



**UNIVERSITY
OF ABERDEEN**

SCHOOL OF DIVINITY, HISTORY AND PHILOSOPHY

ACADEMIC SESSION 2018-2019

HA3079 CRITICAL PERSPECTIVES IN ART HISTORY

30 credits 11 Weeks + Revision Session

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](#) 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 m.pryor-hoa@abdn.ac.uk

COURSE TEAM

Mr John Gash (JoGa) j.gash@abdn.ac.uk;

Professor John Morrison (JM) j.c.morrison@abdn.ac.uk;

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Students are asked to make themselves familiar with the information on key university policies, which is available on MyAberdeen (<https://abdn.blackboard.com/bbcswbdav/institution/Policies>).

These policies are relevant to all students and will be useful throughout your studies. They contain important information, including what to do if you are absent, how to raise an appeal or a complaint, and explain why the University takes your feedback seriously.

These institutional policies should be read in conjunction with the course guide, in which School specific policies are detailed. Further information can be found on the [University's Infohub webpage](#) or by visiting the Infohub.

TIMETABLE & LECTURE SEMINAR PROGRAMME

Students can view their university timetable at

<http://www.abdn.ac.uk/infohub/study/timetables-550.php>

Classes in CB203: Tuesdays 11.00am-1.00pm; Thursdays 4.00-6.00pm

After the introductory class on Tuesday 11th September, there will be two classes for each topic. **Class 1 (Thursdays)** will introduce the topic (usually a lecture); **Class 2 (Tuesdays)** will involve class discussion (based on the set texts, which you will be expected to have read in advance of the class)

WEEK	TUESDAY CLASS (11-1)	THURSDAY CLASS (4-6)
1 10 - 14 September	Introduction to the course (MP)	Planning & writing a critical bibliography (MP/JM)
2 17 – 21 September	Critiquing a critical bibliography (MP/HP)	Panofsky: Iconology & Iconography I (HP)
3 24 – 28 September	Panofsky: Iconology & Iconography II (HP)	Vasari, Zuccaro & Bellori: Theories of the Renaissance & Baroque I (JoGa)
4 01 - 05 October	Vasari, Zuccaro & Bellori: Theories of the Renaissance & Baroque II (JoGa)	Morelli & Wölfflin: Style in Art I (JoGa)
5 08 – 12 October	Morelli & Wölfflin: Style in Art II (JoGa)	Ramsay, Reynolds & Taste I (JM)
Critical annotated bibliography for essay DUE by 3.00pm, Thursday 12th October		
6 15 – 19 October	Ramsay, Reynolds & Taste II (JM)	TJ Clark, Orton & Pollock: Marxism & Social Art History I (AT)
7 22 – 26 October	TJ Clark, Orton & Pollock: Marxism & Social Art History II (AT)	NO CLASS

8	NO CLASSES THIS WEEK:	
29 October – 02 November	FIELDTRIP TO THE BURN, 1st – 2nd NOVEMBER	
9	NO CLASS	Feminisms I (HP)
05 - 09 November	Essay DUE by 3.00pm on Thursday 8th November	
10	Feminisms II (HP/MP)	Fry & Greenberg: Cézanne & Form I (MP)
12 – 16 November		
11	Fry & Greenberg: Cézanne & Form II (MP)	NO CLASS
19 – 23 November		
12	REVISION CLASS (MP/HP)	NO CLASS
26 – 29 November		

COURSE DESCRIPTION

Unlike most other art history courses, this is a *text-based* course, focusing on a number of selected ‘key texts’ (as specified in the course guide and on [MyAberdeen](#)). You are expected to *study* -- not just read through -- these key texts. In addition, you will find it helpful to consult as much of the background reading as possible. In most sessions, the chosen texts will be examined in relation to a small number of pre-chosen images. Discussion will focus on the way in which the issues raised in the prescribed text can usefully illuminate (or otherwise!) the given images.

This is a ‘historiographical’ rather than ‘philosophical’ course; nevertheless philosophical issues are raised at many points and the course should, therefore, appeal to anyone seriously interested in theoretical aspects of art history. The course is complete in itself but connects usefully with other art history courses.

INTENDED AIMS AND LEARNING OUTCOMES

This course aims to address fundamental questions about the History of Art: its methods and procedures, and how they can be justified. It reflects the greatly increased awareness, both within the discipline itself and outside, of methodological issues.

The ideological bases of the discourse(s) of art history in different periods will be examined, together with the ways that art itself functions within the wider social and political context.

Students will have demonstrated in class discussions and written assessments that they can:

1. Relate art-historical writings to visual imagery
2. Research and write a critical bibliography on a topic of art criticism
3. Research and write a critical essay on a topic of art criticism
4. Display knowledge and comprehension of the course material through the organisation of an essay-based answer in a written examination
5. Analyse critically a short extract of text in a written examination

RECOMMENDED READING / PURCHASE

Steve Edwards, *Art and its Histories: a Reader* (Open University) 1999, Library Floor 4 (709 Edw) (from approx. £11 new on Amazon)

Eric Fernie, *Art History & its Methods: a critical anthology*, (Phaidon) 1995, Library Floor 4 (709 Fer) (from approx. £16 new on Amazon)

LIBRARY RESOURCES

[Quick Guide to History of Art Resources](#)

READING & PREPARATION WEEK BY WEEK

WEEK 1

Tuesday 11th September

Introduction to the Course (Mary Pryor)

No preparation is required for this class.

Thursday 13th September

Planning and writing a critical bibliography (Mary Pryor & John Morrison)

No preparation is required for this class.

WEEK 2

Tuesday 18th September

Critiquing a critical bibliography (Mary Pryor & Helen Pierce)

Please come prepared having read the material on MyAberdeen

WEEKS 2-3

Thursday 20th & Tuesday 25th September

Panofsky: Iconography and Iconology (Helen Pierce)

Essential preparation for Tuesday's class:

Reading (texts supplied on MyAberdeen):

A. D'Alleva, 'Iconography and iconology' in *Methods and Theories of Art History* (2005), pp.20-28.

E. Panofsky, 'Iconography and iconology: an introduction to the study of Renaissance art' (1939), reprinted in D. Preziosi, *The Art of Art History* (2009), pp.220-235. See also Preziosi's introductory remarks.

E. Panofsky, *Early Netherlandish Painting* (1953), pp. 201-3.

L. Campbell, *Renaissance Portraits* (1990), pp. 135-6.

L. Campbell et al, *Renaissance Faces: Van Eyck to Titian* (2008), p.182.

Questions for class discussion

1. What does Panofsky mean by 'disguised symbolism'?
2. Are you convinced by his 'reading' of Van Eyck's painting, especially in the light of Campbell's queries?

3. Look at Rubens' paintings from the Marie de Medici cycle and the Whitehall Ceiling. How much of what is depicted in these Baroque artworks is "real" in any simple sense, and how might this impact upon their intended audience?
4. Apply Panofsky's approach to Reynolds's portrait of *James Beattie*.
5. How do we decipher meaning in Raeburn's *Sir John and Lady Clerk*, despite its lack of overt symbolism?

Images

Jan van Eyck, *The Arnolfini Marriage*, 1434, National Gallery, London

Peter Paul Rubens, *The Education of Marie de Medici*, 1622-5, Louvre, Paris

Peter Paul Rubens, *The Disembarkation of Marie de Medici at Marseilles*, 1622-5, Louvre, Paris

Peter Paul Rubens, *The Union of the Crowns*, Whitehall Banqueting House, London

Joshua Reynolds, *Dr James Beattie*, 1773, University of Aberdeen

Henry Raeburn, *Sir John and Lady Clark*, 1791, National Gallery of Ireland, Dublin

Background reading

J. B. Bedaux, 'The reality of symbols: the question of disguised symbolism in Jan van Eyck's Arnolfini Portrait', *Simiolus*, XVI, 1986, pp. 5-28. Available on JSTOR.

J. Dunkerton, S. Foister, D. Gordon, N. Penny, *Giotto to Dürer: Early Renaissance Painting in The National Gallery* (1991), pp. 258-61.

E. Panofsky, 'Jan van Eyck's Arnolfini Portrait', *Burlington Magazine*, LXIV (1934), pp. 117-27. Available on JSTOR.

S. Nash, 'Erwin Panofsky, Early Netherlandish Painting: Its Origins and Character, 1953', in R. Shone and J. P. Stonard, *The Books That Shaped Art History* (2013), pp.88-101.

WEEKS 3-4

Thursday 27th September & Tuesday 2nd October

Vasari, Zuccaro & Bellori: Renaissance and Baroque Theories of Art (John Gash)

Thursday Lecture: Vasari on artistic progress and artistic genius

Background reading

Giorgio Vasari: *Lives of the Artists*, Penguin Books (2 volume selection, ed. George Bull); Giorgio Vasari, *Lives of the Painters, Sculptors, and Architects*, second edition, 1568; complete in 4-volume Everyman edition.

Fernie, Introduction, and note on Vasari pp.22-28.

Elizabeth Gilmore Holt, *A Documentary History of Art vol. II: Michelangelo and the Mannerists, the Baroque and the Eighteenth Century*, New York, 1958

Anthony Blunt, *Artistic Theory in Italy, 1450-1600* (OUP; also available as a Google Book).

Gombrich, E, *Norm and Form*, 'The Renaissance Conception of Artistic Progress and its Consequences', pp. 1-10. [709.024 Gom]

Krautheimer, R, 'The beginnings of Art-historical Writing in Italy', in *Studies in Early Christian, Medieval, and Renaissance Art*, 1969 [709 Kra]

Panofsky, E, 'The first page of Giorgio Vasari's Libro' in *Meaning in the Visual Arts*, pp.206-76

Rubin, Patricia, 'What men saw: Vasari's Life of Leonardo...' *Art History*, vol 13, 1990, 34-46

Rubin, P., *Giorgio Vasari: Art and History*, 1995.

Wittkower, R & M, *Born under Saturn* (esp. chapter 12) [701.15 Wit]

Wolff, Janet, *The Social Production of Art*, 1981 (esp. chapter 6)

Essential preparation for the Tuesday class:

Idealist theories of art: from Federico Zuccaro to Giampietro Bellori.

Reading Texts

Federico Zuccaro, *The Idea of the Painters, Sculptors and Architects*, 1607: extracts in Fernie; and in E. G. Holt, *A Documentary History of Art vol. II: Michelangelo and the Mannerists, the Baroque and the Eighteenth Century*, New York, 1958

Giovanni Pietro Bellori, *Lives of the Modern Painters, Sculptors and Architects*, 1672, especially the introduction, called Idea; extracts in Fernie, pp. 63-7; in Panofsky: *Idea: A Concept in Art Theory*; and in E. G. Holt, *A Documentary History of Art vol. II: Michelangelo and the Mannerists, the Baroque and the Eighteenth Century*, New York, 1958

André Félibien des Avaux, Preface to *Conférence de l'Academie Royale de Peinture et de Sculpture*, 1669, extract in ed. Edwards, *Art and its Histories*, pp.34-6

Question

1. What is understood by the 'Idea' in classic-idealist art theory?

Background Reading

A. Hughes, 'An Academy of Doing', *Oxford Art Journal*, 9:1 (1986), pp. 3-10 and 9:2, pp.50-62

E. G. Holt, *A Documentary History of Art II: Michelangelo and the Mannerists, the Baroque and the Eighteenth Century*, New York, 1958

D. Mahon, *Studies in Seicento Art and Theory*, London, 1947

E. Panofsky, *Idea: A Concept in Art Theory*, New York and London, 1968

N. Pevsner, *Academies of Art*, New York 1973 [709 Pev]

WEEKS 4-5**Thursday 4th & Tuesday 9th October****Morelli & Wölfflin: Style in Art** (John Gash)

Thursday Lecture: Giovanni Morelli: pioneer of connoisseurship

Background reading

Giovanni Morelli, extracts from *Italian Painters* (1890) in Fernie, text 8, and the note on 'Connoisseurship', pp.330-1.

Giovanni Morelli, *Italian Masters in German Galleries*, 1883 and other editions

Gibson-Wood, C. *Studies in the theory of connoisseurship from Vasari to Morelli*, 1988 [701.18 Gib]

Ginzburg C., 'Morelli, Freud and Sherlock Holmes: Clues and Scientific Method', *History Workshop Journal*, 9 (1980), pp. 5-36

Jones, M. Introduction, ('Why fakes?') in *Fake? the Art of Deception* (British Museum, 1990), pp.11-16. [702.874 Jon]

Wind, E, *Art and anarchy* (on Morelli) [701 Win]

Wollheim, R, *Art and the Mind*, chapter 9: 'Giovanni Morelli and the origins of scientific connoisseurship' [701.15 Wol]

Essential Preparation for the Tuesday class:**Heinrich Wölfflin's use of formal analysis in defining period styles**

Reading Text

Wölfflin *Principles of Art History*, 1915 (Dover paperback), esp. 'Introduction' pp.1-17 [709 Wol]. Extract in Fernie, *Art History & its Methods*, pp.127-51. You might also like to look at two other titles by Wölfflin: *Classic Art* (about High Renaissance painting) and *Renaissance and Baroque* (about changing styles in Architecture)

Images

Andrea del Sarto, *Madonna of the Harpies*, 1517, Florence, Uffizi

Giovanni Lanfranco, *The Ecstasy of St Margaret of Cortona*, 1622, Florence, Pitti Palace

Questions

1. What does Wölfflin mean by 'closed form' and 'open form'?
2. What does he mean by the *Zeitgeist*?
3. How useful are Wölfflin's 'five pairs of concepts'?

Background reading

Fernie, E. *Art History & its Methods: a critical anthology*, pp. 361-64.

Gombrich, E, *Norm and Form*, 'Norm and Form: the stylistic categories of Art History and their Origins in Renaissance Ideals,' pp.81-98. Extracts in Edwards, *Art & its Histories*, 73-8.

Gombrich, E, 'Style', in *International Encyclopedia of the Social Sciences*, ed. D L Sills, 1968, vol.15.

Podro, M, *The Critical Historians of Art*; see also review by A Potts, *Burlington Magazine*, vol.127, 1985, pp.900-03

Roskill, M, *The Interpretation of Pictures*, pp. 99-102

Sauerlander, W, 'From stilus to style...' *Art History*, vol 6, pp.253-70

Schapiro, M., 'Style', in *Aesthetics Today*, ed M Philipson & P J Gudel [701.17 Phi] Originally printed in *Anthropology Today*, 1953. Photocopy in red ring file.

Wölfflin, H, *Classic Art*, 1952 and subsequent editions

WEEK 5

Critical annotated bibliography for essay
DUE by 3.00pm, Thursday 11th October

WEEKS 5-6**Thursday 11th & Tuesday 16th October****Ramsay, Reynolds & Taste** (John Morrison)**Thursday Lecture:** Good and Bad Taste**Essential preparation for the Tuesday class:****Reading**Ramsay – *Dialogue on Taste*

https://books.google.co.uk/books?id=VVgoAAAAYAAJ&pg=PA1&source=gbs_toc_r&cad=3#v=onepage&q&f=false

D. Macmillan, *Painting in Scotland. The Golden Age*, Edinburgh 1986, Chapter II pp.18-30.

A. Smart, *Allan Ramsay 1713-1784*, Edinburgh 1992, pp.15-39.

D. Daiches, 'David Hume', in *The Scottish Enlightenment 1730-1790*, Edinburgh 1996 pp.43-68

Questions

- a) What is Ramsay's view on ideal beauty?
- b) What role does the natural world play in Ramsay's theory of art?
- c) How does Reynolds portraiture relate to Ramsay's ideas?

Images

A. Ramsay – David Hume

J. Reynolds – Dr Beattie

Raeburn – Mrs Fergusson of Raith

Reynolds – Mrs Elizabeth Delme

Background reading

A. Smart, *Allan Ramsay. A Complete Catalogue of his Paintings*, London 1999.

Allan, D., *Scotland in the 18th Century*, Chapter 4

Daiches D., Jones, P & J, *The Scottish Enlightenment 1730-1790*, Chapter 2

Edwards, S. *Introduction to Art & its Histories: a Reader*, pp.1-15

Fernie, E. *Art History & its Methods*, pp.356-57 ('Quality').

Gombrich, E H, *Art History and the Social Sciences* (The Romanes Lecture for 1973), 1975. [p709 Gom a]

Hume, D., 'Of the Standard of Taste': this short essay has often been reprinted, e.g. in vol 1 of *Hume's Essays, Moral, Political and Literary*, ed Green and Grose (3 copies in QML) or in *Hume's Ethical Writings*, ed A. MacIntyre (Collier paperback). [192.4 or 1924]. For discussion see almost any standard history of aesthetics and/or art theory (e.g. Hipple, W J; Bosanquet, B; Beardsley, M; Gilbert & Kuhn, Osborne, H).

Lyas, C. 'The Evaluation of Art', in Hanfling, O. *Philosophical Aesthetics: an Introduction*, 1992. pp. 349ff. With useful bibliography. [111.85 Han]

WEEKS 6-7

Thursday 18th & Tuesday 23rd October

Marxism and Social Art History (Aaron Thom) **Thursday lecture:** Marx and Marxist Art History

Essential Preparation for the Thursday class:

Reading

T J Clark, 'The conditions of artistic creation,' in Fernie, *Art History & its Methods*, 245-53, and 347-48.

Karl Marx, Preface to 'A Contribution to the Critique of Political Economy' (extract in J M Golby, *Culture & Society in Britain 1850-1890*, 13-14) [9(42)81 Gol]

Lynne Cooke, Exhibition review of Damien Hirst at Tate Modern, *The Burlington Magazine* (July 2012: 502-503).

Definition of Semiotics in Fernie, *Art History & its Methods*, 359-60.

Questions

1. Is art necessary?
2. What is the 'value' of art?

Tuesday class: Oil painting as a reflection of social class

Essential Preparation for the Tuesday class:

Reading

John Berger, *Ways of Seeing* (London, 1972), 'Oil painting', Chapter 5, pp. 83-112 (just over £7 from Amazon)

John Ruskin 'Work' Lecture 1 from *The Crown of Wild Olive*, 1866. Full text on line in multiple sources including: <http://www.victorianweb.org/authors/ruskin/crown.html>

Images

Frans Hals, *The Laughing Cavalier*, 1624, Wallace Collection, London

Frans Hals, *Malle Babbe*, 1635, Gemäldegalerie, Berlin

Thomas Gainsborough, c. 1750, *Mr and Mrs Andrews*, London, National Gallery

Hugh Cameron, *The Harvest*, 1865, Private Collection

William Darling McKay, *The Stonebreakers*, 1878. Oil on canvas, 48.3 x 68.5 cm. © The Drambuie Collection, Edinburgh

Gustave Courbet, *The Stonebreakers*, 1850, Destroyed

Questions

1. Do you believe Berger's argument regarding the medium of oil?
2. To what extent can art be described as a social product?
3. How useful is the concept of ideology?
4. How might Cameron's painting relate to the arguments on work made by Ruskin?
5. Compare and contrast the Courbet and the McKay painting as products of their social context.

Background reading

Hauser, A. 'The Philosophy of Art History,' in Fernie, *Art History & its Methods*, Text 17.

Rose, M. *Marx's Lost Aesthetic: Karl Marx and the Visual Arts*, 1984 (especially chapter 5). [701.17 Mar]

WEEK 7

NO CLASS on THURSDAY 25th October

WEEK 8

Week 8: 29th October – 2nd November: NO CLASSES

FIELDTRIP TO THE BURN: 1st - 2nd November

WEEK 9

Tuesday 6th November NO CLASS;

ESSAY DUE by 3.00pm, Thursday 8th November

WEEKS 9-10

Thursday 8th & Tuesday 13th November

Feminisms (Helen Pierce/Mary Pryor)

Thursday lecture: Feminist Approaches to the History of Art (HP)

Essential preparation for Tuesday's tutorial (HP/MP):

Linda Nochlin, excerpt from "Why have there been no great women artists?" in Steve Edwards (ed.), *Art and Its Histories: A Reader* (1999), pp.152-161. You can find a helpful online summary of Nochlin's influential essay at

<https://hyperallergic.com/377975/an-illustrated-guide-to-linda-nochlin-why-have-there-been-no-great-women-artists/> - but **make sure you also read the original text.**

The College Art Association recently interviewed Nochlin about her life and work, and there is a video and transcript of that interview on their website:

<http://www.collegeart.org/news/2017/06/08/an-interview-with-linda-nochlin/>

Anne D'Alleva, *Methods and Theories of Art History* (2005), pp.60-70.

Judy Chicago, excerpt from "The Dinner Party," in Edwards, *Art and Its Histories*, pp.143-146.

Betsy Berne, "Studio: Cindy Sherman", *Tate Etc*, June 2003, available from

www.tate.org.uk/context-comment/articles/studio-cindy-sherman

View the Guerrilla Girls' website at www.guerrillagirls.com

All printed texts available from [MyAberdeen](http://myaberdeen.com)

Questions for Tuesday's class discussion:

1. Should art historians continue to ask 'why have there been no great women artists'?
2. To what extent does 'The Dinner Party' challenge Nochlin's appraisal of women's artistic achievements? To what extent does this artwork reinforce Nochlin's perspective?
3. "The work is what it is and hopefully it's seen as feminist work, or feminist-advised work, but I'm not going to go around espousing theoretical bullshit about feminist

stuff.” (Cindy Sherman) Do you consider Sherman to be an artist with a feminist agenda?

See [MyAberdeen](#) for a selection of key images which will be used to support the class discussion.

Further reading on this topic

Griselda Pollock, “Feminist interventions in the History of Art,” in Eric Fernie (ed.), *Art History and its Methods: a Critical Anthology* (1995) p. 300-13.

Michael Hatt and Charlotte Klonk, *Art History: A Critical Introduction to its Methods* (2006), pp.145-57.

Helena Reckitt (ed.), *Art and Feminism* (2001).

Norma Broude and Mary D. Garrard (eds.), *Feminism and Art History: Questioning the Litany* (1982).

Carol Snyder, “Reading the language of ‘The Dinner Party’”, *Woman’s Art Journal*, 1:2 (Autumn 1980-Winter 1981), pp.30-34. Available via JSTOR.

Amelia Jones (ed.), *Sexual Politics: Judy Chicago’s Dinner Party in Feminist Art History* (1996).

Cornelia Butler (ed.), *WACK! Art and the Feminist Revolution* (2007).

Guerrilla Girls, *The Guerrilla Girls’ Bedside Companion to the History of Western Art* (1988).

Roszika Parker and Griselda Pollock, *Old Mistresses: Women, Art and Ideology* (1981).

Linda Nochlin and Ann Sutherland Harris, *Women Artists, 1550-1950* (1977).

Linda Nochlin, *Women, Art and Power and Other Essays* (1989).

Griselda Pollock, *Vision and Difference: Femininity, Feminism, and Histories of Art* (1988).

Whitney Chadwick, *Women, Art and Society* (1990).

Wendy Slatkin, *Women Artists in History: From Antiquity to the Twentieth Century* (1990).

Judy Chicago’s ‘The Dinner Party’ at the Brooklyn Museum:

https://www.brooklynmuseum.org/eascfa/dinner_party/home/

WEEKS 10-11

Thursday 15th & Tuesday 20th November

Fry & Greenberg: Cézanne & Form (Mary Pryor)

Thursday Class: Cézanne and Form

Essential preparation for Tuesday class:

Reading (on MyAberdeen):

Roger Fry, *Cézanne: A study of his development*, 1927 (extracts)

Clement Greenberg, *Cézanne: Gateway to contemporary painting* *The American Mercury*, June 1952, pp. 69-73 <http://www.unz.org/Pub/AmMercury-1952jun-00069?View=PDFPages>

Questions

1. What main similarities and differences do you perceive between the approaches by Fry and Greenberg to writing about Cézanne's use of form?
2. Greenberg: 'Cezanne's aim was to carry over the frank, liberated color of the Impressionists into pictures that would be as firmly and lucidly put together as those of an Old Master like Raphael or Poussin.' To what extent do you think Greenberg argues that Cézanne succeeded in his aim? Does Fry agree with this?
3. What strengths and weaknesses does Verdi find in Fry's study of Cézanne?

Images

Please see the selection of images on [MyAberdeen](#), which you can use to evidence your answers to the questions.

Background reading

Maurice Denis and Roger E. Fry, *Cézanne-I* *The Burlington Magazine for Connoisseurs*, 1910, Vol.16(82), pp.207-219, <http://www.jstor.org/stable/858022>

Roger Fry, *Cézanne: A study of his development*, 1927, 1952 imprint (759.44 Cez)
1960 imprint (759.44 Cez)

Roger Fry, 'An essay in aesthetics' in Charles Harrison & Paul Wood (eds) *Art in Theory 1900-2000*, Blackwell Publishing, 2003, pp.75-82 (709.04 Har)

Roger Fry, JB Bullen, *Vision & Design*, 1981 (709 Fry)

Fry <http://www.dictionaryofarthistorians.org/fryr.htm>

Greenberg <http://www.dictionaryofarthistorians.org/greenbergc.htm>

Richard Verdi, 'Roger Fry, Cézanne: A Study of his Development', in Richard Shone & John-Paul Stonard (eds) *The Books that Shaped Art History*, Thames & Hudson, 2013, pp.54-65 (709 STO) (on [MyAberdeen](#))

WEEKS 11 & 12

Thursday 22nd November: NO CLASS

Tuesday 27th November: REVISION CLASS

(Mary Pryor & Helen Pierce)

ASSESSMENT

Two written coursework assignments (25% each) = 50% of the final course grade

One 2-hour written examination = 50% of the final course grade

In your coursework assignments, and in the exam, you will be expected to demonstrate first-hand knowledge of the key texts and, where appropriate, the images discussed in relation to these texts.

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.

COURSEWORK ASSESSMENTS

The two assessments are linked; please read the instructions carefully:

Select **ONE** question from the list of essay topics given below. You will work on the resulting essay in **two** stages:

First stage:**Critical Bibliography: DUE by 3.00pm on Thursday 11th October (Week 5)**

Write a critical annotated bibliography on your chosen topic using **four** core sources (given in the reading lists) and **one** further source of your own finding.

Word count: circa **350** words per source; approx. 2,000 words overall (10% margin allowed)

Feedback will focus on y

our summaries and critical evaluations of the sources, which should include how these sources will be of use for your essay.

SEE Guide to Writing a Critical Annotated Bibliography on [MyAberdeen](#)

Second stage:

Essay: DUE by 3.00pm on Thursday 8th November (Week 9)

Write an essay **on your chosen topic** with a bibliography that includes, but is not restricted to, the sources analysed in **Assignment 1**.

Word count: 2,000 words

Essays should be approximately **2,000 words** long, including quotations and footnotes; you should note that you will be penalised for work which is either too long or too short. The acceptable margin below or above the word count for essays is 10%.

LIST OF ESSAY TOPICS

CHOOSE **ONE** ESSAY TOPIC ONLY AND USE FOR **BOTH** ASSIGNMENTS:

The critical annotated bibliography & the full essay

Panofsky:

To what extent do you agree with the statement that “without a knowledge of iconography and symbolism, our reading of renaissance and baroque works of art will be at best naive and inadequate”?

Vasari & Bellori:

Does Bellori’s concept of the Ideal owe anything to Vasari’s notion of artistic progress?

Wölfflin:

How successful was Heinrich Wölfflin’s attempt to link his concepts of closed and open form to the predominant artistic styles of particular periods?

Ramsay:

What arguments did Allan Ramsay advance against the notion of ideal beauty?

Marxism:

How accurate is it to describe T.J. Clark’s writing on Courbet as ‘Marxist art history’?

Feminisms:

Choose **ONE** female artist and discuss the strengths and limits of a feminist analysis of her work.

Cézanne:

Compare and contrast Fry and Greenberg's perspectives on the use of space and colour in Cézanne's works.

ASSESSMENT DEADLINES

1. Critical Bibliography is DUE by **3.00pm on Thursday 11th October 2018**
2. Final Essay is DUE by **3.00pm on Thursday 8th November 2018**

SUBMISSION ARRANGEMENTS

When uploading assignments, please do the following:

Submit 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 HA3079 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 HA3079 Essay.

If you have been granted an extension, please upload the completed Extension Form (signed by yourself and course co-ordinator) along with your submission.

When you submit your work, please also tick the 'Mark Reviewed' Box.

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.

NB In order to pass a course on the first attempt, a student must attain a CAS mark of at least 6 (six) on each element of course assessment. Failure to do so will result in a grade of no greater than CAS 8 (eight) for the course as a whole.

EXAMINATION

One **two-hour** examination held in December. This exam will consist of:

- **ONE** compulsory question based on the analysis of a short passage from a key text discussed in class. Students choose **ONE** of three passages to discuss.
- **ONE** essay-based question selected from a list of four choices. The questions will relate closely to the material addressed in the classes.

Past exam papers can be viewed at <http://www.abdn.ac.uk/library/learning-and-teaching/for-students/exam-papers/>.

Please Note: For this course, candidates for whom English is not their first language may refer to English/native tongue dictionaries. Electronic dictionaries are not permitted in the examination venue. Invigilators are entitled to request inspection of dictionaries prior to the examination.