craze for Japanese lacquer, its use on furniture and its imitators in 18th-century France.

Reading: start with Carolyn Sargentson, 'Importation and imitation', in *Merchants and luxury markets: the marchands merciers of eighteenth-century Paris*, London and Los Angeles: V&A and Getty, 1996, pp. 62ff. and Pierre Verlet, *French furniture of the eighteenth century*, Penelope Hunter-Steibel (trans), Charlottesville: University Press of Virginia, 1991 and see me for additional references.

September 21

Topic 3 (art and design)

(a) **The art of Sèvres porcelain**

Examine the manufacture of and account for the popularity of porcelain in 18th-century France.

Reading: start with Rosalind Savill, *The Wallace Collection: catalogue of Sèvres porcelain*, 3 vols, London: Trustees of the Wallace Collection, 1988 and Geoffrey de Bellaigue, *French porcelain in the collection of Her Majesty the Queen*, 3 vols, London: The Royal Collection Publications, 2009.

September 21

Topic 4 (art and nature)

(b) **Sense and sensibilité**

Examine the phenomenon of *sensibilité* in French culture of the eighteenth-century. What was it and what role did art play in its promotion?

Reading: start with the Handbook, pp. 161-188, Crow, *Painters and public life*, ch 5, Emma Barker, *Greuze and the painting of sentiment*, Cambridge: Cambridge University Press, 2005.

September 28

Topic 4 (art and nature)

(a) **Painted menageries**

Examine the French fascination with depictions of exotic animals. You should consider both the artists who painted them and the contexts for which they were made.

Reading: start with Mary Morton (ed), *Oudry's painted menagerie: portraits of exotic animals in eighteenth-century Europe*, Los Angeles: J Paul Getty Museum, 2007 and Musée national du château de Versailles, Versailles, *Les chasses exotiques de Louis XV*, Xavier Salmon (ed), Réunion des musées nationaux, 1996 (in French but useful for illustrations)

(b) **Topic 4 (art and nature)**

Visionary architecture

Examine the architectural projects of Ledoux and Boullée. How did their work respond to new thinking about architecture in the eighteenth century?

Reading: start with either of the monographs on these architects on the Reading List and Joseph Rykwert, *The first moderns: the architects of the eighteenth century*, Cambridge, Mass.: MIT Press, 1980.

October 5

Topic 5 (art and politics)

(a) **Revolutionary vandalism**

Examine the phenomenon of the destruction of royal statues in the Revolution. When exactly did this occur, what motivated the destruction and with what outcomes?

October 5

Reading: start with Dominique Poulot, 'Revolutionary "vandalism" and the birth of the museum: the effects of a representation of modern cultural terror', in Susan Pearce

(ed), *Art in museums*, London and Atlantic Highlands, NJ: Athlone, pp. 192-214 and Richard Clay, 'Bouchardon's statue of Louis XV; iconoclasm and the transformation of signs', in Stacy Boldrick and Richard Clay (eds), *Iconoclasm: contested objects, contested terms*, Aldershot: Ashgate, 2007, pp. 93-122.

(b) **The 'martyr' portrait in revolutionary French art**

Examine the phenomenon of the portraits of dead revolutionaries in late eighteenth-century France. Why were they made and in what context were they seen? Is the word *portrait* adequate to describe them?

Reading: start with Handbook, pp. 225-237, Vaughan, W and H Weston (eds), *David's The death of Marat*, Cambridge: Cambridge University Press, 2000 and Tony Halliday, *Facing the public: portraiture in the aftermath of the French Revolution*, Manchester: Manchester University Press, 1999.

Reading list

There are no set texts for ARTH 315, however, a Handbook of readings, *ARTH 315 Topics in 18th-Century Art*, is available from **Vic Books**.

The reading list which follows is grouped around the five major topics examined in the course. A list of books on individual artists follows. **Titles in bold are on 3-Day loan in the main N sequence on Level 3. Highlighted titles are on Closed Reserve in the Glass Room on Level 2.** New books are always being published and we endeavour to obtain them as quickly as possible. There may well be some additions to this list as new books arrive. If you have difficulty getting hold of any books or if you can't find a relevant book, please come and see me. I may have a copy of the book you want.

You MUST use only these books and web-based materials, or journal articles sourced via JSTOR in your essays. If you wish to use other material, you MUST clear it with me first.

Reference

The Reference section on Level 3 in the Library has several dictionaries that you will find useful for essays and seminar presentations:

The dictionary of art, Jane Turner (ed), 34 vols, New York: Macmillan, 1996 (also available on line @ <http://www.groveart.com/index.html>)

Dictionary of artists/Benezit, 14 vols, Paris: Gründ, 2006.

Dictionnaire de l'ancien régime: royaume de France XVIe-XVIIIe siècle, L Bely (ed), Paris: Presses Universitaires de France, 1996.

The Blackwell companion to the Enlightenment, J W Yolton (ed), Oxford: Basil Blackwell, 1992.

General

Hedley, Jo, 'French painting in the *ancien régime*: from Louis XIV to the French Revolution' in Michel Hilaire (ed), *French paintings from the Musée Fabre, Montpellier*, Canberra: National Gallery of Australia, 2003, pp. 63-92 (a good overview of painting in the 17th and 18th centuries in France).

Production and consumption

Adamson, J (ed), *The princely courts of Europe: ritual, politics and culture under the ancien régime 1500-1750*, London: Weidenfeld and Nicolson, 1999.

- Bailey, C, *'Toute seule elle peut remplir et satisfaire l'attention: The early appreciation and marketing of Watteau's drawings, with an introduction to the collecting of modern French drawings during the reign of Louis XV'* in Alan Wintermute (ed), *Watteau and his world: French drawing from 1700-1750*, London: Merrell Holberton, 1999.
- Bailey, C**, *Patriotic taste: collecting modern art in pre-Revolutionary Paris*, New Haven and London: Yale University Press, 2002.
- Bailey, Colin B (ed), *The age of Watteau, Chardin and Fragonard: masterpieces of French genre painting*, New Haven: Yale University Press, 2003.
- Benhamou, Reed**, *Regulating the Académie: art, rules and power in ancien régime France*, Oxford: Voltaire Foundation, 2009.
- Berger, Robert W, *Public access to art in Paris: a documentary history from the Middle Ages to 1800*, University Park: Pennsylvania State University Press, 1999.
- Brown, J**, *Kings and connoisseurs: collecting art in seventeenth-century Europe*, Princeton N.J.: Princeton University Press, 1995.
- Bryson, N, *Word and image: French painting of the ancien régime*, Cambridge: Cambridge University Press, 1981.
- Conisbee, P, *Painting in eighteenth-century France*, Oxford: Phaidon, 1981.
- Consibee, P (ed), *French paintings of the fifteenth through the eighteenth century*, Washington DC: National Gallery of Art, 2009.
- Crow, T**, *Painters and public life in eighteenth-century Paris*, New Haven and London: Yale University Press, 1985.
- De Marchi, Neil & Sophie Raux (ed), *Moving pictures: intra-European trade in images, 16th-18th centuries*. Turnhout, Belgium: Brepols Publishers, 2014
- Diderot on art: I The Salon of 1765 and Notes on Painting**, John Goodman (trans), New Haven and London: Yale University Press, 1995.
- Diderot on art: II The Salon of 1767**, John Goodman (trans), New Haven and London: Yale University Press, 1995.
- Draper, J and G Scherf, *Augustin Pajou royal sculptor 1730-1809*, New York: Metropolitan Museum of Art, 1997.
- Duro, P, *The Academy and the limits of painting in seventeenth-century France*, New York: Cambridge University Press, 1997.
- Edwards, J, *Alexandre-Joseph Paillet: expert et marchand de tableaux à la fin du XVIIIe siècle*, Paris: Arthena, 1996. (in French)
- Elias, N, *The court society*, Edmund Jephcott (trans), Oxford: Basil Blackwell, 1983.
- Fried, M, *Absorption and theatricality: painting and the beholder in the age of Diderot*, Berkeley: University of California Press, 1980.
- Gods and heroes: masterpieces from the Ecole des Beaux-Arts, Paris**, Emmanuel Schwartz (ed), New York: American Federation of the Arts, 2014.
- Grate, P, *French Paintings II Eighteenth Century*, Stockholm: Swedish National Art Museums, 1994.

- Hamilton, Carrie, *The salons of 1699-1739: The Academy, the Bâtiments and the politics of display*, Ann Arbor, Mich: University Microfilms International, 1995.
- Jean de Jullienne, collector & connoisseur, Christoph Vogtherr and Jennifer Tonkovich (ed), London: Trustees of the Wallace Collection, 2011.
- Launay, E, *Les frères Goncourt collectionneurs de dessins*, Paris: Arthena, 1991. (in French)
- Locquin, Jean, *La peinture d'histoire en France de 1747 à 1785*, Paris: Arthena 1978 [1912]
- Levey, M, *Painting and sculpture in France 1700-1789*, New Haven and London: Yale University Press, 1993.
- McClellan, A, *Inventing the Louvre: art politics and the origins of the modern museum in eighteenth-century Paris*, Cambridge: Cambridge University Press, 1994.
- Michel, C, *Charles-Nicolas Cochin et l'art des lumières*, Rome: Ecole Française de Rome, 1993. (in French)
- Musée des Beaux-Arts de Tours and Musée des Augustins, Toulouse, *Les peintres du roi 1648-1793*, Thierry Bajou et al. (ed), Réunion des Musées nationaux, 2000.
- Pomian, Krzysztof, *Collectors and curiosities: Paris and Venice 1500-1800*, Elizabeth Wiles-Portier (trans), Cambridge: Polity Press, 1990.
- Saisselin, R, *Taste in eighteenth century France: critical reflections on the origins of aesthetics: or, an apology for amateurs*, Syracuse: Syracuse University Press, 1965.
- Saisselin, R, *The Enlightenment against the Baroque: economics and aesthetics in the eighteenth century*, Berkeley: University of California Press, 1992.
- Sargentson, C, *Merchants and luxury markets: the marchands merciers of eighteenth-century Paris*, London and Malibu: Victoria and Albert Museum and J Paul Getty Museum, 1996.
- Tillerot, Isabelle, *Jean de Jullienne et les collectionneurs de son temps : un regard singulier sur le tableau*, Paris: Éditions de la Maison des sciences de l'homme, 2010.
- Wrigley, R, *The origins of French art criticism from the ancien régime to the Resoration*, Oxford: Clarendon Press, 1993.
- Warnke, M, *The court artist: on the ancestry of the modern artist*, David McLintock (trans), Cambridge: Cambridge University Press, 1993.
- Ziskin, Rochelle, *Sheltering art: collecting and social identity in early eighteenth-century Paris*, University Park: Pennsylvania University Press, 2012.

Art and the body

- Bastide, Jean-François de** [1758], *The little house: an architectural seduction*, Rodolphe el-Khoury (trans), New York: Princeton Architectural Press, 1995.
- Bremer-David, C (ed)**, *Paris: life and luxury in the eighteenth century*, Los Angeles: J Paul Getty Museum, 2011.
- Cazort, M et al**, *The ingenious machine of nature: four centuries of art and anatomy*, Ottawa: National Gallery of Canada, 1996.
- Cohen, Sarah R, *Art, dance and the body in French culture of the ancien régime*, Cambridge: Cambridge University Press, 2000.
- Chrisman-Campbell, Kimberly, *Fashion victims: dress at the court of Louis XVI and Marie-Antoinette*, New Haven and London: Yale University Press, 2015.
- Delpierre, M, *Dress in France in the eighteenth century*, New Haven: Yale University Press, 1997.
- Elias, N, *The court society*, Edmund Jephcott (trans), Oxford: Basil Blackwell, 1983.
- Freund, Amy, *Portraiture and politics in revolutionary France*, University Park, PA: The Pennsylvania State University Press, 2014.
- Goodman, Elise**, *The portraits of Madame de Pompadour: celebrating the femme savante*, Berkeley: University of California Press, 2000.
- Gutwirth, M, *The twilight of the goddesses: women and representation in the French Revolutionary era*, New Brunswick, N.J.: Rutgers University Press, 1992.
- Hunt, L, *Eroticism and the body politic*, Baltimore: Johns Hopkins University Press, 1991.
- Hunt, L (ed), *The invention of pornography: obscenity and the origin of modernity 1500-1800*, New York: Zone Books, 1993.
- Kalnein, W von, *Architecture in France in the eighteenth century*, New Haven and London: Yale University Press, 1995.
- Kimbell Art Museum, Fort Worth**, *The Loves of the Gods: mythological painting from Watteau to David*, Colin Bailey (ed), New York, 1992.
- Landes, Joan B, *Visualizing the nation: gender, representation, and the Revolution in eighteenth-century France*, Ithaca: Cornell University Press, 2001.
- Musée national du château de Versailles, Versailles, *Les chasses exotiques de Louis XV*, Xavier Salmon (ed), Réunion des musées nationaux, 1996.
- Potts, Alex, *Flesh and the ideal: Winckelmann and the origins of art history*, New Haven: Yale University Press, 1994
- Rand, R**, *Intimate encounters: love and domesticity in eighteenth-century France*, Hood Museum of Art, Dartmouth College, Princeton: Princeton University Press, 1997.
- Ribeiro, A, *The art of dress: fashion in England and France 1750 to 1820*, New Haven and London: Yale University Press, 1995.

- Roche, D, *The culture of clothing: dress and fashion in the ancien régime*, Jean Birrell (trans), Cambridge: Cambridge University Press, 1994.
- Scott, Katie**, *The Rococo interior: decoration and social spaces in early eighteenth-century Paris*, New Haven and London: Yale University Press, 1995.
- Sheriff, Mary D**, *Fragonard: art and eroticism*, Chicago: University of Chicago Press, 1990.
- Solomon-Godeau, A**, *Male trouble: a crisis in representation*, London: Thames & Hudson, 1998.
- Stafford, Barbara M, *Body criticism: imaging the unseen in Enlightenment art and medicine*, Cambridge, Mass.: MIT Press, 1991.
- Stewart, P**, *Engraven desire: Eros, image and text in the French eighteenth century*, Durham and London: Duke University Press, 1992.
- The triumph of Eros: art and seduction in eighteenth-century France*, Satish Padiyar et al (ed), London: Fontanka, 2006.
- Troyansky, David G, *Old age in the old regime: image and experience in eighteenth-century France*, Ithaca: Cornell University Press, 1989.
- Vidal, M, *Watteau's painted conversations: art, literature and talk in seventeenth and eighteenth-century France*, New Haven and London: Yale University Press, 1992.
- West, Alison, *From Pigalle to Préalto: Neoclassicism and the Sublime in French sculpture 1760-1840*, Cambridge: Cambridge University Press, 1998.
- Wrigley, Richard, *The politics of appearances: representations of dress in revolutionary France*, Oxford: Berg, 2002.

Art and design

- Baarsen, Reinier, *Paris 1650-1900: decorative arts in the Rijksmuseum*, New Haven and London: Yale University Press, 2013.
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(Searchable database of art history books, especially rare titles)

Other important information

The information above is specific to this course. There is other important information that students must familiarise themselves with, including:

- Academic Integrity and Plagiarism:
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- Subject Librarians: <http://library.victoria.ac.nz/library-v2/find-your-subject-librarian>
- Turnitin: www.cad.vuw.ac.nz/wiki/index.php/Turnitin
- University structure: www.victoria.ac.nz/about/governance/structure
- Victoria graduate profile: www.victoria.ac.nz/learning-teaching/learning-partnerships/graduate-profile
- VUWSA: www.vuwsa.org.nz

Class representative

The class representative provides a useful way to communicate feedback to the teaching staff during the course. A class representative will be selected at the first lecture of the course.

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