



Johannes Vermeer, *The Little Street*, 1657-58, oil on canvas, 54 x 44 cm, Rijksmuseum, Amsterdam

Date	Lectures and tutorial topics	Tutorial readings
5 13-14 April	Lecture 1: The Gothic cathedral (MH) Lecture 2: Arts of the medieval Islamic world (MD) Tutorial: <ul style="list-style-type: none"> • Introduction to architectural analysis • Sacred architecture, east and west • Beholding the object: Islamic material culture 	Robert Bartlett, <i>Medieval panorama</i> , 128-153; and Jerilynn D. Dodds, “The Great Mosque at Córdoba”, 11-25
6 20-21 April Object analysis due 24 April (20%)	Lecture 1: Late medieval Europe (MH) Lecture 2: Song and Yuan landscape painting (GC) Tutorial: <ul style="list-style-type: none"> • Political art for the city state • The symbolic body: allegory and personification • Pleasing the patron in Giotto’s Arena Chapel • Representing nature expressively in Chinese landscape • Composition and technique in Guo Xi’s art theory 	Margaret Miles, “The Virgin’s one bare breast”, 27-37; and Wen C. Fong, <i>Beyond Representation</i> , 71-117
7 27-28 April	Lecture 1: The Renaissance: Masaccio, Donatello, Botticelli (MH) Lecture 2: The High Renaissance: Leonardo, Michelangelo, Raphael (MH) Tutorial: <ul style="list-style-type: none"> • The re-birth of classical ideas and forms: nudity, proportion, and mythology • The impact of linear perspective • Vasari and the beginnings of art history • Artistic competition and the changing status of the artist • Pagan philosophy in a Christian age 	Carol M. Richardson, “Constructing space in Renaissance painting”, 63-87; <i>The Notebooks of Leonardo da Vinci</i> , 118-119, 144-149; and Vasari, <i>The Lives of the Artists</i> , 277-283
8 4-5 May	Lecture 1: Art in Northern Europe: Van Eyck, Van der Weyden, Dürer (GC) Lecture 2: The artist at court: Rubens and Velazquez (GC) Tutorial: <ul style="list-style-type: none"> • The Northern tradition: oil paint and observation • Printmaking’s techniques and its status within the visual arts • Rubens: painting and power-broking • Real life and religious meaning in Velazquez 	Talbot, “Dürer and the High Art of Printmaking”, 35-61 and Tiffany, “Visualising devotion in early modern Seville”, 433-453
9 11-12 May	Lecture 1: Caravaggio and Artemisia in seventeenth-century Rome (MH) Lecture 2: Bernini, Borromini and the Baroque (MH) Tutorial: <ul style="list-style-type: none"> • The Counter Reformation and its effect on religious art • Chiaroscuro and impassioned naturalism in Caravaggio • Artemisia’s paintings of women and power • Material meaning in Bernini’s sculpture • Sacred geometry in Borromini’s architecture 	Mary Garrard, “Artemisia Gentileschi’s Self Portrait as the Allegory of Painting”, 97-112; and Fabio Barry, “Immaterial Bernini”, 39-67

<p>10 18-19 May</p>	<p>Lecture 1: Art in the Dutch Republic (GC) Lecture 2: Poussin, Claude, and the classical landscape / the theatre of Versailles (JP) Tutorial:</p> <ul style="list-style-type: none"> • Description vs. narrative as pictorial modes • The minor genres and the market for art • Realism and symbolism in genre painting and still life • Ideal landscape and the pastoral tradition • The political meaning of garden design at Versailles 	<p>Svetlana Alpers, “Picturing Dutch culture”, 57-67; and Clare Pace, “The golden age”, 127-156</p>
<p>11 25-26 May</p>	<p>Lecture 1: Reason and feeling in eighteenth-century France (GC) Lecture 2: Social identity in eighteenth-century England (GC) Tutorial:</p> <ul style="list-style-type: none"> • The Rococo style – nature and artifice • Empiricism and reason in the Enlightenment • Hogarth’s modern moral subjects • Art goes public – exhibitions and public opinion • Portraiture – the collaboration between artist and sitter 	<p>Denis Diderot, “Salon of 1763”, 602-603; and William Hogarth, <i>The Analysis of Beauty</i></p>
<p>12 1-2 June</p>	<p>Lecture 1: Art and colonialism in Australia (MD) Lecture 2: Romanticism: Goya, Friedrich, Turner (GC) Tutorial:</p> <ul style="list-style-type: none"> • Representing Australian nature: natural history, topography, and the Picturesque mode • How art relates to the process of colonisation • The many Romanticisms • Questioning authority in history painting • Nature and the sublime in landscape painting 	<p>Greg Lehman, “Benjamin Duterrau”; Julia Lum, “Firestick picturesque”; Ramdohr, “Remarks upon a landscape painting”; and Friedrich, “On the Cross in the Mountains”</p>
<p>13 8-9 June</p>	<p>Lecture 1: Social objects: an introduction to Aboriginal and Torres Strait Islander art (PV) Lecture 2: Art in Edo Japan (GC) Tutorial:</p> <ul style="list-style-type: none"> • What gallery architecture says about art • Interpreting the frame, the plinth, and the vitrine • The politics of displaying Indigenous art • Auspicious imagery and interior decoration • Ceramics and wabi-sabi aesthetics in the tea ceremony • Landscape imagery in woodblock prints 	<p>Galarrwuy Yunupingu, “Painting is a political act” and Christine Guth, “Hokusai’s Great Waves”, 468-485</p>
<p>14 15-16 June</p> <p>Essay due</p>	<p>Lecture 1: Nature, art and politics in Qing Dynasty China (GC) Lecture 2: Art vs craft: an introduction to material culture (MD) Tutorial topics:</p> <ul style="list-style-type: none"> • Orthodoxy and individualism in landscape painting 	<p>Jessica Rawson, <i>China: The Three Emperors</i>, 66-69, 384-387; and Amanda Vickery, “The theory of female</p>

Friday 19 June (40%)	<ul style="list-style-type: none"> • Art at court, imperial portraiture • Exchanges between east and west • Hierarchies in the visual arts <p>The gender politics of material culture: reclaiming domestic crafts as art</p>	accomplishment”, 94-109
15 22-23 June	<p>Lecture 1: Revision</p> <p>Lecture 2: Revision</p> <p>Tutorial topics:</p> <ul style="list-style-type: none"> • Exam preparation and revision 	
A1 29 June Exam (40%)	<p>Online exam</p> <p>Five questions requiring responses of 300 words each will be available from the student portal by 12pm Thursday 25 June. Responses due to turnitin.com by 11.59pm Monday 29 June</p>	

Unit description

The first year Art History and Theory program at the National Art School introduces the history of art from Antiquity to the beginnings of Modernism. Lectures present a range of important traditions and make links between art, society and the history of ideas in each of the periods and locations addressed. The course covers a diverse range of visual arts practices and visual cultures. Painting, architecture, sculpture, printmaking, drawing, ceramics and photography are considered in the context of Asian, European, Islamic and Oceanic traditions. The tutorial program enables students to discuss and apply the ideas raised in the lectures, while providing training in the skills and methodologies of art history. Weekly readings are chosen to demonstrate the literary nature of art history, changes in the discipline, and help students build specific vocabulary and skills of critical thinking.

Objectives

The course teaches students to understand, discuss and critique important visual traditions, specific artworks and major historical events connected to the visual arts. Students will be able to analyse how a work of art communicates with its audience through visual or plastic means, and interpret an artist's formal choices in relation to their historical or social context. The course will build students' visual literacy alongside their critical faculties, and enable them to confidently and comprehensively analyse a diverse body of artworks.

Outcomes

First year literacy is focused on written and oral analysis of the visual and material properties of artworks in relation to their historical context. The tutorial program will enable students to develop their literacy skills through a series of scaffolded exercises and tasks focused on key modes of expression

for those working in the visual arts. Students are also introduced to academic research and writing techniques, and in addition, will develop reading and comprehension skills in a scholarly context. Assessment criteria are calibrated to desired literacy outcomes.

Lectures

In this accelerated format, you will need to watch **two** lectures each week, which will be available as videos. Please watch the videos and do the assigned readings prior to your tutorial at

www.vimeo.com/showcase/aht100

Lecture 1: Monday at 9am

Lecture 2: Monday at 12pm

Tutorials

Tutorials are 2 hours in length and will be conducted as Zoom meetings, with your tutor leading the discussion. Groups are assigned by Student Services.

Groups 1, 2, and 3: Tuesday 9-11am

Groups 4, 5, and 6: Tuesday 12-2pm

Groups 7, 8, and 9: Tuesday 2:15-4:15pm

Students must attend 85% of classes to pass the course. Documentation must be provided to explain unavoidable absences. A roll will be taken at every tutorial. It is each student's responsibility to ensure that they have been marked present.

Readings and resources

All weekly readings, handouts, assessment criteria and lecture powerpoints are available from the NAS student portal. Guides to essay writing, visual analysis, and architectural analysis can be found on the AHT100 page.

Recommended online resources

Heilbrunn Timeline of Art History <http://www.metmuseum.org/toah/>

Khan Academy art history basics <https://www.khanacademy.org/humanities/art-history-basics>

Oxford Art Online (formerly Grove) – available through the State Library of NSW eResources. Apply for a library card at www.sl.nsw.gov.au

Assessment Tasks

1. Object analysis (20%), due Friday 24 April

From the list provided in week 2, choose an artwork on display at the Art Gallery of New South Wales and write a detailed visual analysis of it. A series of short-answer questions will guide you through the task. Submit through turnitin.com.

2. Research Essay (40%), due Friday 19 June

Compose a 1,500-word response to one of the essay questions using scholarly research and visual analysis as evidence for your argument. Essay questions and further instructions will be distributed in week 9. Footnotes and bibliography in the Chicago style are required. Submit through turnitin.com.

3. Online exam (40%), Monday 29 June

The exam tests your knowledge of the material covered in lectures and tutorials. It will consist of a series of five questions requiring short responses of approximately 300 words each. The total word count for the exam is 1,500 and you may be 10% over or under the word count without penalty. The exam questions will be available from the student portal by **9am Thursday 25 June**. Responses need to be written in paragraph form (not bullet points) and make use of visual analysis and historical context. Upload your responses to Turnitin.com by **11.59pm Monday 29 June**.

Turnitin.com

All assignments (with the exception of exams) must be submitted via www.turnitin.com. Create your own account, then enrol in a class with the following details”

Class ID: 23760405

Enrolment key: AHT100

Assessment Policy and Late Penalties

All assessments must be completed to pass the course. Late assessments are penalized at the following rates: 1–6 days, 10%; 7–13 days, 20%; 14–20 days, 30%.

It is not necessary to request an extension for an overdue assessment. If you experience illness or misadventure you may apply to have the late penalty waived. Documentation such as a medical certificate or letter from a treating professional are usually required. The application form to waive late penalties can be downloaded from www.nasaht.com.au. Upload it with your assignment to turnitin.com.

Coordinator

Dr Georgina Cole (Lecturer, Art History and Theory)

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Please contact Georgina to discuss any issues relating to your studies in AHT100.

Lecturers and tutors

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