



University of Wollongong  
**Faculty of Creative Arts**

## Subject Outline

Number	<b>Vis 121</b>
Subject	Visual Art Theory: Classicism to Romanticism; pre 20 <sup>th</sup> C European art.
Credit points	<b>6</b>
Session	Autumn
Subject co-ordinator	Sue Blanchfield
Contact details	Room 138, ph 0242 214433
Teaching staff	Dr. Diana Wood-Conroy, Sue Blanchfield, Sue Lovegrove, Belinda Waide, Gregor Cullen Richard Hook, Julia St George
Tutor	Lycia Trouton
Contact details	Please refer to individual staff for consultation time
Class Location	<b>Lectures: 107 Tutorials: 107, G11, G09</b>
Class Times	Wednesday 8.30, Tutorials: 10.30/11.30
Subject Overview	This subject examines the origins and development of European art, beginning in the Mediterranean, to nineteenth century arts and design. The concepts of Classicism and Romanticism will be surveyed through focus on specific areas of art and mythology in relation to their social and historical contexts.
Objectives	Upon completion of this subject students will be familiar with the relationship between arts practice and art theory from an Australian perspective linked to European traditions. On successful completion of this subject students will be able to: grasp how art works and artists are understood through comparative, critical and historical analyses of art movements and societies write an essay that lucidly organises ideas and images, and demonstrates library and research skills

describe, interpret and assess visual art works in oral and written presentation in tutorials, in relation to the subject of the course

**Attendance Requirements** This subject has an 100% attendance requirement, for both lectures and tutorials.  
Please note that in calculating final grades in this subject, your marks obtained in individual assessment items may be scaled by the co-ordinator to produce a final (composite) mark from which your result in the subject will be determined. Essays must be submitted on the due date. If you are unable to complete the essay by the due date due to illness or personal reasons, you must provide a medical certificate or counselor's letter.

LECTURE PROGRAM		
Week	Date	Topic
1	1 March	Introduction to Classicism and Romanticism Dr. Diana Wood-Conroy
2	8 March	Hero, gods and monsters; myth as history Dr. Diana Wood-Conroy
3	15 March	Objects of Everyday life: Signs and metaphors Dr. Diana Wood-Conroy
4	22 March	The Greco-Roman city, public and private Spaces in the polis Dr. Diana Wood-Conroy
5	29 March	Looking through glass Sue Blanchfield
6	5 April	The art of Everday; contemplating objects Sue Lovegrove
7	12 April	Art & Publicity, understanding advertising Gregor Cullen
8	19 April	Transcendent Landscapes, encountering the Void Sue Lovegrove
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9	3 May	Letterform: typography through the Ages Gregor Cullen
10	10 May	Romantic in Paris Richard Hook
11	17 May	Body Perfect Richard Hook
12	24 May	The Noble Savage. Sue Blanchfield
13	31 June	The Decorative Arts Lycia Trouton

**Assessment Requirements** 50 % Tutorial presentation, journal and participation  
50% Major Essay

**Assessment due dates** Tutorial presentation: presentations begin in wk. 3, timetabled by tutor in consultation with students in week 2

**Tutorial journal: to be presented in the tutorial for review in wk 7, April 12 and submitted at the reception desk, June 2. The journal should show evidence of note taking within lectures and**

**evidence of having read the reading in the tutorial reader as well as a response to the question.  
Major essay: first draft in wk 8 tutorial submitted through front desk by 19 May**

**Major Essay**

**2,500 words: Choose an essay topic from your tutorial exercise. Do not choose the same topic that you have chosen for your tutorial presentation. Due May 19.**

In your essay you should demonstrate:

- i. research skills
- ii. a coherent well-thought out discussion which clearly states its theme and attempts to convincingly demonstrate your viewpoint through use of examples.
- iii. an ability to discuss art works without depending solely on the analysis of other writers.
- iv. attention to presentation, including paragraphing, quoting, and bibliography.

The MLA style is the approved Faculty method of documentation. (see attachment)

**Late work policy**

Assignments submitted within three(3) working days beyond the due date will be marked at no higher than a Pass Grade. Work submitted beyond this date will be assessed as a component of the subject but no mark will be awarded.

**Submission Details**

All work to be handed in for assessment should be submitted to reception desk opposite FCA Gallery. You must complete a receipt form to ensure that your work is recorded by faculty administration.

**Plagiarism**

Plagiarism is the use of another person's work or ideas as if it were your own. The other person may be an author, artist, critic, lecturer or another student or material on a web site. When it is desirable or necessary to use other people's material, take care to include appropriate references and attribution - do not pretend the ideas are your own. Take care not to plagiarise unintentionally. Penalties for plagiarism are severe: examples include 0% fail for the particular essay, fail grades for the subject and expulsion from the University.

Weekly Outline	Tutorial program
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You should prepare for every tutorial by reading the texts provided in your course reader. Your regular participation is important, and your tutor will assume you have prepared for the tutorial. Each student will choose one topic to deliver a short presentation in the tutorial (15 minutes) in the nominated week of the lecture / tute. Criteria of assessment: Your journal should record you weekly response to the tutorial exercise set for each lecture. The topic chosen for presentation should be developed more thoroughly than other topics and included in your journal. The relevant essays from the Vis 121 Reader must be read prior to the tutorial. Attendance at lectures and tutorials is compulsory. A roll for lectures and tutorials is kept. The Reader is available from the Union book shop .

Wk 1 1 March Sign your name on the tutorial lists ( 5 equal groups).

Introduction to tutorials and assignment topics for presentation in the tutorial.  
General discussion after lecture in the lecture auditorium.

Wk 2 8 March Introduction to Classicism and Romanticism

reading: Boardman John, *Greek Art* "Introduction" Thames & Hudson (third revised edition) London 1996 p 11-28 Closed reserve 709.38/6

What are some of the approaches to Greek art mentioned in the reading? Define the words: anthropology, art history, archaeology, theory, philosophy. How has the study of the past been interpreted in the 18th, 19th and 20th centuries in John Boardman's summary? In what ways do you think the ancient European past might be interesting for artists and designers in Australia?

Wk 3 15 March Heroes, gods and monsters: myth as history

reading: Griffin Jasper, Greek myth and Hesiod in John Boardman (ed) *The Oxford History of the Classical World*, Oxford University Press, London, 1993 p 78-90 closed reserve

Elsner John, Naturalism and the Erotics in the gaze: Imitations of narcissus in Natalie Boymel Kampen (ed) *Sexuality in Ancient Art* Cambridge University Press Cambridge, UK 1996, p 234-247. closed reserve 704.99/7 or DWC

Boyd Arthur Narcissus

"A myth is a story with symbolic meaning" is a simple definition of myth. Outline some of the reasons Jasper Griffin gives as to why it is so hard to define myth. Tell the story of Narcissus and relate the ancient myth to the contemporary images of Arthur Boyd.

wk 4 Objects and Everyday life: Signs & metaphors

reading: Lissarrague Francois "Women, boxes and containers: signs and metaphors in

Ellen D. Reeder. *Pandora: Women in Classical Greece*. The Walters Art gallery. Baltimore, Maryland in association with Princeton University Press, Princeton, New Jersey, 1995. 91-101 (this excellent catalogue is in the special reserve of Fisher library, University of Sydney 305.4074/1. DWC has photocopies)

What symbolic values did the every day container have in Greek art as summarised by Lissarrague? Discuss the association of small boxes and baskets with a female and private space in ancient Greece. Are you sure you know what a metaphor is? Compare with a small box in your own possession or that of your family.

Wk 5 29 March The Greco-Roman city, public & private spaces in the polis

reading: Sennett Richard *Flesh and stone: The Body and the City in Western Civilization*. Faber and Faber, London, 1994. Chapter 3. "The Obsessive Image". p87-123 closed reserve.

"The Roman Empire had made visual order and imperial power inseparable".

Discuss, using examples of public buildings, monuments, houses and ornament mentioned in Richard Sennett's argument. Can you see any relationship to the way aspects of public spaces- billboards, signage, grid systems, scale are used in our own cities?

Wk 6 5 April Looking through Glass

Lueckenhausen Helmut, Wonder and despite: craft and design in museum history  
Rowley Sue (ed) *Craft and Contemporary theory* Allen & Unwin 1996 p 29-35  
The Age of Enlightenment  
Smith Bernard, *European Vision and the South Pacific*, Oxford University Press  
Melbourne 1989  
Explain how the Picturesque notions of landscape as espoused by the Royal  
Academy in England were challenged by the works of artists on voyages of  
discovery. Compare and contrast the work of two artist from each viewpoints.

Wk 7 12 April The art of everyday; contemplating objects

reading: Bryson, Norman. *Looking at the Overlooked*. London: Reaktion, 1995.  
Yanagani, Soetsu. *The unknown Craftsman*  
Saito, Yoriko, "The Japanese aesthetic of Imperfection and Insufficiency" *The Journal  
of Aesthetics and criticism*. vol. 55, No 4 Fall 1997  
How has the representation and the aesthetics of objects reflected the social and  
political conditions of the time. Contrast three works from different cultural or  
historical periods.

Wk 8 19 April Art & Publicity, understanding advertising

Reading: Berger, John. *Ways of Seeing* Pelican, BBC Press, London, 1983  
In Bergers early 1970's BBC television series *Ways of Seeing*, Berger compares the  
images of publicity and painting. He reveals the connection between art and  
consumption and the visual style of advertising.  
He asks the question; why does publicity depend so heavily upon the visual  
language of oil painting?  
Discuss Bergers critique and provide examples from your own observation and  
research that demonstrates Bergers argument. (that advertising depends heavily on  
the history of visual art)

Wk 9 3 May Transcendent Landscape & encountering the Void

reading: Wilton, Andrew. *Turner and the Sublime*. London: British Museum, 1981.  
pp 134-141.  
Haynes, Roslyn *Seeking the Centre* Cambridge University press 1998 p 11-22

How have enlightenment philosophies influenced our reading of the landscape? Is  
the concept of the sublime relevant to our perception of land in Australia? How does  
this perception differ from an aboriginal view.

Wk 10 10 May Letterform; typography through the ages

reading: Jeavions and Beaumont, *An introduction to Typography*  
We tend to think of graphic design as a 20th century phenoenon but nothing could  
be further from the truth. Visual communication predates the written word.  
The early Romans developed a set of standards for typeface design, these standards  
are still used today. Typeface design reflects developments insocial progress and  
technology. Discuss the function of typeface on reading. Research a typeface that was  
designed in the 1800's and find examples of type design that expresses: authority,  
romanticism or nostalgia.

Wk 11 17 May Romantic in Paris

reading: Stendhal (Marie-Henri Beyle) from his reviews of the Salon of 1824, in  
Harrison, Wood and Gager (eds), *Art in Theory 1815-1900*, Blackwell, UK, 1998  
(pp30-37)

What are the values underlying Stendhal's criticism of the Salon exhibitions nearly two centuries ago. Are they relevant today?

Wk 12 26 May Body Perfect

reading: "The Figure and What It Says", from Thomas McEvelly, *The Exile's Return*, Cambridge Uni. Press, UK, 1993 (Ch.6)

Discuss a figure painting by one 19th and one 20th century artist, examining the implicit meanings in the relation of the figure to its surroundings.

Wk 13 9 June The Noble Savage

reading: Smith, Bernard. *European Vision and the South Pacific*. Melbourne: Oxford University Press Australia, 1989. PP 169-177. Matingley, Christobel ed. *Survival in our own Land*. Adelaide: Wakefield Press, 1998. pp2-11

Discuss the concept of "noble savage" referring to the European settler's perception of Indigenous Australians and the indigenous seeing of the settlers.

Essay Topics

Choose from the following lectures your essay; Do not choose the same topic for your tutorial presentation.

The Greco-Roman city, public and private spaces in the polis

"The Roman Empire had made visual order and imperial power inseparable".

Discuss, using examples of public buildings, monuments, houses and ornament mentioned in Richard Sennet's argument. Can you see any relationship to the way aspects of public spaces- billboards, signage, grid systems, scale are used in our own cities?

Art and Publicity, understanding Advertising

In Bergers early 1970's BBC television series *Ways of Seeing*, Berger compares the images of publicity and painting. He reveals the connection between art and consumption and the visual style of advertising.

He asks the question; why does publicity depend so heavily upon the visual language of oil painting?

Discuss Bergers critique and provide examples from your own observation and research that demonstrates Bergers argument. (that advertising depends heavily on the history of visual art)

Transcendant landscape and encountering the void.

How have enlightenment philosophies influenced our reading of the landscape? Is the concept of the sublime relevant to our perception of land in Australia? How does this perception differ from an aboriginal view.

Letterform: typography through the ages

We tend to think of graphic design as a 20th century phenomenon but nothing could be further from the truth. Visual communication predates the written word.

The early Romans developed a set of standards for typeface design, these standards are still used today. Typeface design reflects developments in social progress and technology. Discuss the function of typeface on reading. Research a typeface that was designed in the 1800's and find examples of type design that expresses: authority, romanticism or nostalgia.

### Body Perfect

Discuss a figure painting by one 19th and one 20th century artist, examining the implicit meanings in the relation of the figure to its surroundings.

### The Decorative Arts

The industrialisation of manufacturing objects led to mass production and loss of the craftsmanship of hand made textiles, ceramics and metalurgy. In reaction to the perceived loss of quality craft movements such as Morris & Company revived to compete with factories. Discuss the events that led to the revival of the crafts and design with reference to particular works.

## **Bibliography:**

Alpers, Svetlana. *The Art of Describing. Dutch Art in the Seventeenth Century*. London: University of Chicago, 1983.

Bauer, Ferdinand. *An Exquisite Eye: The Australian Flora and Fauna Drawings 1801-1820*. Glebe: Historic Houses Trust of NSW, 1997. check if in Library

Rosenblum, Robert. *Modern Painting and the Northern Romantic Tradition*. NY: Harper & Row, 1975.

Archer, M. *Installation Art*. London: Thames & Hudson, 1994.

Caissiman, Bart. *The Sublime Void* Antwerp: Ludion, 1993.

Lloyd Michael. *Turner*. Canberra: National Gallery of Australia, 1996.

Serota, N. *Shedding Life* Liverpool: Tate Gallery, 1996.

Smith, Bernard. *European Vision and the South Pacific*. Melbourne: Oxford University Press, 1989.