

# AHT100 Research Essay

1,500 words

Due 11.59pm Friday 19 June 2020

Choose a question from the list below and write a 1,500-word response, using visual analysis and scholarly research to develop your argument. Your essay must be typed in 12pt font, double-spaced and **include footnotes and a bibliography**. Please include the essay question in your document. Submit to Turnitin.com.

Class ID: 23760405

Enrolment key: AHT100

## A note on research

Scholarly sources (books and journal articles with bibliographies) will give you the best material to work with and improve the quality of your essay. Internet sources (Wikipedia, Khan Academy, Heilbrunn Timeline of Art History) provide good summaries of art historical topics but are inadequate by themselves for a tertiary-level essay. Use them to familiarise yourself with the artist or period before seeking out scholarly sources, such as those on JSTOR and ProQuest. A membership to the State Library of NSW will give you access to other online databases. The NAS Research Library staff can also offer help locating digital scholarship.

## Essay writing resources

Guides to essay writing, presentation, referencing, and other helpful resources are available on the AHT100 page of the NAS Student Portal: <https://nas.edu.au/online-student-learning-portal/bachelor-of-fine-art/year-1-semester-1/aht100-art-history-theory-1/>

Additional help for students with learning difficulties or English as a second language is available from Samantha Thompson: [samantha.thompson@nas.edu.au](mailto:samantha.thompson@nas.edu.au)

1. How and why is symbolism used to enhance the representation of nature and everyday life in seventeenth-century Dutch painting?

**Suggested artists:** Gabriel Metsu, Pieter de Hooch, Johannes Vermeer, Rembrandt van Rijn, Frans van Mieris, Judith Leyster, Gerard ter Borch, Rachel Ruysch, Frans Hals, Jan Steen

**Selected online bibliography:**

De Jongh, Eddy. "On Balance". Source: *Studies in the History of Art* 55 (1998): 350–365 (JSTOR)

De Jongh, Eddy. "Painted Words in Dutch Art of the Seventeenth Century". In *History of Concepts: Comparative Perspectives*, edited by Iain Hamisiier–Monk, Kaiun Tilmans, and Frank van Vree, 167–190. Amsterdam: Amsterdam University Press, 1998. (JSTOR)

Donhauser, Peter L. "A Key to Vermeer?". *Artibus et Historiae* 14, no. 27 (1993): 85–101. (JSTOR)

Franits, Wayne. *Dutch Seventeenth-century Genre Painting: Its Stylistic and Thematic Evolution*. New Haven: Yale University Press, 2004. Preview on Google Books:  
[https://books.google.com.au/books?id=LjI6JlqjX3gC&printsec=frontcover&source=gbs\\_ge\\_summary\\_r&cad=0#v=onepage&q&f=false](https://books.google.com.au/books?id=LjI6JlqjX3gC&printsec=frontcover&source=gbs_ge_summary_r&cad=0#v=onepage&q&f=false)

Franits, Wayne. "Wily women? On sexual imagery in Dutch art of the seventeenth century". In *From Revolt to Riches: Culture and History of the Low Countries, 1500–1700*, edited by Theo Hermans and Reinier Salverda, 220–233. London: UCL Press, 2017. (JSTOR)

Liedtke, Walter. *Dutch Paintings in The Metropolitan Museum of Art. Volume I and II*. New York: Metropolitan Museum of Art, 2007.  
[https://www.metmuseum.org/art/metpublications/Dutch\\_Paintings\\_in\\_The\\_Metropolitan\\_Museum\\_of\\_Art\\_2\\_vols?Tag=&title=&author=&pt=0&tc={06F681F3-DE0D-46E8-9543-894F53FE432D}&dept=0&fmt=Readonline](https://www.metmuseum.org/art/metpublications/Dutch_Paintings_in_The_Metropolitan_Museum_of_Art_2_vols?Tag=&title=&author=&pt=0&tc={06F681F3-DE0D-46E8-9543-894F53FE432D}&dept=0&fmt=Readonline)

Slive, Seymour. "Realism and Symbolism in Seventeenth-Century Dutch Painting". *Daedalus* 91, no. 3 (1962): 469–500. (JSTOR)

2. Focusing on two artworks of your choice, consider the argument that Dutch painting is *descriptive* rather than *prescriptive*. What do the two artworks describe, and why?

**Suggested artists:** see above

#### **Selected online bibliography:**

Alpers, Svetlana. "Picturing Dutch culture". In *Looking at Seventeenth-Century Dutch Art: Realism Reconsidered*, edited by Wayne Franits, 57–67. Cambridge: Cambridge University Press, 1997. (Reading for week 10 on NAS Student portal)

Alpers, Svetlana. *The Art of Describing: Dutch Art in the Seventeenth Century*. Chicago: University of Chicago Press, 1983. (Selected chapters will be available under week 10 on NAS Student portal)

Alpers, Svetlana. "Describe or Narrate? A Problem in Realistic Representation." *New Literary History* 8, no. 1 (1976): 15–41. (JSTOR)

Hammer-Tugendhat, Daniela. *The Visible and the Invisible: On Seventeenth-Century Dutch Painting*. Berlin: De Gruyter, Inc., 2015. ProQuest Ebook Central.

Westermann, Mariët. "Svetlana Alpers's 'The Art of Describing: Dutch Art in the Seventeenth Century', 1983". *The Burlington Magazine* 153, no. 1301 (August 2011): 532–536. (JSTOR)

Westermann, Mariët. "After Iconography and Iconoclasm: Current Research in Netherlandish Art, 1566–1700." *The Art Bulletin* 84, no. 2 (2002): 351–72. (JSTOR)

**3. Compare and contrast two artist's self-portraits. How do they construct artistic identity? What kinds of arguments might they be making about the nature of art?**

**Suggested artists:** Albrecht Dürer, William Hogarth, Joshua Reynolds, Angelica Kauffman, Elisabeth Vigée-LeBrun, Sofonisba Anguissola, Artemisia Gentileschi

**Selected online bibliography:**

Chapman, H. Perry. "Reclaiming the Inner Rembrandt: Passion and the Early Self-portraits." *Nederlands Kunsthistorisch Jaarboek (NKJ) / Netherlands Yearbook for History of Art* 60 (2010): 232–61. (JSTOR)

Garrard, Mary D. "Artemisia Gentileschi's Self-Portrait as the Allegory of Painting." *The Art Bulletin* 62, no. 1 (1980): 97–112. (JSTOR)

Garrard, Mary D. "Here's Looking at Me: Sofonisba Anguissola and the Problem of the Woman Artist." *Renaissance Quarterly* 47, no. 3 (1994): 556–622. (JSTOR)

Montfort, Catherine R. "Self-Portraits, Portraits of Self: Adélaïde Labille-Guiard and Elisabeth Vigée Lebrun, Women Artists of the Eighteenth Century." *Pacific Coast Philology* 40, no. 1 (2005): 1–18. (JSTOR)

Sheriff, Mary D. "Woman? Hermaphrodite? History painter? On the self-imaging of Elisabeth Vigée-Lebrun." *The Eighteenth Century* 35, no. 1 (1994): 3-27. (JSTOR)

Sullivan, Margaret A. "Alter Apelles: Dürer's 1500 Self-Portrait." *Renaissance Quarterly* 68, no. 4 (2015): 1161-191. (JSTOR)

West, Shearer. *Portraiture*. Oxford: Oxford University Press, 2004. ProQuest Ebook Central.

**4. Analyse the role of perspective in two Renaissance artworks of your choice. How does it contribute to the effects and the meanings of the work of art?**

**Suggested artists:** Masaccio, Botticelli, Fra Angelico, Paolo Uccello, Andrea Mantegna, Filippo Lippi, Donatello, Piero della Francesca, Pietro Perugino

**Selected online bibliography:**

Bohn, Babette, and Saslow, James M., eds. *A Companion to Renaissance and Baroque Art*. Hoboken: John Wiley & Sons, 2013. ProQuest Ebook Central.

Elkins, James. "Renaissance perspectives". *Source: Journal of the History of Ideas* 53, no. 2 (1992): 209-230. (JSTOR)

Hendrix, John Shannon, and Carman, Charles H., eds. *Renaissance Theories of Vision*. London: Taylor & Francis, 2010. ProQuest Ebook Central.

Richardson, Carol M. "Constructing space in Renaissance painting". In *Making Renaissance Art*, edited by Kim Woods, 63-87. New Haven: Yale University Press, 2007. (Reading for week 7 on NAS Student Portal).

White, John. "Developments in Renaissance Perspective: I". *Journal of the Warburg and Courtauld Institutes* 12 (1949): 58-79. (JSTOR)

White, John. "Developments in Renaissance Perspective: II". *Journal of the Warburg and Courtauld Institutes* 14, no. 1/2 (1951): 42-69. (JSTOR)

5. Discuss the role of personal expression in Chinese landscape painting. How and why are the identity or feelings of the artist evoked through composition, motifs, and brush idiom? Focus your response on two key examples from the Song, Yuan, and/or Qing Dynasties.

**Suggested artists:** Guo Xi, Zhao Mengfu, Ni Zan, Wang Hui, Bada Shanren, Shitao

**Selected online bibliography:**

Bush, Susan, and Shih, Hsio-yen. *Early Chinese Texts on Painting*. Hong Kong: Hong Kong University Press, 2012. ProQuest Ebook Central.

Fong, Wen C. *Beyond Representation: Chinese Painting and Calligraphy, Eighth–Fourteenth Century*. New York: Metropolitan Museum of Art, 1992.

[https://www.metmuseum.org/art/metpublications/Beyond\\_Representation\\_Chinese\\_Painting\\_and\\_Calligraphy\\_Eighth\\_Fourteenth\\_Century](https://www.metmuseum.org/art/metpublications/Beyond_Representation_Chinese_Painting_and_Calligraphy_Eighth_Fourteenth_Century)

Fong, Wen C. *Possessing the Past: Treasures from the National Palace Museum, Taipei*. New York: Metropolitan Museum of Art, 1996.

[https://www.metmuseum.org/art/metpublications/Possessing\\_the\\_Past\\_Treasures\\_from\\_the\\_National\\_Palace\\_Museum\\_Taipei?Tag=&title=&author=wen%20fong&pt=0&tc=0&dept=0&fmt=0](https://www.metmuseum.org/art/metpublications/Possessing_the_Past_Treasures_from_the_National_Palace_Museum_Taipei?Tag=&title=&author=wen%20fong&pt=0&tc=0&dept=0&fmt=0)

Foong, Ping. “Guo Xi’s Intimate Landscapes and the Case of ‘Old Trees, Level Distance’”, *Metropolitan Museum Journal* 35 (2000): 87–115 (JSTOR)

Hearn, Maxwell. *How to read Chinese paintings*. New York: Metropolitan Museum of Art, 2008.

[https://www.metmuseum.org/art/metpublications/How\\_to\\_Read\\_Chinese\\_Paintings?Tag=&title=&author=&pt=0&tc={806EC8A5-8B37-459A-941F-B87D83CC1B5E}&dept=0&fmt=0](https://www.metmuseum.org/art/metpublications/How_to_Read_Chinese_Paintings?Tag=&title=&author=&pt=0&tc={806EC8A5-8B37-459A-941F-B87D83CC1B5E}&dept=0&fmt=0)

Lee, Hui-shu. “Bada Shanren’s Bird-and-Fish Painting and the Art of Transformation”. *Archives of Asian Art* 44 (1991): 6–26 (JSTOR)

Powers, Martin J., and Tsiang, Katherine R., eds. *A Companion to Chinese Art*. Chichester: John Wiley & Sons, 2015. ProQuest Ebook Central.

6. Analyse the representation of colonial life in two Australian artworks made prior to 1880. How do they communicate with their intended audiences, and what messages do they imply about Australian society?

**Suggested artists**

John Lewin, Thomas Watling, Joseph Lycett, Tommy McRae, Mary Morton Allport, Augustus Earle, The Port Jackson Painter, Conrad Martens, John Glover, Robert Dowling, Louis Buvelot, Eugene von Guerard, Thomas Mitchell, Mickey of Ulladulla

### **Selected online bibliography:**

Bonyhady, Tim. *Images in Opposition: Australian Landscape Painting 1801-1890*. Melbourne: Oxford University Press, 1991. (Selected chapters will be available under week 10 on NAS Student portal)

Clegg, Humphrey and Stephen Gilchrist. "Depictions of Aboriginal People in Colonial Australian Art: Settler and unsettling narratives in the works of Robert Dowling". *National Gallery of Victoria Art Journal* 48 (2014):

<https://www.ngv.vic.gov.au/essay/depictions-of-aboriginal-people-in-colonial-australian-art-settler-and-unsettling-narratives-in-the-works-of-robert-dowling/>

Design and art Australia online: <https://www.daa.org.au/> (for artist biographies)

Ellis, Elizabeth. "Exotica: The Macquarie Collector's Chest". State Library of NSW (2006):

<https://www2.sl.nsw.gov.au/archive/events/exhibitions/2006/chest/docs/exoticaguide.pdf>

Hansen, David. "Death Dance". *Australian Book Review* 290 (April 2007):

<https://www.australianbookreview.com.au/abr-online/archive/2007/137-april-2007-no-290/2375-2007-calibre-prize-commended-death-dance>

Jordan, Caroline. "Progress versus the Picturesque: White Women and the Aesthetics of Environmentalism in Colonial Australia, 1820-1860". *Art History* 25, no. 3 (2003): 341-357.

[https://www.academia.edu/347462/Progress\\_Versus\\_the\\_Picturesque\\_White\\_Women\\_and\\_the\\_Aesthetics\\_of\\_Environmentalism\\_In\\_Colonial\\_Australia\\_1820\\_1860](https://www.academia.edu/347462/Progress_Versus_the_Picturesque_White_Women_and_the_Aesthetics_of_Environmentalism_In_Colonial_Australia_1820_1860)

Karskens, Grace. "Red coat, blue jacket, black skin: Aboriginal men and clothing in early New South Wales". *Aboriginal History* 35 (2011): 1-36. (JSTOR)

Lehman, Greg. "Benjamin Duterrau: The Art of Conciliation". *Journal of War & Culture Studies* 8, no. 2 (2015): 109-124. (Reading for week 12 on NAS Student Portal)

Lum, Julia. "Firestick picturesque: landscape art and early colonial Tasmania". *British Art Studies* 10 (2018) <https://doi.org/10.17658/issn.2058-5462/issue-10/jlum>

7. Compare and contrast the representation of nature in two Japanese artworks from the Edo period (1603–1868). What might be the underlying meanings of natural forms in these works, and how do they engage with social and/or spiritual and/or political ideas?

**Suggested artists**

Kano Tanyu, Hokusai, Hiroshige, Ogata Korin, Utamaro, Kunisada, Maruyama Okyo, Masanobu, Sotetsu

**Selected online bibliography:**

Carpenter, John T. *Designing Nature: The Rinpa Aesthetic in Japanese Art*. New York: Metropolitan Museum of Art, 2012.

[https://www.metmuseum.org/art/metpublications/Designing\\_Nature\\_The\\_Rinpa\\_Aesthetic\\_in\\_Japanese\\_Art?Tag=&title=&author=&pt=0&tc={7E3EF3D9-34A8-451D-B692-3A083BEB4764}&dept=0&fmt=0](https://www.metmuseum.org/art/metpublications/Designing_Nature_The_Rinpa_Aesthetic_in_Japanese_Art?Tag=&title=&author=&pt=0&tc={7E3EF3D9-34A8-451D-B692-3A083BEB4764}&dept=0&fmt=0)

Carpenter, John T. with contributions by Midori Oka. *The Poetry of Nature: Edo Paintings from the Fishbein-Bender Collection*. New York: Metropolitan Museum of Art, 2018.

[https://www.metmuseum.org/art/metpublications/The\\_Poetry\\_of\\_Nature\\_Edo\\_Paintings\\_from\\_the\\_Fishbein\\_Bender\\_Collection?Tag=&title=&author=&pt=0&tc={7E3EF3D9-34A8-451D-B692-3A083BEB4764}&dept=0&fmt=0](https://www.metmuseum.org/art/metpublications/The_Poetry_of_Nature_Edo_Paintings_from_the_Fishbein_Bender_Collection?Tag=&title=&author=&pt=0&tc={7E3EF3D9-34A8-451D-B692-3A083BEB4764}&dept=0&fmt=0)

Guth, Christine M. E. “Hokusai's Great Waves in Nineteenth-Century Japanese Visual Culture.” *The Art Bulletin* 93, no. 4 (2011): 468–8. (JSTOR)

Murase, Miyeko. *Bridge of Dreams: The Mary Griggs Burke Collection of Japanese Art*. New York: Metropolitan Museum of Art, 2000

[https://www.metmuseum.org/art/metpublications/Bridge\\_of\\_Dreams\\_The\\_Mary\\_Griggs\\_Burke\\_Collection\\_of\\_Japanese\\_Art?Tag=&title=&author=&pt=0&tc={7E3EF3D9-34A8-451D-B692-3A083BEB4764}&dept=0&fmt=0](https://www.metmuseum.org/art/metpublications/Bridge_of_Dreams_The_Mary_Griggs_Burke_Collection_of_Japanese_Art?Tag=&title=&author=&pt=0&tc={7E3EF3D9-34A8-451D-B692-3A083BEB4764}&dept=0&fmt=0)

8. What is Romantic about the work of Friedrich, Turner, Gericault, Constable, or Blake? Choose one or two artists and analyse two artworks in relation to the themes, ideals and strategies of Romanticism.

**Additional suggested artists:** Delacroix, Francisco Goya, Henry Fuseli, Otto Runge

### **Selected online bibliography:**

Brown, David Blayney. *Romanticism*. London: Phaidon, 2001. (Selected chapters will be available under week 10 on NAS Student portal)

Dupré, Louis. "What Was and What Is Romanticism?" In *The Quest of the Absolute: Birth and Decline of European Romanticism*, 1-20. Indiana: University of Notre Dame Press, 2013. (JSTOR)

Gorodeisky, Keren, "19th Century Romantic Aesthetics", *The Stanford Encyclopedia of Philosophy* (Fall 2016 Edition), Edward N. Zalta (ed.),  
<https://plato.stanford.edu/archives/fall2016/entries/aesthetics-19th-romantic/>.

Palmer, Allison Lee. *Historical Dictionary of Romantic Art and Architecture*. Lanham: Scarecrow Press, 2011. ProQuest Ebook Central.

### **Other sources (NAS library):**

Honour, Hugh. *Romanticism*. Harmondsworth: Penguin, 1981.

Stevens, David. *Romanticism*. Cambridge: Cambridge University Press, 2004.

Vaughan, William. *Romanticism and Art*. London: Thames and Hudson, 1994.

Eitner, Lorenz, ed. *Neoclassicism and Romanticism: Sources and Documents*. Englewood Cliffs: Prentice Hall, 1970.