**Essays**

 Please use **Times Roman, 12pts doubled space only.**

 Please see art history style sheet or ask tutor about referencing system. **Quotes and references, bibliographies will not count towards word limit.**

 Take care with bibliographies and use the format followed in the coursebook bibliography.

 Use footnotes instead of endnotes, when you want to make additional or secondary points or clarifications.

 Please avoid abbreviations, acronyms, use of slang and contractions (can’t, won’t, we’ll).

**Please keep the following to a minimum (or better, omit altogether):**

 The first person (‘I’), third person (‘we’)

 Superlatives (“the best!”, “the most beautiful”, “the worst”)

 Compliments (brilliant, fantastic and never ‘nice’, ‘OK’)

 Derogative words (terrible, rubbish, bad)

 Quotes over five lines (These must be single spaced and made into 10 points and indented, all quotes must be referenced).

**Extensions**:

Extension will be granted in circumstances beyond the student’s control. A medical certificate may be required.

**Late Essays:**

It is department policy that essays handed in late without an extension will have the mark reduced by 5 marks per week.

**Essay Questions**

You have the choice of writing an essay on one artist (four works) or two artists (two works each=four works), use the four approaches to help structure your essay

**STAGE II= 1,500 WORDS STAGE III=2,000 WORDS**

**For your research essay topic, you can choose any onefrom the following:**

1. **What are the main concepts behind analytical cubism?**

Mark Antliff, Patricia Leighten, *Cubism and Culture* (Thames and Hudson, 2001)

Mark Antliff, Patricia Leighten, *A Cubism Reader, Documents and Criticism, 1906-1914* (Chicago, 2008)

Gleizes and Metzinger *On Cubism* 1912

Christopher Green, *Art in France 1900-1940* (New Haven Yale: 2000), pp. 91-104 and 112-115

Christine Poggi, ‘Frames of Reference: “Table” and “Tableau” in Picasso’s Collages and Constructions’ *Art Journal*, Vol. 47, No. 4, and other articles in the same issue, Revising Cubism (Winter, 1988), pp. 311-322.

Arthur I. Miller, *Einstein, Picasso: Space, Time and the Beauty That Causes* Havoc (Basic Books, 2010

Timothy Mitchell ‘Bergson, Le Bon and Hermetic Cubism’, *Journal Aesthetics & Art* Criticism 36 (2), 179

1. **What are the main concepts involved in Surrealism?**
2. **How did women Surrealist artists enrich the principles of Surrealism?**

Hal Foster, *Compulsive Beauty* MIT Press, 1995

Christopher Green, *Art in France*, pp. 254-290

Sigmund Freud, from ‘The Uncanny’, 1919

http://www-rohan.sdsu.edu/~amtower/uncanny.html

Dawn Ades, et.al, *Surrealism: Desire Unbound* (Princeton: Princeton University Press: 2005)

Whitney Chadwick, *Women Artists and the Surrealist Movement*, London: Thames and Hudson, 1991

Jae Emerling, ‘Jacques Lacan’, *Theory for Art History,* New York; London: Routledge, 2005

Naomi Sawelson-Gorse, *Women in Dada: Essays on Sex, Gender, and Identity*, Camb. MA: MIT Press, 2001

For general historical context and basic ideas: David Hopkins, *Dada and Surrealism – A Very Short Introduction*,Oxford: Oxford University Press 2004

Penelope Rosemont, *Surrealist Women: An International Anthology,* Austin: University of Texas Press, 1998

1. **How does abstract art engage with special kinds of thought and experience?**
2. **How does abstract art frame its social context?**
3. **Compare and contrast three different kinds of abstract painting**

David Joselit, *American Art Since* 1945, London: Thames and Hudson, 2003, pp. 9-50

David Hopkins, *After Modern Art 1945-2000*, Oxford: Oxford University Press, 2002 pp.5-34

Daniel Belgrad, *The Culture of Spontaneity* *Improvisation and the Arts in Postwar America* (Chicago, 1998)

Destroy the Picture: Painting the Void, 1949-1962

Paul Schimmel, Nicholas Cullinan*, Destroy the Picture*, Museum of Contemporary Art (Los Angeles, Calif.)

Rizzoli International Publications, Incorporated, 2012

Stephen Polcari, *Abstract Expressionism and the Modern Experience* (Cambridge University Press, 1993).

Briony Fer, *On Abstract Art*, Yale University Press, 2000

1. **What techniques does Pop Art adopt and how do they help to convey certain messages?**

Thomas Crow, *The Long March of Pop: Art, Music, and Design, 1930–1995* (Yale, 2015)

Bradford Collins, *Pop Art (Art & Ideas)* (Phaidon, 2012)

Hal Foster, *The First Pop Age: Painting and Subjectivity in the Art of Hamilton, Lichtenstein, Warhol, Richter, and Ruscha* (Princeton University Press 2014)

Klaus Honnef, *Pop Art* (Taschen, 2015)

Marco Livingstone, *Pop Art: A Continuing History* (Thames & Hudson, 2000)

Steven Madoff, ed., Pop Art: *A Critical Introduction* (University of California Press, 1997)

David Joselit, *American Art Since* 1945, London: Thames and Hudson, 2003, pp. 56-86

1. **What is conceptual art?**

Alexander Alberro, Conceptual Art and the Politics of Publicity (MIT, 2003)

Peter Goldie, Elisabeth Schellekens, *Who's afraid of conceptual art?* (Taylor&Francis, 2010)

Peter Osborne, *Conceptual Art* *(Themes and Movements)*, Phaidon, 2002

Gregory Minissale, *The Psychology of Contemporary Art* (Cambridge University Press, 2013)

Robert C. Morgan. *Conceptual Art: An American Perspective* (McFarland, 1994)

Robert C. Morgan, *Art into Ideas: Essays on Conceptual Art* (Cambridge University Press, 1996)

Tony Godfrey, *Conceptual Art* (London: 1998)

Michael Newman & Jon Bird, ed., *Rewriting Conceptual Art* (Reaktion, 1999)

Anne Rorimer. *New Art in the 60s and 70s: Redefining Reality* (Thames & Hudson. 2001)

'Conceptual Art' Important article by Elisabet Shellekens in the Stanford Encyclopedia of Philosophy (with great bibliography, too) https://plato.stanford.edu/entries/conceptual-art/

1. **What was new and important about body art?**

Tracey Warr and Amelia Jones, *The Artist's Body* (London: Phaidon, 2000).

Amelia Jones, *Seeing Differently. A History and Theory of Identification and the Visual Arts* (London and New York: Routledge, 2012).

Amelia Jones, *Body Art/performing the Subject* (U of Minnesota Press, 1999)

Sally O'Reilly, *The Body in Contemporary Art* (Thames and Hudson, 2009)