

**ARTH 112**

**ART HISTORY 2:  
AFTER THE REVOLUTION**



Yinka Shonibare, *Untitled*, from the 'Effnick' series, 1997  
C-print in reproduction Baroque frame, 122 x 91.5cm

**Art History**

**School of Art History, Classics and Religious Studies  
Victoria University of Wellington**

**Trimester 2**

**2007**



# ARTH 112

## ART HISTORY 1: AFTER THE REVOLUTION

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- Course co-ordinator:** Rebecca Rice, OK 317, 463 5808  
email: [rebecca.rice@vuw.ac.nz](mailto:rebecca.rice@vuw.ac.nz)  
Office hours: Monday and Wednesday 3-5
- Where and when:** All lectures are in Hunter (HT) LT 323  
Monday & Wednesday 2.10 – 3.00pm
- Weekly tutorials will be held in Old Kirk (OK) 319.  
Tutorials begin in the second week of term. Times to be advised
- Lecturers:** Roger Blackley  
Peter Brunt  
Rebecca Rice  
Jenny Rouse  
Raymond Spiteri
- Tutors:** Jeremiah Boniface  
[jeremiah.boniface@gmail.com](mailto:jeremiah.boniface@gmail.com)  
Abby Cunnane  
[abbycunnane@yahoo.com](mailto:abbycunnane@yahoo.com)  
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[rmlangley@hotmail.com](mailto:rmlangley@hotmail.com)  
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[mcclinsara@student.vuw.ac.nz](mailto:mcclinsara@student.vuw.ac.nz)
- Tutors are located in OK 307, ph. 463 5806  
Office hours will be posted in the second week of term
- Examinations** The examination period runs from Friday 19 October until Saturday 10 November. The examination period will be posted on the Art History noticeboard.
- For more information:** See Blackboard (<http://blackboard.vuw.ac.nz>)  
Art History is situated on the 3rd floor (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 board adjacent to her office.

For general information about Art History see: [www.vuw.ac.nz/Art-History](http://www.vuw.ac.nz/Art-History)

## *Course outline*

ARTH 112 is an introduction to the history of art, its forms, functions, meanings and contexts, since the French Revolution. The course is organised chronologically though at various moments through the course attention is drawn to connecting themes, issues and topics. It complements ARTH 111 Art History 1: Rock Art to Revolution (covering art history before 1800).

The aim of the course is to give students an understanding of the key shifts in art practice that have occurred since the French Revolution. Thus students will be introduced to the historical terms and categories developed by art historians to explain the diversity of art since the eighteenth century. Within its broad chronology, ARTH 112 encourages students to see art as a product of particular times and places, and to appreciate that art's value is determined not by a set of universal and eternal standards, but in terms of particular social, political and cultural conditions and institutional frameworks.

In this way ARTH 112 expands upon conventional histories of art to question art history's assumptions and limits. The course recognises art history as a 'western' discipline developed to explain 'great' works of art, so we seek to alert students to the politics of such a project and to introduce material outside its terms, including the art of non-western and indigenous cultures, popular forms, new and alternative media, design and craft traditions.

### **In this course you will:**

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

The lecture and tutorial programmes, information about assessment and assignments, and a reading list follow.

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## ***Lecture programme***

*Lecturers are Roger Blackley (RB), Peter Brunt (PB), Rebecca Rice (RR), Jenny Rouse (JR) and Raymond Spiteri (RS). Attendance at lectures is strongly recommended, as lectures provide the key basis for an understanding of the material covered in the course and their contents are not available in any other form. The reference to Gardner after each lecture description below is to the course textbook, **Gardner's Art through the Ages**. (References are given for the 11<sup>th</sup> and 12<sup>th</sup> editions, which vary slightly. Most of you will have the 12<sup>th</sup> edition). You should read the relevant pages for each lecture.*

### **All lectures 2-3, Monday and Wednesday, HTLT 323**

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<b>9 July</b>	<b>1 Introduction: Europe in the age of Napoleon</b> France's conquest of Europe and the plunder of its greatest art for the Musée Napoleon is related to the rise of a new approach to art history. <i>Reading: Gardner's 12<sup>th</sup> edition: pp 797-827 Gardner's 11<sup>th</sup> edition, pp 836-862</i>	<b>RR</b>
<b>11 July</b>	<b>2 Modern history and the rise of nationalism</b> Examines the changing nature of history painting since the French Revolution, reflecting the new attitudes to history which emerge in the romantic era. <i>Reading: Gardner's 12<sup>th</sup> edition: pp 797-827 Gardner's 11<sup>th</sup> edition, pp 836-862</i>	<b>RR</b>
<b>16 July</b>	<b>3 Romantic landscape</b> Examines the attitudes to nature evident in the romantic landscape art that developed in Britain, France, Germany and the New World. <i>Reading: Gardner's 12<sup>th</sup> edition: pp 838-843 Gardner's 11<sup>th</sup> edition, pp 874-880</i>	<b>RB</b>
<b>18 July</b>	<b>4 Madness and genius: the imagination in romantic thought</b> Reveals how the romantic period stressed the expressive potential of art, encouraging artists to explore the irrational and unconscious. <i>Reading: Gardner's 12<sup>th</sup> edition: pp 827-838 Gardner's 11<sup>th</sup> edition, pp 862-874</i>	<b>RB</b>
<b>23 July</b>	<b>5 Eroticism and orientalism in 19th-century art</b> Explores the impact on European art of colonial expansion, including the academic appropriation of ancient or mythological worlds to stage erotic displays. <i>Reading: Handbook, pp 97-110</i>	<b>RB</b>

<b>25 July</b>	<b>6</b>	<b>Images of the floating world: Japanese Ukiyo-e prints</b> Considers the development of the woodblock print in Japan in the late 18th and early 19th centuries and the subsequent reception of these prints by the west. <i>Reading: Gardner's 12<sup>th</sup> edition: pp 779-794, 874</i> <i>Gardner's 11<sup>th</sup> edition, pp 825-833, 912</i>	<b>RR</b>
<b>30 July</b>	<b>7</b>	<b>Photography and the modern world</b> Considers the development of photography from the mid 19th century and its relationships with other art media. <i>Reading: Gardner's 12<sup>th</sup> edition: pp 846-850, 863-869</i> <i>Gardner's 11<sup>th</sup> edition, pp 883-887, 899-904</i>	<b>RB</b>
<b>1 August</b>	<b>8</b>	<b>Society and spectacle: the Empire and its others</b> Explores London's Great Exhibition of 1851 and other modes of exhibition and display through which imperial nations expressed their power and prestige. <i>Reading: Gardner's 12<sup>th</sup> edition: p 845, pp 853-855</i> <i>Gardner's 11<sup>th</sup> edition, p 883, pp 890-891, 980-981</i>	<b>RR</b>
<b>3 August ASSIGNMENT 1 DUE</b>			
<b>6 August</b>	<b>9</b>	<b>The modern city and scenes of bourgeois leisure</b> Looks at how Paris became a glittering centre of leisure and consumption, inspiring artists to focus on contemporary urban life. <i>Reading: Gardner's 12<sup>th</sup> edition: pp 869-879</i> <i>Gardner's 11<sup>th</sup> edition, pp 904-916</i>	<b>RB</b>
<b>8 August</b>	<b>10</b>	<b>European art at the fin de siècle</b> Investigates how and why late 19th-century artists – from the primitivist fantasies of Gauguin in Tahiti to the mystical reveries of Redon in Paris – retreated from naturalism in search of deeper meanings. <i>Reading: Gardner's 12<sup>th</sup> edition: pp 879-886, 895-896</i> <i>Gardner's 11<sup>th</sup> edition, pp 916-920, 932-934</i>	<b>RB</b>
<b>13 August</b>	<b>11</b>	<b>Modernity and the avant-garde I: movements and manifestos</b> Examines the concept and practise of the avant-garde with reference to the first two decades of the 20th century. <i>Reading: Gardner's 12<sup>th</sup> edition: pp 879-890, 961-992</i> <i>Gardner's 11<sup>th</sup> edition, pp 916-924, 1002-1019</i>	<b>PB</b>
<b>15 August</b>	<b>12</b>	<b>Abstraction</b> Traces the history of abstraction in 20th-century painting as one of the key developments of modernist art. <i>Reading: Gardner's 12<sup>th</sup> edition: pp 1006-1007, 1037-1042</i> <i>Gardner's 11<sup>th</sup> edition, pp 1011-1019</i>	<b>RS</b>

**Mid trimester break**

- 3 Sept 13 Modernity and the avant-garde II: conformity, dissent and utopia PB**  
Examines purism and surrealism in France and constructivism in Russia as examples of how avant-garde movements between the wars laid claim to and contested the culture of modernity.  
*Reading: Gardner's 12<sup>th</sup> edition: pp 977-978, 996-1006*  
*Gardner's 11<sup>th</sup> edition, pp 1019-1026, 1037-1046*
- 5 Sept 14 Other modernisms: The Harlem Renaissance and Mexican modernism PB**  
Examines two examples of modernism outside the European and American mainstream.  
*Reading: Gardner's 12<sup>th</sup> edition: pp 990, 1024-1025, 1026-1028*  
*Gardner's 11<sup>th</sup> edition, pp 1064-1070*
- 7 September: ASSIGNMENT 2 DUE**
- 10 Sept 15 The International Style PB**  
Traces a history of modern art, architecture and design focusing on those artists, architects and designers who were working to realise their utopian vision of an integrated programme of modern design in tune with the realities of modern life.  
*Reading: Gardner's 12<sup>th</sup> edition: pp 1003-1017*  
*Gardner's 11<sup>th</sup> edition, pp 1046-1058*
- 12 Sept 16 Art and mass culture PB**  
Examines the relationship between modern art and mass culture.  
*Reading: Gardner's 12<sup>th</sup> edition: pp 1050-1056, 1086-1087*  
*Gardner's 11<sup>th</sup> edition, pp 1090-1099, 1132-1133*
- 17 Sept 17 The American avant-garde PB**  
Explores abstract expressionism and minimalism as two distinctively American developments that have had a profound impact on the history of art after 1945.  
*Reading: Gardner's 12<sup>th</sup> edition: pp 1020-1026, 1037-1040, 1042-46*  
*Gardner's 11<sup>th</sup> edition, pp 1074-1085*
- 19 Sept 18 Art in the age of discontent: 1968 and its aftermath RS**  
Looks at developments in art in the late 1960s and 1970s in the context of the various social upheavals that occurred at this time.
- 24 Sept 19 What is postmodernism? RS**  
Introduces and defines the key concepts of postmodern art and theory.  
*Reading: Gardner's 12<sup>th</sup> edition: pp 1031-1034, 1068-1071, 1086-90*  
*Gardner's 11<sup>th</sup> edition, pp 1074, 1113-1114, 1132-1137*

<b>26 Sept</b>	<b>20</b>	<b>Appropriating art and the art of appropriation: New York in the 1980s</b>	<b>RS</b>
		Examines the art scene in New York in the 1980s to provide a context for postmodern art. <i>Reading: Gardner's 12<sup>th</sup> edition: pp 1034, 1063-1067 Gardner's 11<sup>th</sup> edition, p.1075, 1133-1137</i>	
<b>28 Sept</b>		<b>ESSAY DUE</b>	
<b>1 Oct</b>	<b>21</b>	<b>Gender and identity in art after 1970</b>	<b>RR</b>
		Examines how artists have explored their sexual identities to review the role the body plays as a key subject in art since the 1970s. <i>Reading: Gardner's 12<sup>th</sup> edition: pp 1071-1076 Gardner's 11<sup>th</sup> edition, pp 1117-1122</i>	
<b>3 Oct</b>	<b>22</b>	<b>Postmodern art and the politics of difference</b>	<b>PB</b>
		Examines why and how social and cultural issues have been addressed by contemporary artists. <i>Reading: Gardner's 12<sup>th</sup> edition: pp 1076-1082 Gardner's 11<sup>th</sup> edition, pp 1122-1129</i>	
<b>8 Oct</b>	<b>23</b>	<b>New media art</b>	<b>JR</b>
		Explores the interface between technology and art since the 1960s, and the issues addressed through 'new media art'. <i>Reading: Gardner's 12<sup>th</sup> edition: pp 1082-1086 Gardner's 11<sup>th</sup> edition, pp 1129-1132</i>	
<b>10 Oct</b>	<b>24</b>	<b>Art in the world</b>	<b>RR</b>
		Considers the fate of art in an era of rapid communications and globalisation.	

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**Lecture images** will be available for viewing on the web via Blackboard following lectures. The site can be accessed from any terminal in the student computing suites or off-campus via your individual student SCS account.



## ***Tutorial programme***

***Tutorials are compulsory*** (You must attend a minimum of 8 out of 10 tutorials.)  
*Tutorials are important as they supplement lectures. They provide an opportunity to deal in more depth with some of the ideas and issues raised and they are the best context for you to ask questions about the course.*

*To benefit from and participate in the tutorial programme it is essential that you read the set readings for each session that are given below. Readings for the tutorials are in your **ARTH 112 Course Handbook** which is available from Student Notes in the Student Union Building. **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. You should come to tutorial prepared to discuss your responses with your tutor and classmates.*

***The tutorial programme for ARTH 112 begins in the second week of the course. The time and venue of the sessions will be announced in the first lecture.***

**NOTE:** An optional introductory tutorial will be held in the first week for students who have NOT already completed ARTH 111 or ARTH 113, or for anyone keen to be reminded about how to use Blackboard or who wants a basic introduction to the study of 100-level Art History

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### ***Week beginning:***

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

*Reading: Handbook, pp. 16-28*

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

**23 July**      **The imaginary Orient**  
The idea of the 'Orient' is investigated to consider the cultural dynamics that operate in depictions by European artists of 'oriental' subjects.

*Reading: Handbook, pp. 35-49*

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

**30 July**

**Art and reproduction**

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

*Reading: Handbook, pp 50-61*

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

**6 August**

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

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

*Reading: Handbook, pp 63-81*

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

**13 August**

**Modernisation, modernity, Modernism and the avant-garde**

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

*Reading: Handbook, pp 82-92*

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

**Mid-trimester break**

**3 Sept**

### **Dada and Surrealism**

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

*Reading: Handbook, pp 93-106*

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

**10 Sept**

### **How museums make meaning**

This week, we visit Te Papa to consider how the museum and the gallery setting influences how we think about the art displayed. We will specifically think how Maori art is contextualised within New Zealand's national cultural institution.

*Reading: Handbook, pp. 107-118*

- Mane-Wheoki, Jonathan, 'He Kahui Whetu Hou, Contemporary Maori Artists: a New Constellation', in *Art New Zealand*, no. 100 Spring 2001, pp. 101-105, 126.
- Carrier, David, 'Remembering the Past: Museums as Memory Theaters', in *Journal of Aesthetics and Art Criticism*, vol 61, no. 1, Winter 2003, pp. 61-65

**17 Sept**

### **Greenberg and after**

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

*Reading: Handbook, pp 119-139*

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

**24 Sept**

**Key terms of postmodernism**

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

*Reading: Handbook, pp 140-162*

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

**1 Oct**

**Art and the politics of difference**

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

*Reading: Handbook, pp 163-188*

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

ARTH 112 is **assessed** by means of two assignments (20% and 10%), an essay (40%), and a two-hour examination (30%). **All** assignments must be submitted and the final examination sat for mandatory course requirements to be met.

The dates when assignments are due are as follows:

<b>Assignment 1 (800 words)</b>	<b>20%</b>	<b>5 pm Friday, 3 August</b>
<b>Assignment 2 (500 words)</b>	<b>10%</b>	<b>5 pm Friday, 7 September</b>
<b>Essay (1,500 words)</b>	<b>40%</b>	<b>5 pm Friday, 28 September</b>
<b>Final examination (2 hours)</b>	<b>30%</b>	<b>Date to be announced</b>

Make sure you make a copy of your assignments and essay before placing them 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 the Administrator. Your tutors will inform you when marked assignments will be returned. This takes place in tutorials.

The date for your final examination is set by Registry and will be announced later in the year. This is **NOT** an open book exam.

The course assignments are designed to fulfil the teaching objectives outlined on page 3. In particular:

1. **Assignment 1** is a short exercise designed to encourage first-hand observation of actual works of art. This will enhance your skills of visual analysis and interpretation and acquaint you with the techniques and materials of works of art.
2. **Assignment 2** requires that you use the library to prepare a selected and annotated bibliography on a set work of art. This will enhance your ability to use the library resources to find relevant art historical literature and summarise key points.
3. **The essay** requires you to read relevant art historical and critical literature, testing your ability to organise your discoveries and to construct an argument. It provides an opportunity for you to investigate an aspect of the history of art in light of the themes and issues discussed in lectures, using specific examples to illustrate your points. You will be introduced to the conventions of art history writing and given the necessary skills to meet academic standards in the discipline.
4. **The final examination** will require you to review the entire course to ensure you have grasped key ideas and concepts and that you have a firm understanding of the chronology of art. You will be tested on your knowledge of specific works of art as well as expected to answer questions that both concentrate on specific aspects of the course and range across wider themes and issues.

### **Marking:**

Essays, assignments and slide tests are marked by your tutors 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.

**Workload:**

The university recommends that approximately **12 hours per week**, 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. All assignments are designed to develop your observational and analytical skills, as well as your abilities to research, write and present relevant material. Their nature and timing will help you evaluate and review your progress through the course.

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

- On the completion and handing in of **two assignments** and **one essay**.
- With **satisfactory tutorial attendance**; that is, at least **8 out of 10 tutorials**. A good contribution to tutorial discussions will make a difference to your grade if you are borderline.
- On the completion of your **final examination**.

**No assignments will be accepted after Friday 12 October 2007.** 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 the central Registry on time. It is also important that we ensure students keep up with the course.

**There are limited aegrotat provisions for the internally assessed component of the course. You must sit the end-of-year exam to pass ARTH 112.** Aegrotat passes for the examination can only be considered on the provision of a medical certificate and on the fulfilment of mandatory course requirements.

**Essay writing:**

You must pay attention to **setting out, correct spelling and grammar**. You should type your essay, presenting it double-spaced, on one side of the page, with a generous left-hand margin. Always proofread your essay carefully, or get a friend to do so, as poorly presented material can be very distracting for a marker. ***Researching and Writing Art History Essays***, the handbook that sets out standard practice, is available from Student Notes and via Blackboard under Course Documents and is essential reading for the satisfactory completion of all art history assignments. This will provide you with clear guidelines to ensure you meet our standards for the writing of assignments. In particular, it notes that quoted passages must be properly acknowledged. Failure to do this could result in a claim of plagiarism. **(See Victoria University of Wellington's policy on plagiarism on pages 27 of this course outline).**

# ASSIGNMENT 1

**Due: Friday 3 August**

**800 words (20%)**

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

*On campus:*

- **Don Binney**, *Tabernacle*, Hunter Building, level 3
- **Ralph Hotere**, *Aurora Painting no. 1*, Hunter Building, level 2
- **Robin White**, *Glenda at Portobello*, Hunter building foyer
- **Bill Culbert**, *Long white cloud*, Hunter common room
- **Billy Apple**, *From the V.U.W. Art Collection*, Art History Department

*Adam Art Gallery (until 29<sup>th</sup> July):*

- **Simon Ingram**, *Painting Assemblage no. 5*, 2007
- **Shane Cotton**, *Play*, 2006
- **Julian Dashper**, *Untitled (the painter's mistake)*, 2007

*At City Gallery, Wellington (until 29<sup>th</sup> July):*

- **Laurence Aberhart**, *Nature Morte (silence) Savage Club*, Wanganui, 20 February 1986
- **Laurence Aberhart**, *Moreporks (Bird Skins Room #2)*, Taranaki St., Wellington, 3 October 1995
- **Laurence Aberhart**, *Prisoners' dream*
- **Hany Armanious**, *Magic Muffin Mountain*

*In and around town:*

- **Louise Purvis**, *Seismic*, Bunny St
- **Alfred Drury**, *Queen Victoria Memorial*, Kent Terrace
- **Catherine Monro**, *Per capita*, Cnr Tory and Cable St
- **Len Lye**, *Water whirler*, Pier off Frank Kitts Park (NB. *Water Whirler 'plays' in 12 minute cycles, on the hour at 10a.m, 11a.m, 12 noon, 1p.m and 3p.m; and again at 6p.m, 8p.m, 9p.m and 10p.m.*)
- **Henry Moore**, *Bronze form*, Botanical gardens (if visible)

*Work of your choice on exhibition in Wellington:*

Wellington is home to many dealer and independent gallery spaces, such as Enjoy Gallery, Peter McLeavey (Cuba St), Bowen Gallery and Hamish McKay Gallery (Ghuznee St) to name a few.

If you have seen a work on exhibition that you would like to consider for this assignment, you may be able to but you need to approach your tutor or the course co-ordinator and check with them first.

**Assignment questions** (answer ALL of the following):

- 1. Provide basic information about the work you have chosen to write on, that is, artist's name, title of the work, date, medium, dimensions, collection or current location.**

**5 marks**

- 2. Give a brief physical description of the work.**

(Here you should expand on the basic details listed above to characterise the work's appearance in terms of its scale, materials, relationship to site and visible qualities).

**5 marks**

- 3. What is the subject of the work?**

(What is the work about? Is there a narrative or story? If it is figurative, what do the figures represent? If it incorporates text, what does it mean? If it is abstract, is there a mood, an effect, an idea the artist is trying to convey? Are there symbols, metaphors or allegories at play in the work?)

**30 marks**

- 4. What is the style of the work?**

(What is distinctive about its visual design, manner or arrangement? Is there a logic to its composition? How have colour and/or materials been used and to what effect? What mood does it convey? Can you relate it to other works you may know, or compare it with something else in its vicinity?)

**30 marks**

- 5. What is the context of the work?**

(Where is the work? To what extent or in what ways does the work relate to its context? What role does the context play in adding meanings to the work?)

**30 marks**

*(The main purpose of this assignment is for you to use your observational skills to accurately describe and interpret what you see. If you wish you may seek additional information from published sources, but this is not required) If you do quote from or reference published sources, you should acknowledge them in footnotes according to the referencing guideline in *Researching and Writing Art History Essays*.)*



## ASSIGNMENT 2

**Due: 5pm Friday 7 September**

**500 words (10%)**

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**Using the resources of the University Library, prepare a selected and annotated bibliography on the *Les Femmes d'Alger* by Pablo Picasso.**

This should consist of the following:

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 *Les Femmes d'Alger* in a monograph on Pablo Picasso. Describe the author's discussion of the work and where it fits into their narrative.
3. **One** reference to the painting as a collection item in the Museum of Modern Art. Briefly describe the key information the entry contains.
4. **One** journal article on the painting. Briefly characterise the argument the writer puts forward in their essay.

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

For 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) as well as online. The library runs tutorials on the use of the catalogue and databases. You can access information about these either in person from staff in the Reference and Research section (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. 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).

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 or material relating to the Museum of Modern Art and its collections, for example) please ensure that in addition to a full citation you record the details of the item's web address as well as the date you accessed it.

This assignment is designed to familiarise you with the University Library. Learning how to use this facility is vital for your studies, particularly when you are required to research material for essays and assignments.

Criteria for assessment of this assignment:

- *Quality* of selection
- *Accuracy* of referencing
- *Understanding* of the literature and ability to summarise key points

## ESSAY TOPICS

**Due: 5pm Friday 28 September**

**1,500 words (40% of total grade)**

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**Select ONE of the following:**

1. The history of art from the Romantic era to the present has been characterised in terms of the values of progress and newness, and yet for various reasons artists have been concerned with the past. Discuss this statement with reference to ONE of the following:
  - The use of historical subjects by Romantic artists
  - The rejection of abstraction and radical avant-gardism and the return to traditional subjects and styles in France in the 1920s and 1930s
  - The fascination of modern artists' with 'primitive' art forms and life styles
  - The return to historical styles and subjects by postmodern artists
2. While the nineteenth and twentieth centuries galleries and museums became the primary sites for the public display of art, artists have consistently challenged the limitations of those spaces. Focus on one of the following phenomena and describe how and why artists have tested the institutionalisation of art:
  - Independent artist exhibitions
  - Installation art
  - Performance art
  - Land art
3. Examine the ways in which certain styles and theories of modern art in the nineteenth and/or twentieth centuries became associated with *utopian* ideals. You may concentrate on one example OR contrast two or three.
4. Discuss how EITHER women OR non-western cultures have been represented in the history of art after 1800. Consider the implications of these depictions and conclude with a consideration of how ONE woman OR non-western artist has sought to contest these stereotypical representations in their art.
5. Consider why notions of autonomy, expression OR originality have been valued in the modern period. Suggest why these notions have been questioned by postmodern artists, using particular examples in your answer.

### **Criteria for assessment of essays:**

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

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

## READING

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The **set text** for ARTH 112 is:

**Kleiner, Fred S., Christin J. Mamiya & Richard G. Tansey, *Gardner's art through the ages*, Orlando: Harcourt College Publications, 2005 (12<sup>th</sup> edition). \$134.95. The 11<sup>th</sup> edition (2001) is also usable.**

We strongly recommend you buy this book. It is available from the **Victoria Book Centre**, where we have negotiated a discount for you. Only a limited number of copies will be available in Study Hall in the VUW Library.

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

In addition to these, the following titles are either in the **Reference Room** (Level 2) or on **closed reserve or three day loan** in Study Hall on Level 3. They complement the basic set texts for the course and have been selected on the basis of the lecture programme contents. Additional reference material relevant to individual lectures may also be included on the slide lists handed out in lectures.

### **General introductions to art history and theory:**

- Berger, John, *Ways of seeing*, London: BBC and Penguin Books, 1972.  
ND1150 W359
- Carrier, David, *Principles of art history writing*, Pennsylvania:  
Pennsylvania State University Press, [1991], 1994. N380 C316 P
- Carter, Michael, *Framing art: introducing theory and the visual image*,  
Sydney: Hale & Iremonger, 1990. N70 C324 F
- D'Alleva, Anne, *How to Write Art History*, London: Laurence King, 2006  
N7480 D146 H
- \_\_\_\_\_, *Methods and Theories of Art History*, London:  
Laurence King, 2005. N85 D146 M
- Gombrich, Ernst, *Art and illusion: a study in the psychology of pictorial  
representation*, Princeton: Princeton University Press, [1956], 1972.  
N70 G632 A (4ed)
- Pointon, Marcia, *History of art: a student's handbook*, London: Allen and  
Unwin, 1993. N380 P732 H (3ed)
- Rees, A.L. and Frances Borzello (eds), *The new art history*, London:  
Camden Press, 1986. N7476 N532
- Staniszewski, Mary Anne, *Believing is seeing: creating the culture  
of art*, New York: Penguin, 1995. N72.5 S786 B
- Wolff, Janet, 1981, *The social production of art*, London: Macmillan.  
NX 180 S6 W855 S

### **Dictionaries and general reference (Reference Room, Level 2):**

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

Turner, Jane (ed), *Macmillan dictionary of art*, (34 vols) London: Macmillan, 1996. rN31 D554

### **Sources and documents:**

Chipp, Herschel, *Theories of modern art: a sourcebook by artists and critics*, Berkeley: University of California Press, 1968. N6450 C541 T

Denvir, Bernard, *The Late Victorians: Art, Design and Society 1852-1910*, London: Longman, 1986. N6767.5 V52 D416 L

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

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

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

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

### **Recommended websites:**

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

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

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

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

### **Art by media:**

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

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

Krauss, Rosalind, *Passages in modern sculpture*, London: Thames & Hudson, 1977. NB198 K91 P

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

Newhall, Beaumont, *The history of photography, from 1839 to the present day*, New York: Museum of Modern Art, [1964], rev. ed. 1982. \*TR15 N548 H (4ed)

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

- Wells, Liz (ed), *Photography: a critical introduction*, New York: Routledge, 2004. TR145 P575
- Wittkower, Rudolf, *Sculpture: processes and principles*, London: Allen Lane, 1977. NB 61 W832 S

### **Art by subject:**

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

### **The contexts of art:**

- Bishop, Claire, *Installation art: a critical history*, London: Tate, 2005. N6494 I56 B622 I (Arch and Des)
- Boime, Albert, *The Academy and French painting in the Nineteenth century*, London, Phaidon, 1971. N332 F83 P2 B679 A
- Duncan, Carol, *Civilising rituals: inside public art museums*, London & New York: Routledge, 1995. N430 D911 C
- Greenhalgh, Paul, *Ephemeral vistas: the expositions universelles, great exhibitions and world's fairs, 1851-1939*, Manchester: Manchester University Press, 1988. T395 G813 E
- Hauser, Arnold, *The social history of art*. (4 vols) London: Routledge & Kegan Paul, [1951], 1962. N5305 H376 S 1962
- Holst, Niels von, *Creators, collectors, and connoisseurs; the anatomy of artistic taste from antiquity to the present day*, New York: Putman, 1967. N8380 H756 C
- O'Doherty, Brian, *Inside the white cube: the ideology of the gallery space*, Berkeley: University of California Press, 1999. N7430.7 O25 I
- de Oliveira, Nicola, Nicola Oxley and Michael Petry, *Installation art in the new millennium: the empire of the senses*, London: Thames & Hudson, 2003. N6494 I56 D418 I
- Pearce, Susan (ed), *Art in Museums*, London; Atlantic Highlands, NJ: Athlone, 1995. N420 A784
- Rosenthal, Mark, *Understanding installation art: from Duchamp to Holzer*, Munich; New York: Prestel, 2003. N6494 I56 R815 U
- Staniszewski, Mary Anne, *The power of display: a history of exhibition installations at the Museum of Modern Art*, Cambridge, Mass.: MIT Press, 1998. N620 M9 S786 P

### **Women and art:**

- Broude, Norma & Mary Garrard (eds). *Feminism and art history: questioning the litany*. New York: Harper & Row), 1982. N72 F45 F329
- Nochlin, Linda, *Representing women*, London: Thames and Hudson, 1999, ND1460 W65 N757 R
- Pollock, Griselda *Vision and difference: femininity, feminism, and histories of art*, London; New York: Routledge, 1988. N72 F45 P776 V
- \_\_\_\_\_ *Differencing the canon: feminist desire and the writing of art's histories*, London; New York: Routledge, 1999, N72 F45 P776 D

Parker, Roszika & Griselda Pollock, *Old mistresses: women art and ideology*, London: Routledge and Kegan Paul, 1981. N8354 P242 O

### **Non-western art:**

#### **Japan**

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

#### **Primitivism**

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

### **Histories of art after 1800:**

#### **18th- and 19th-century art**

- Boime, Albert, *Art in an age of revolution, 1750-1800*, Chicago: University of Chicago Press, 1987. N6425 N4 B679 A
- Boime, Albert. *Art in an age of counterrevolution, 1815-1848*. Chicago: University of Chicago Press, 2004. N6757 B679 A7
- Brettell, Richard R., *Modern art, 1851-1929: capitalism and representation*, Oxford: Oxford University Press, 1999. N6757 B845 M
- Brooks, Chris, *The Gothic Revival*, London: Phaidon, 1999. NA610 B873 G
- Brown, David Blayney, *Romanticism*, London; New York, NY: Phaidon, 2001. N6847.5 R6 B877 R
- Clark, T. J, *The painting of modern life: Paris in the art of Manet and his followers*, London: Thames and Hudson, 1984. ND547 C595 P
- Crow, T, *Emulation: Making artists for revolutionary France*, New Haven: Yale University Press, 1995. N6846.5 N4 C953 E
- Crow, T, *Painters and public life in eighteenth-century Paris*, New Haven: Yale University Press, 1985. ND550 C953 P
- Eisenman, Stephen F. (ed). *Nineteenth-century art: a critical history*. London: Thames and Hudson, 1994.
- Frascina, Francis et al, *Modernity and modernism: French painting in the nineteenth century*, New Haven: Yale University Press, in association with the Open University, 1993. ND547.5 I4 M689
- Harding, James, *Artistes Pompiers: French academic art in the 19th century*, London: Academy Editions, 1979. ND547 H261 A
- Honour, Hugh, *Romanticism*, London: Penguin, 1979. N6465 R6 H774 R
- House, John, *Impressionism: Paint and Politics*, New Haven; London: Yale University Press, 2004. ND547.5 I4 H842 I
- Irwin, David, *Neoclassicism*, London: Phaidon Press, 1997. N6425 N4 I83 N
- Nochlin, Linda, *Realism*, Harmondsworth: Penguin, 1971. N74325 R4 N757R
- \_\_\_\_\_, *The politics of vision: essays on nineteenth-century art and Society*, London: Thames and Hudson, 1991. N6450 N757 P

- Rosen, Charles & Henri Zerner, *Romanticism and realism: the mythology of nineteenth century art*, London: Faber & Faber, 1984.  
NX542 R813 R
- Rosenblum, Robert, *Modern painting and the northern romantic tradition: Friedrich to Rothko*, London: Thames & Hudson, 1975.  
ND192 R6 R813 M
- Rubin, James, H., *Impressionism*, London: Phaidon, 1999. ND192 I4 R896 I
- Schwartz, Vanessa R and Jeannene M. Przyblyski (eds), *The nineteenth-century visual culture reader*, New York: Routledge, 2004.  
NX180 S6 N714
- Solkin, David, *Painting for money: The visual arts and the public sphere in eighteenth-century England*, New Haven and London: Yale University Press, 1992. N5205.7 G7 S685 P
- ten-Doesschate Chu, Petra, *Nineteenth-century European art*, New York : Harry N. Abrams, 2002. N6757 C559 N
- Tinterow, Gary and Henri Loyrette, *Origins of impressionism*, New York: Metropolitan Museum of Art, 1994. ND547.5 I4 T593 O

## **20th-century art**

- Antliff, Mark and Patricia Leighton, *Cubism and culture*, London: Thames & Hudson, 2001. N6494 C8 A633 C
- Beardsley, John, *Earthworks and beyond: contemporary art in the landscape*, New York: Abbeville Press, 2006.  
N6494 E27 B368 E 4ed (Arch and Des)
- Carlson, Marvin, *Performance: a critical introduction*, London; New York: Routledge, 1996. NX504 C284 P
- Cowling, Elizabeth, *Picasso: style and meaning*, London: Phaidon, 2002.  
N6853 P58 C875 P
- Crow, Thomas, *The rise of the sixties: American and European art in the era of dissent 1955-1969*, London: Weidenfeld and Nicolson, 1996.  
N6447 C953 R
- Dawtre, Liz et al (eds). *Investigating modern art*. New Haven and London: Yale University in assoc with the Open University, the Arts Council of England & the Tate Gallery, 1996. N6490 I62
- Elderfield. John (ed), *Modern painting and sculpture: 1880 to the present at the Museum of Modern Art*, New York: Museum of Modern Art, 2004. N6447 M986 M
- Fer, Briony, David Batchelor & Paul Wood, *Realism, rationalism, surrealism: Art between the wars*, New Haven and London: The Open University Press/Yale University Press, 1993. N6494 R4 F345 R
- Ferguson, Russell (ed), *Out there: marginalisation and contemporary cultures*, New York & Cambridge, Mass: New Museum of Contemporary Art & MIT Press, 1990. NX180 S6 094
- Fineberg, Jonathan. *Art since 1940: Strategies of being*. London: Laurence King, 2nd ed, 2000. N6512.5 M63 F495 A 2ed
- Foster, Hal, Rosalind Krauss, Yve-Alain Bois and Benjamin Buchloh, *Art since 1900: Modernism, antimodernism, postmodernism*, London: Thames and Hudson, 2004. N6490 A784 S
- Foster, Hal (ed), *Postmodern culture*, London: Pluto Press, 1983.  
BH301 M54 P858
- Friedman, Mildred (ed.), *De Stijl, 1917-1931: visions of Utopia*, Minneapolis: Walker Art Center; New York: Abbeville Press, 1982.  
N6948.5 S8 S855

- Green, Christopher (ed) *Picasso's Les demoiselles d'Avignon*, Cambridge; New York: Cambridge University Press, 2001. ND553 P5 P586
- Harrison, Charles, Francis Frascina & Gill Perry, *Primitivism, cubism, abstraction: The early twentieth century*, New Haven and London: The Open University Press/Yale University Press, 1993. N6494 P7 H318 P
- Heathfield, Adrian (ed), with photographs by Hugo Glendinning, *Live: art and performance*, New York: Routledge, 2004. NX600 P47 L784
- Hopkins, David, *After modern art 1945-2000*, Oxford: Oxford University Press, 2000. N6512 H793 A
- Hughes, Robert, *The shock of the new: art and the century of change*, London: BBC, 1980. N6447 H894 S 1991
- Hunter, Sam (ed), *The Museum of Modern Art, New York: the history and the collection*, New York, N.Y.: H.N. Abrams in association with the Museum of Modern Art, New York, 1997, N620 M9 A8 M 1997
- Kachur, Lewis, *Displaying the marvellous: Marcel Duchamp, Salvador Dali, and Surrealist Exhibition Installations*, Cambridge and London: MIT Press, 2001. N6494 S8 K11 D
- Leal, Brigitte et al, *The ultimate Picasso*, New York; London: Harry N. Abrams, 2000. ND553 P58 L435 U
- Meyer, James, *Minimalism: art and polemics in the sixties*, New Haven, Conn.; London: Yale University Press, 2004. N6512.5 M5 M612 M
- Rosenthal, Mark. *Abstraction in the twentieth century: total risk, freedom, discipline*. New York: Solomon R Guggenheim Foundation, 1996. N6494 A2 R815 A
- Rush, Michael, *New media in late twentieth-century art*, London: Thames & Hudson, 1999. N6494 N53 R953 N
- Sandler, Irving. *The triumph of American painting*, New York: Harper & Row, 1970. ND212.5 A25 S217 T
- Solomon R. Guggenheim Museum, *The great utopia: the Russian and Soviet avant-garde, 1915-1932*, New York: Guggenheim Museum, 1992. N6988 G878 E
- Spurling, Hilary, *Matisse the master: a life of Henri Matisse: the conquest of colour, 1909-1954*, London: Hamish Hamilton, 2005. N6853 M33 S772 M
- Stangos, Nikos, *Concepts of modern art*, London: Thames & Hudson, 1981. N6490 C744 1981
- Tuchman, Maurice (ed), *The spiritual in art: abstract painting 1890-1985*, New York: Abbeville Press, 1986. ND192 A25 S759
- Wallis, Brian (ed), *Art after modernism: rethinking representation*, New York: New Museum of Contemporary Art, 1984. NX4565 P66 A784
- Walker, John A, *Art in the age of mass media*, London: Pluto Press, [1983], 1994. N72 M28 W181 A (1994 or 3ed)
- West, Shearer, *The visual arts in Germany 1890-1937: Utopia and despair*, Manchester: Manchester University Press, 2000. NX550 A1 W521 V
- Weston, Richard, *Modernism*, London: Phaidon, 1996. NA682 I58 W536
- Wood, Paul, Francis Frascina, Jonathan Harris & Charles Harrison, *Modernism in dispute: Art since the forties*, New Haven and London: The Open University Press/Yale University Press, 1993. N6512.5 M63 M689



This is only a small selection from the wealth of material stored in the library. You should explore further by using the Library's **on-line catalogue** and by familiarising yourselves with the art history section on **Level 6** of the Library (note that large art books are at the north end). The library at the **Schools of Architecture and Design** in Vivian Street also houses relevant material. Tutors will outline these resources as part of the introductory tutorial.

In addition **slides** shown at lectures are available for viewing on the web via Blackboard. They can be accessed from any terminal in the student computing suites or off-campus via your individual student SCS account.

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# *General Information*

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## **General University policies and statutes**

Students should familiarise themselves with the University's policies and statutes, particularly the Assessment Statute, the Personal Courses of Study Statute, the Statute on Student Conduct and any statutes relating to the particular qualifications being studied; see the Victoria University Calendar available in hard copy or under 'About Victoria' on the VUW home page at [www.vuw.ac.nz](http://www.vuw.ac.nz).

## **Student and staff conduct**

The Statute on Student Conduct together with the Policy on Staff Conduct ensure that members of the University community are able to work, learn, study and participate in the academic and social aspects of the University's life in an atmosphere of safety and respect. The Statute on Student Conduct contains information on what conduct is prohibited and what steps are to be taken if there is a complaint. For information about complaint procedures under the Statute on Student Conduct, contact the Facilitator and Disputes Advisor or refer to the statute on the VUW policy website at:

[www.vuw.ac.nz/policy/studentconduct](http://www.vuw.ac.nz/policy/studentconduct)

The Policy on Staff Conduct can be found on the VUW website at:

[www.vuw.ac.nz/policy/staffconduct](http://www.vuw.ac.nz/policy/staffconduct)

## **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 Representatives**

Class representatives are elected early in the course. They are supported by the VUW Students' Association, and have a variety of roles, including assistance with grievances and student feedback to staff and VUWSA. Contact details for your class rep will be listed on the Art History noticeboard and on Blackboard.

## **Academic grievances**

If you have any academic problems with your course you should talk to the tutor or lecturer concerned; class representatives may be able to help you in this. If you are not satisfied with the result of that meeting, see the Head of School or the relevant Associate Dean; VUWSA Education Coordinators are available to assist in this process. If, after trying the above channels, you are still unsatisfied, formal grievance procedures can be invoked. These are set out in the Academic Grievance Policy which is published on the VUW website at:

[www.vuw.ac.nz/policy/academicgrievances](http://www.vuw.ac.nz/policy/academicgrievances)

## **Academic Integrity and Plagiarism**

Academic integrity is about honesty – put simply it means *no cheating*. All members of the University community are responsible for upholding academic integrity, which means staff and students are expected to behave honestly, fairly and with respect for others at all times.

Plagiarism is a form of cheating which undermines academic integrity. The University defines plagiarism as follows:

*The presentation of the work of another person or other persons as if it were one's own, whether intended or not. This includes published or unpublished work, material on the Internet and the work of other students or staff.*

It is still plagiarism even if you re-structure the material or present it in your own style or words.

*Note: It is however, perfectly acceptable to include the work of others as long as that is acknowledged by appropriate referencing.*

Plagiarism is prohibited at Victoria and is not worth the risk. Any enrolled student found guilty of plagiarism will be subject to disciplinary procedures under the Statute on Student Conduct and may be penalized severely. Consequences of being found guilty of plagiarism can include:

- an oral or written warning,
- cancellation of your mark for an assessment or a fail grade for the course,
- suspension from the course or the University.

Find out more about plagiarism, and how to avoid it, on the University's website:

[www.vuw.ac.nz/home/studying/plagiarism.html](http://www.vuw.ac.nz/home/studying/plagiarism.html)

## **Students with Impairments** (see Appendix 3 of the Assessment Handbook)

The University has a policy of reasonable accommodation of the needs of students with disabilities. The policy aims to give students with disabilities the same opportunity as other students to demonstrate their abilities. If you have a disability, impairment or chronic medical condition (temporary, permanent or recurring) that may impact on your ability to participate, learn and/or achieve in lectures and tutorials or in meeting the course requirements, please contact the course coordinator as early in the course as possible. Alternatively, you may wish to approach a Student Adviser from Disability Support Services (DSS) to discuss your individual needs and the available options and support on a confidential basis. DSS are located on Level 1, Robert Stout Building:

telephone: 463-6070

email: [disability@vuw.ac.nz](mailto:disability@vuw.ac.nz)

The Art History Disability Liaison Person is Pippa Wisheart, Art History Administrator.

telephone 463 5800

email: [pippa.wisheart@vuw.ac.nz](mailto:pippa.wisheart@vuw.ac.nz)

## **Student Support**

Staff at Victoria want students to have positive learning experiences at the University. Each faculty has a designated staff member who can either help you directly if your academic progress is causing you concern, or quickly put you in contact with someone who can. In the Faculty of Humanities and Social Sciences the support contacts are **Dr Allison Kirkman, Murphy Building, room 407** and **Dr Stuart Brock, Murphy Building, room 312**. Assistance for specific groups is also available from the Kaiwawao Māori, Manaaki Pihipihinga or Victoria International.

## ***Manaaki Pihipihinga Programme***

This programme offers:

- Academic mentoring for all Māori & Pacific students at all levels of undergraduate study for the faculties of Commerce & Administration and Humanities & Social Sciences. Contact [Manaaki-Pihipihinga-Programme@vuw.ac.nz](mailto:Manaaki-Pihipihinga-Programme@vuw.ac.nz) or phone 463 6015 to register for Humanities & Social Science mentoring and 463 8977 to register for mentoring for Commerce and Administration courses
- Postgraduate support network for the above faculties, which links students into all of the post grad activities and workshops on campus and networking opportunities
- Pacific Support Coordinator who can assist Pacific students with transitional issues, disseminate useful information and provide any assistance needed to help students achieve. Contact; [Pacific-Support-Coord@vuw.ac.nz](mailto:Pacific-Support-Coord@vuw.ac.nz) or phone 463 5842.

Manaaki Pihipihinga is located at: 14 Kelburn Parade, back court yard, Room 109 D (for Humanities mentoring & some first year Commerce mentoring) or Room 210 level 2 west wing railway station Pipitea (commerce mentoring space). Māori Studies mentoring is done at the marae.

## ***Student Services***

In addition, the Student Services Group (email: [student-services@vuw.ac.nz](mailto:student-services@vuw.ac.nz)) is available to provide a variety of support and services. Find out more at:

[www.vuw.ac.nz/st\\_services/](http://www.vuw.ac.nz/st_services/)

VUWSA employs Education Coordinators who deal with academic problems and provide support, advice and advocacy services, as well as organising class representatives and faculty delegates. The Education Office (tel. 463-6983 or 463-6984, email at [education@vuwsa.org.nz](mailto:education@vuwsa.org.nz)) is located on the ground floor, Student Union Building.

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**GOOD LUCK AND ENJOY THE COURSE!**