SCHOOL OF DIVINITY, HISTORY AND PHILOSOPHY  
ACADEMIC SESSION 2017-2018  

HA1508 MODERN ART  

30 credits 11 weeks + Revision Class  

PLEASE NOTE CAREFULLY:  
The full set of school regulations and procedures is contained in the Undergraduate Student Handbook which is available online at your MyAberdeen Organisation page. Students are expected to familiarise themselves not only with the contents of this leaflet but also with the contents of the Handbook. Therefore, ignorance of the contents of the Handbook will not excuse the breach of any School regulation or procedure.  

You must familiarise yourself with this important information at the earliest opportunity.  

COURSE CO-ORDINATOR  
Dr Mary Pryor  
CB201, 50-52, College Bounds  
Meetings to be requested via email  
m.pryor-hoa@abdn.ac.uk

COURSE TEAM  
Lectures given by: Mr John Gash (JoGa); Professor Jane Geddes (JaGe); Dr Mary Pryor (MP); Dr Aaron Thom (AT)  
Tutorials given by: Dr Aaron Thom (AT)  

Discipline Administration:  
Mrs Kathleen Brebner  
50-52 College Bounds  
Room CB001  
01224 273733 
history-art@abdn.ac.uk
TIMETABLE
Lectures held Mondays 4.00-5.00pm and Tuesdays 3.00-4.00pm in Regent Lecture Theatre. The department is situated at 50-52 College Bounds.

Students can view their university timetable at http://www.abdn.ac.uk/infohub/study/timetables-550.php

COURSE DESCRIPTION
Beginning with the early nineteenth-century movement of Romanticism, this course will trace major developments in Western art through to the present day. Nineteenth-century modernism and modernity in France will be explored through Realism, Impressionism, Post-Impressionism and the art of fin-de-siècle Paris. Twentieth-century modernist movements will include the primitivism of German Expressionism, the wildness of Fauvism, the analytical eye of Cubism and Futurism, the anarchy and dreams of Dada and Surrealism, and the rise of American painting with Abstract Expressionism. The move to postmodernism will be traced through Pop Art and beyond.

INTENDED AIMS AND LEARNING OUTCOMES
This course aims to:

1. Consider the emergence, development and decline of Modernism in Western art from 1820 to contemporary times.
2. Examine the changing role of the artist; the relationship(s) between the artist and society in a time of great social, political and economic change; the role of the arts/artist as a force for change.

Learning Outcomes:
The student will, through preparation for and participation in tutorial classes, completion of online course assessments, a written essay and a visual-based exam:

1. Develop and demonstrate skills of analysis and synthesis by frequently comparing and contrasting works of art in online assignments
2. Be able to identify and characterise movements discussed in the course in a written essay
3. Demonstrate the ability to identify and interpret material appropriate to the course in a visual-based exam
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<thead>
<tr>
<th>WEEK</th>
<th>SUBJECT</th>
<th>LECTURER</th>
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<tr>
<td>1</td>
<td>Lectures: Romanticism</td>
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<td>Tutorial 1: Ways of Seeing</td>
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<td>No preparation is required for this tutorial</td>
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<td>2</td>
<td>Lectures: Pre-Raphaelite and Victorian Art</td>
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<td>Tutorial 2: Romanticism</td>
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<td>For preparation, see pre-tutorial materials on MyAberdeen</td>
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<td>3</td>
<td>Lectures: Architecture: 19th-century Historicism; 20th-century Modernism</td>
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<td>Tutorial 3: Victorian Art</td>
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<td>For preparation, see pre-tutorial materials on MyAberdeen</td>
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<td></td>
<td>Online Assessment 1: Romanticism, Victorian Art, &amp; Architecture</td>
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<td>This assessment, based on lecture materials, is a formative assessment (you are required to do the assessment for practice but the marks will not count towards the final course grade). It will be released through MyAberdeen at 5pm on Tuesday of this week.</td>
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<td>4</td>
<td>Lectures: Realism and Manet</td>
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<td>Tutorial 4: Victorian &amp; Modern Architecture</td>
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<td>For preparation, see pre-tutorial materials on MyAberdeen</td>
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<td>Date</td>
<td>Lectures: Impressionism and Degas</td>
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<td>(12-16 Feb)</td>
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<td>Online Assessment 2: Realism and Impressionism</td>
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<td>This is the <em>first</em> of <em>four</em> summative online assessments. The grades for the four summative assessments will be recorded and count towards your final course grade. The assessment will be released through MyAberdeen at 5pm on Tuesday of this week.</td>
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<td>6</td>
<td>Lectures: Post-Impressionism and Toulouse-Lautrec</td>
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<td>7</td>
<td>ESSAY WRITING WEEK: NO LECTURES; NO TUTORIALS</td>
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<td>(26 Feb-02 Mar)</td>
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<td>8</td>
<td>ONLINE ESSAY SUBMISSION DEADLINE:</td>
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<td>Week</td>
<td>Dates</td>
<td>Lectures: Fauvism and Expressionism (05-09 Mar)</td>
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<td>8</td>
<td>(05-09 Mar)</td>
<td>Tutorial 7: Post-Impressionism and Toulouse-Lautrec</td>
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<td>For preparation, see pre-tutorial materials on MyAberdeen</td>
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<td>9</td>
<td>(12-16 Mar)</td>
<td>Lectures: The Surface &amp; the Space: Cubism &amp; Futurism</td>
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<td>Tutorial 8: Fauvism and Expressionism</td>
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<td>For preparation, see pre-tutorial materials on MyAberdeen</td>
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<td>Online Assessment 4: Fauvism, Expressionism &amp; Cubism</td>
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<td>This is the third of four summative online assessments. The grades for the four summative assessments will be recorded and count towards your final course grade. The assessment will be released through MyAberdeen at 5pm on Tuesday of this week.</td>
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<td>10</td>
<td>(20-24 Mar)</td>
<td>Lectures: Anarchy and Dreams: Dada and Surrealism</td>
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<td>Tutorial 9: Cubism &amp; Futurism</td>
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<td>For preparation, see pre-tutorial materials on MyAberdeen</td>
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<td>11</td>
<td>(27-31 Mar)</td>
<td>Lectures: Post-World War II America: Abstract Expressionism, Pop Art and Beyond</td>
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<td>NO TUTORIAL THIS WEEK</td>
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Online Assessment 5: Dada and Surrealism; Abstract Expressionism and Pop Art

This is the fourth and final summative online assessment for the course. It will be released through MyAberdeen at 5pm on Tuesday of this week.

TUTORIALS:

Attendance at, and participation in, tutorials is compulsory and attendance will be monitored. There will be 9 one-hour tutorials, beginning in Week 1.

A range of tutorial times to choose from is available in MyTimetable.

Please sign up for a time when you will always be able to attend.

From Week 2, each tutorial will examine a selection of works of art; the images are available through the MyAberdeen course site. Brief preliminary reading texts are also listed. These will almost all be found either in Art in Theory 1815-1900, (C. Harrison & P. Wood) or Art In Theory 1900-1990 (C. Harrison & P. Wood). They are available as pdf files via MyAberdeen.

You should consult these slides and texts, carry out preliminary research on the artists/groups/ideas represented, and come to the tutorial prepared to discuss the images and texts in the context for the tutorial questions (given in this guide and on the MyAberdeen site).
What is Art History?

Art history is not art appreciation. Individual likes and dislikes are always irrelevant in this context. Art history is an objective analytical discipline with the paintings, buildings, sculpture used as evidence in supporting a particular argument (point of view).

This course looks at the development and evolution of Modernism in the period c.1820-c.2000. It uses images as evidence to construct an understanding of the past. We will look chronologically at paintings, prints, buildings and sculpture together with contemporary critical writing.

Tutorial topics, images, and questions for preparation:

In the tutorials we will be discussing how works of art can be examined and focus on elements including:

Style
Iconography
Context
Technique
How does one analyse a work of art?

The following chart, *Critical Analysis of Art Works* (which is also available on the course [MyAberdeen](#) site) offers four key methods of analysing a work of art. It is through applying these critical tools that an art historian develops, presents and defends a particular argument relative to an artist, an artistic movement or an individual work of art.

**ICONOGRAPHY**
The study of subject matter, particularly of images and symbols, to find meaning in figurative works of art.

While in some paintings any object may be simply itself, in others it may have additional symbolic meaning. For example, dogs sometimes symbolise fidelity.

**STYLE**
The range of characteristics that identifies works of art with a particular:
- Artist
- School
- Period
- Movement
- Geographical region
- Theory or principle of art

In painting these characteristics could include, for example, brushwork, use of tone & colour & choice of different motifs. They reflect the artist’s training & background as well as his/her own personality.

**CONTEXT**
The discussion of a work that takes account of the social/political environment in which it is produced.

For example, images of women in late 19th-century art may relate to changing gender roles in society.

**TECHNIQUE**
A given artist’s characteristic method in using any medium to create a work.

In painting, the artist may use, for example, oil or water-colour. The artist’s handling may be linear (with an emphasis on the use of line) or painterly (with an emphasis on then use of stroke & texture.)
What sort of questions should one ask when examining a work of art?

Within the critical tools already explained there are a range of topics, some of which will always be relevant to whatever you are studying. The following chart, Some Questions to ask when examining a Work of Art (also available on the course MyAberdeen site) sets out the sort of questions you ought to ask of any given work.

<table>
<thead>
<tr>
<th>GENRE (category or type)</th>
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<tbody>
<tr>
<td>Is the work:</td>
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<tr>
<td>Religious?</td>
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<td>Historical?</td>
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<tr>
<td>Mythological?</td>
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<tr>
<td>Genre? (in this sub-category the term refers to a scene of daily life)</td>
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<td>Portraiture?</td>
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<td>Landscape (depiction of place)?</td>
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<td>Still-life? (an arrangement of inanimate objects)</td>
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<td>Abstract? How does classifying a work by genre influence your reading of it?</td>
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<table>
<thead>
<tr>
<th>WHAT IS THE SUBJECT?</th>
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<tbody>
<tr>
<td>What is it about?</td>
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<tr>
<td>Who is it about?</td>
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<tr>
<td>What is happening?</td>
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<tr>
<td>What does it mean?</td>
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<tr>
<th>EXTERNAL FACTORS</th>
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<tr>
<td>Was the work commissioned?</td>
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<tr>
<td>Does it show the influence of a programme / movement / theory of art?</td>
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<tr>
<td>Does it show the influence of another artist or artists?</td>
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<tr>
<th>HOW IS FORM USED?</th>
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<tr>
<td>If a painting, is the work in portrait (vertical) or landscape (horizontal) format?</td>
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<tr>
<td>How is the viewpoint of the viewer?</td>
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<td>How is space conveyed?</td>
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<tr>
<td>Is there use of perspective (an illusion of 3-D depth) – if so, is it aerial (atmospheric) or linear or both?</td>
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<tr>
<td>What use of shapes it there?</td>
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<tr>
<td>What impact does the formal organisation have?</td>
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<tr>
<th>HOW IS COLOUR USED?</th>
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<tr>
<td>Is it bright?</td>
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<td>Is it translucent?</td>
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<td>Is it subtle?</td>
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<tr>
<td>Are there contrasts?</td>
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<tr>
<td>Is there use of complementary colours?</td>
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<tr>
<td>What effect(s) does it have?</td>
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<tr>
<th>HOW IS LIGHT USED?</th>
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<tr>
<td>What direction is it from?</td>
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<tr>
<td>Are there strong contrasts of light &amp; shade (use of chiaroscuro)?</td>
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<tr>
<td>Why does it matter?</td>
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*Remember an opinion is arrived at through the application of the above critical thinking tools.

An opinion is never simply the expression of personal taste.*
TUTORIAL topics, reading, images and questions:

After Week 1, you are expected to have read the set text(s) for the tutorials in advance of each class. You will find the set texts on MyAberdeen.

Week 1: Ways of seeing

You do not need to prepare any material for this first tutorial.

Week 2: Romanticism (Week 1 lectures)

Images:

Delacroix - Don Juan's Boat (Louvre)
Géricault - The Raft of the Medusa (Louvre)
Friedrich - Wanderer Above a Sea of Fog (Kunsthalle, Hamburg)
Ingres - Paolo and Francesca (Ingres Museum, Montauban)

Tutorial Question:

What makes each of these images typical of the Romantic Movement?

Week 3: Victorian Art (Week 2 lectures)

Reading:

Painting: Art in Theory 1815-1900, pp.200-2, J. Ruskin ‘Of Ideas of Truth’

Images:

Millais – Ophelia
Egg – Past & Present I
Whistler – Falling Rocket
Hunt – The Awakening Conscience

Tutorial questions:

1. Can Ruskin’s attitude to truth be seen in the Millais, Egg and Hunt paintings? If not, why not?
2. Look at the Whistler. In what ways is it different from the other paintings?
Week 4: Architecture: 19th-century Historicism; 20th-century Modernism  
(Week 3 lectures)

Reading:

**Architecture**: Art in Theory 1815-1900, pp.159-162, A.W. Pugin ‘On the Wretched State of Architecture at the Present Day’

Le Corbusier, Towards a New Architecture, 1946 (see text on MyAberdeen)

Images:

St Pancras Station - the hotel and train shed

Le Corbusier - Unité d’habitation, Marseilles;

Frank Lloyd Wright - Falling Water

Questions:

1. The relationship between the St Pancras hotel and the station engine shed has been described as the ‘tragic schizophrenia’ of Victorian architecture. What does this mean and how can it be seen here?

2. What architectural challenges are being confronted and resolved in these two buildings by Le Corbusier and Frank Lloyd Wright?

Week 5: Realism and Manet (Week 4 lectures)

Reading:

Realism: Art in Theory 1815-1900, pp.373-4, J.F. Millet, ‘On Truth in Painting’

Images:

Millet – The Gleaners

Breton – The Recall of the Gleaners

Manet – Olympia

Manet – A Bar at the Folies-Bergère
Tutorial Questions:

1. Compare and contrast these paintings of rural labour. Is Millet’s attitude to truth evident in both paintings?
2. Compare and contrast these two paintings. To what extent could they be labelled ‘Realist’?

Week 6: Impressionism and Degas (Week 5 lectures)

Reading:


Images:

Monet – Impression, Sunrise
Monet - Boulevard des Capucines
Degas – Women on a Café Terrace in the Evening
Degas – Café-concert at "Les Ambassadeurs"

Tutorial Questions:

1. Look at the paintings by Monet. What are the key aspects of Impressionist ‘technique’?
2. Read Louis Leroy’s review of the first Impressionist exhibition. Why was Monsieur Joseph Vincent so shocked by Monet’s pictures?
3. What is the effect of Degas’ use of pastels?

Week 7:

NO TUTORIAL - ESSAY WRITING WEEK

ESSAY DEADLINE: submit online by 3.00pm MONDAY 5th MARCH
Week 8: Post-Impressionism and Toulouse-Lautrec (Week 6 lectures)

Reading:
Post-Impressionism: Art in Theory 1815-1900, pp. 988-991, G. Geffroy, ‘Paul Cezanne’

Images:
van Gogh - Olive Trees
Cézanne - Apples and Oranges
Seurat - La Grande Jatte
Gauguin – Vision After the Sermon
Toulouse-Lautrec – At the Moulin Rouge

Tutorial Questions:
1. In terms of technique and use of colour, how do Gauguin and van Gogh seek subjective expression in their images?
2. In terms of technique and use of colour, how do Seurat and Cézanne seek deliberate and controlled constructions after nature in these images?
3. To what extent can you see the influence of non-western art in these images?
4. What was the context of Toulouse-Lautrec’s paintings?

Week 9: Fauvism & Expressionism (Week 8 lectures)

Reading:
Art in Theory, 1900-1990, pp.67-8, E.L. Kirchner, ‘Programme of Die Brücke’

Images:
Vlaminck – Red Trees
Derain – Barges on the Thames
Kirchner – Self-portrait with a Model

Matisse – Goldfish and Sculpture

Schmidt-Rottluff – The Road to Emmaus

Pechstein – Our Daily Bread

**Tutorial Questions:**

1. What is characteristically modern about the two works of early Fauvism (Vlaminck and Derain) and the one of early German Expressionism (Kirchner)? In particular, analyse their approach to form, colour, and ‘expression.’

2. In what ways (stylistic and iconographical) are the Vlaminck, Derain and Kirchner works influenced by Japanese prints?

3. Matisse claimed that the whole arrangement of his pictures was ‘expressive’. What is he seeking to express here, and how does he achieve it?

**Week 10: Cubism and Futurism / Dada & Surrealism (Weeks 9 & 10 Lectures)**

**Reading:**


**Images:**

Picasso – Les Demoiselles d’Avignon

Braque - Violin and Pitcher

Boccioni - Dynamism of a Cyclist

Duchamp - Fountain

Ernst - Virgin Spanking Christ

Oppenheim – Object
Tutorial Questions:

1. Why do you think Picasso’s Les Demoiselles d’Avignon was so shocking to contemporary viewers?
2. Compare and contrast the Boccioni with the Braque.
3. Give a contextual interpretation of Duchamp’s Dada work, Fountain.
4. What is Surreal about the Ernst and the Oppenheim?
READING LIST

THE SIR DUNCAN RICE LIBRARY RESOURCES

Link to Library, Special Collections & Museums:

http://www.abdn.ac.uk/library/

Guidance on what is available in print and electronic form for History of Art:

http://www.abdn.ac.uk/library/collections/subjects-az/history-art/

Quick Guide to History of Art Resources:

http://www.abdn.ac.uk/library/documents/guides/arts/qgarts001.pdf

History of Art: Reference Works:

http://www.abdn.ac.uk/library/collections/subjects-az/history-art/reference/

How do I find a book using PRIMO?

https://www.abdn.ac.uk/library/documents/guides/dbs/qgdb001.pdf

RECOMMENDED WEEKLY READING

(HD = one copy available in the HEAVY DEMAND section of The Sir Duncan Rice Library)

You are not expected to read all the suggested texts but do try to read something from each of the weekly lists to supplement your lectures and tutorials.

ROMANTICISM

L. Eitner, Neoclassicism and Romanticism, 1750-1850 (709.033 Eit)

J. Gage, George Field and his circle: from Romanticism to the Pre-Raphaelite Brotherhood (759.41 Gag)

H. Honour, Romanticism (709.0342 Hon)

D. Macmillan, Scottish Art 1460-2000 (759.411 McM)

R. Porter, Romanticism in national context (700.94 Por)
C. Thacker, The wildness pleases: the origins of romanticism (700.108 Tha)

W. Vaughan, Romantic art (709.0342 Vau)

**VICTORIAN ART**

J. Maas, Victorian Painting, 1969, 759.41 Maa

A. Staley, Pre-Raphaelite Vision, 2004, f759.42 Sta

J. Thomas, Victorian Narrative Painting, 2000, 759.41 Tho

J. Townsend, Pre-Raphaelite Painting Techniques, 1848-56, 2004, 759.42 Town

J. Treuherz, Victorian Painting, 1993, 759.41 Tre


**ARCHITECTURE IN THE 19th & 20th CENTURIES**

A. Colquhoun, Modern Architecture, 2014 (on line) [https://c20society.org.uk/](https://c20society.org.uk/)

H.R. Hitchcock, Architecture: Nineteenth and Twentieth Centuries, various editions, 709 Pel 15


J. Orbach, Victorian Architecture in Britain, 1987, 720.941 Blu

N. Pevsner, Outline of European Architecture, various editions, 720.94 Pev

Metropolitan Museum of Art, New York, Heilbrunn Timeline of Art History: The Pre-Raphaelites, James McNeill Whistler (1834-1903)

**REALISM AND MANET**

W. Andersen, Manet: The Picnic and the Prostitute, 2005, 759.44 Man A

F. Frascina, Modernity and Modernism: French Painting in the Nineteenth Century, 1993, 759.4 Fra

M. Fried, Manet’s Modernism, or the Face of Painting in the 1860s, 1996, 759.44 Man F

L. Nochlin, Realism, 1971, 759.05 Noc

Metropolitan Museum of Art, New York, Heilbrunn Timeline of Art History: Nineteenth-Century French Realism, Édouard Manet

IMPRESSIONISM AND DEGAS

D. Bomford, Impressionism, 1990, 759.054 Bom

R. Bretell, A Day in the Country: Impressionism and French Landscape, 1984, 758.1 Bre

R. L. Herbert, Impressionism: Art, Leisure and Parisian Society, 1988, 759.44 Her

V. Spate, Claude Monet: The Colour of Time, 2001, 759.44 Mon Sp

D. Sutton, Degas: Life and Work, 1991, 759.44 Deg S


POST-IMPRESSIONISM AND LATE NINETEENTH CENTURY

J. House and M. A. Stevens, Post-Impressionism: Cross-Currents in European Painting, 1979, 759.056 Hou

Sven Lovgren, The Genesis of Modernism: Seurat, Gauguin, Van Gogh and French Symbolism in the 1880s, 1971, 759.4 Loe

J. Rewald, Post-Impressionism: From Gogh to Gauguin, 1978, 759.056 Rew

B. Thomson, Post-Impressionism, 1998, 759.056 Tho

Metropolitan Museum of Art, New York, Heilbrunn Timeline of Art History: Post-Impressionism, Paul Cézanne (1839-1906), Georges Seurat and Neo-
Impressionism, Vincent Van Gogh (1853-1890), Paul Gauguin (1848-1903), Japonisme

FIN DE SIÈCLE/ART NOUVEAU

C. Freches-Thory (ed.), Toulouse-Lautrec, 1991, 759.44 Tou T

P. Greenhalgh (ed.), Art Nouveau, 1890-1914, 2000, 709.0349 Gre


C. M. Nebehay, Gustav Klimt: From Drawing to Painting, 1994, f759.436 Kli


Metropolitan Museum of Art, New York, Heilbrunn Timeline of Art History: Art Nouveau, Henri de Toulouse-Lautrec (1864-1901)

FAUVISM AND EXPRESSIONISM

S. Behr, Expressionism, 2003, 709.04042 Beh

F. Carey and A. Griffiths (eds.), The Print in Germany, 1880-1933: The Age of Expressionism, 1984, 769.943 Car

B. Denvier, Fauvism and Expressionism, 1975, 759.064 Den

J. Leymarie, Fauves and Fauvism, 1995, 759.0643 Ley

J. Lloyd, German Expressionism: Primitivism & Modernity, 1991, 709.43 Llo

R. J. Wattenmaker, The Fauves, 1975, 759.0643 Wat

Metropolitan Museum of Art, New York, Heilbrunn Timeline of Art History: Fauvism

CUBISM AND FUTURISM

M. Antliff and P. Leighten, Cubism and Culture, 2001, 709.04032 Ant

D. Cooper and G. Tinterow, The Essential Cubism, 1907-1920: Braque, Picasso & Their Friends, 1983, 709.04032 Coo
D. Cottington, Cubism, 1998, 759.0632 Cot
C. Harrison, Primitivism, Cubism, Abstraction: The Early Twentieth Century, 1993, 709.041 Har
F. S. Kleiner, H. Gardner, Gardner’s Art Through the Ages, 2010, 709 Gar
R. Humphreys, Futurism, 1999
Metropolitan Museum of Art, New York, Heilbrunn Timeline of Art History: Cubism, Pablo Picasso (1881-1973)

DADA AND SURREALISM

D. Ades, Dada and Surrealism Reviewed, 1978, 709.0406 Ade
F. Bradley, Surrealism, 1997, 709.04063 Bra
B. Fer, Realism, Rationalism, Surrealism: Art Between the Wars, 1993, 709.041 Fer
L. Kachur, Displaying the Marvelous: Marcel Duchamp, Salvador Dali and Surrealist Exhibition Installations, 2001, 709.04063074 Kac
R. Short, Dada and Surrealism, 1994, 709.0406 Sho
Metropolitan Museum of Art, New York, Heilbrunn Timeline of Art History: Surrealism, Marcel Duchamp (1877-1968)

ABSTRACT EXPRESSIONISM

S. Polcari, Abstract Expressionism and the modern experience 759.0652 Pol
D. & S Shapiro, Abstract Expressionism: A critical record 759.0652 Sha
I. Sandler, The Triumph of American Painting 759.0652 San
Metropolitan Museum of Art, New York, Heilbrunn Timeline of Art History: Abstract Expressionism
**POP ART**

Lawrence Alloway, American Pop Art  709.73 All

T. Crow, The Long March of Pop  700.904 Cro

D. McCarthy, Pop Art  709.04071 McC

S H Madoff, Pop Art: A Critical History  709.04071 Mad

**General books**

H. W. & A.F. Janson, History of Art (709 Jan.) Gardner's Art through the Ages

John Gage, Colour and culture: practice and meaning from Antiquity to Abstraction, 1993,  701.8 Gag.

A survey, which also deals with non-European art is J. Fleming & H. Honour, A World History of Art (709 Hon)  HD.


Mary Acton's Learning to Look at Modern Art, 2004 is a good introduction.

Dictionaries of art are extremely useful. In the Sir Duncan Rice Library you will find, on the 4th floor, in the reference section, the 34-volume Dictionary of Art, (1996), the older but still useful 15-volume Encyclopedia of World Art, and various single-volume works like P. & L. Murray, Dictionary of Art and Artists (Ref. 703 Mur)--the paperback is worth buying. The Pan Art Dictionary (2 vols. paperback) is also good, but more expensive. (There is an illustrated edition of Murray in the library); The Oxford Companion to Art ed. Harold Osborne, is also very good (Ref. 703 Oxf.). Michael Levenson, The Cambridge companion to Modernism, 1999, 700.4112 Lev is worth consulting for the later part of the course.
An increasing number of books deal with the methodology of art history (how and why we do it). M. Roskill’s What is Art History? (709 Ros w) HD is more readable than most; it is, however, now slightly out-of-date; see A. Rees & F. Borzello, The New Art History (1986) 709.Ree.

On the social position of the artist see the first two chapters of R. & M. Wittkower Born under Saturn (70l.5 Wit) HD. The basic book on the history of the Academy as an institution is N. Pevsner Academies of Art (709 Pev.) HD

For a straightforward introduction to "formal analysis" see F. Malins, Understanding Paintings (750l8 Mal.) For a broader approach see M. Cassin, More than meets the eye (Nat. Gall. 1987) 708.42 Nat.


The various techniques used by artists and the technical terms used to describe them, and other aspects of works of art, can be looked up in the reference books mentioned above. For more detailed information see Ralph Mayer, (Ref. 703 May d) A Dictionary of Art Terms and Techniques, and Bamber Gascoigne How to Identify Prints. For Painting and drawing see the Complete Guide to Painting and Drawing Techniques and Materials. edit. by Colin Hayes (f702.8 Hay). R. Wittkower Sculpture provides a very useful and readable account of sculptors and their working methods (73l.Wit.)

For iconography see H. Daniel Encyclopedia of Themes and subjects in painting (750 Dan), and J.Hall, Dictionary of Subjects and Symbols in Art, (HD 704.9 Hal and Ref. 704.9 Hal).

When planning essays, you will find a good deal of sensible advice in S. Barnet, A short Guide to Writing about Art (2 copies in HD, 707.2 Bar).
Books on specific artists and topics

There is little point in listing monographs on individual artists. They can be found shelved at 759.41 (Scottish); 759.42 (English); 759.44 (French); 759.45 (Italian), etc., plus the first three letters of the artist's surname.

For example - John House's 1986 book on Claude Monet Monet: Nature into Art, will be found at shelfmark 759.44 Mon
ASSESSMENT

Assessment is by **course work**: one essay of 1,200 words (30%), online assessments (20%) and one two-hour image-based written **examination** (50%).

**ESSAY**

**ESSAY TOPIC:**

With reference to at least **TWO** works, discuss how they are representative of **ONE** of the following styles / movements / period: Romanticism / Pre-Raphaelitism / Victorian Architecture / Realism / Impressionism / Post-Impressionism

Word limit is **1,200 words** (+/- 10%)

Essay checklist:

- Check that the **length** of your essay is **1,200 words** approx. (+/- 10%)
- Be sure to run your work through a **spell and grammar check**
- Use **double-spacing** (this makes it possible for the reader to write useful comments/suggestions as feedback)
- Do not put a heading at the beginning of a paragraph
- Use a **footnote** to acknowledge a reference to or quotation from someone else’s work. Give author/title/page no.
- At the end of the essay add a **bibliography**:
  1. Cite printed texts (books/articles/gallery information etc.) alphabetically by author, beginning with the surname first, initials, title, publisher and date
  2. Next cite websites (full address) with the date each was accessed

There is also advice and guidance on essay writing on the **ACHIEVE** site in MyAberdeen
If you submit your work on time, you can expect that feedback will **normally be provided within three working weeks** (excluding vacation periods) of the submission deadline.

**NB:** If you successfully complete the course, your coursework grades count towards your overall mark, but you must pass the exam to pass the course.

**NB:** This differs from the School Undergraduate Handbook.

Students who are retaking the entire course (not just the exam and resits) must submit new essays for their course work. It is not permitted to resubmit previous essays.

To view the CGS Descriptors please go to [MyAberdeen - Organisations- Divinity, History, & Philosophy Student Information for Undergraduates](#). The link to the CGS Descriptors is on the left hand menu.

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**ESSAY DEADLINE**

3pm Monday 5th March, 2018

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**ESSAY SUBMISSION ARRANGEMENTS**

Submit a .doc or .docx (include the word count) by the due date. No hard copy will be required unless directly requested by the course coordinator through [MyAberdeen](#).

In advance of uploading, please save the assignment with your Student ID number listed in the filename, i.e. 59999999 HA1508 Essay.

When asked to enter a title for the assignment, please enter a title identical to the name of your saved assignment, i.e. 59999999 HA1508 Essay.

**Please note:** failure to submit by the due date (unless a prior arrangement has been made) will result in a deduction of marks. Where no submission is received, this will result in a mark of zero.

**Please note:** Safeassign text matching software will be used, however the School of Divinity, History and Philosophy reserves the right to also submit material to TurnitinUK when deemed necessary.
EXAMINATION

The two-hour visual-based exam will have eight questions. Each question will relate to a projected image or pair of images. Students will have **15 minutes** to write a short answer to each question.

**Please note:** candidates whose first language is not English may refer to English/native tongue dictionaries, when permitted by their Schools to do so. Electronic dictionaries are not permitted in the examination venue. Invigilators are entitled to request inspection of dictionaries prior to the examination, to check that there is no extra written material present.

RESIT

100% visual-based examination

**Resit Eligibility:** Candidates are only eligible to resit an examination provided that each element of coursework assessment has been submitted.

*Past exam papers can be viewed at [http://www.abdn.ac.uk/library/learning-and-teaching/for-students/exam-papers/](http://www.abdn.ac.uk/library/learning-and-teaching/for-students/exam-papers/).*