

# Art History

Art history is housed in the School of Art History, Cinema, Classics and Archaeology (ACCA). The first department of its kind in Australia, it was founded in 1948. The School develops joint projects with many Australian museums including the National Gallery of Victoria and the National Portrait Gallery in Canberra. Students of art history have the opportunity to undertake fieldwork overseas. Subjects taught in Rome and New York provide unrivalled access to major art collections such as those of the Vatican museums and the Museum of Modern Art. Alliances with the Potter Institute of Conservation and Ian Potter Museum also bolster the pre-eminent position of the School within the academic community of the Asia-Pacific region. Students benefit directly from these close links with industry and the arts community and are able to develop a wide range of transferable skills. Graduates of the art history program occupy key curatorial, museum and administrative positions in the arts throughout Australia and overseas. Students have the opportunity to further explore their academic interests and develop specialist knowledge in art history through an articulated structure of higher degree options at the University of Melbourne.

Art history is concerned with the visual and material aspects of culture and how painting, drawing, sculpture, architecture, design, photography and museums, may be interpreted. Students of art history should develop critical and historical skills about the work of art as a physical object and the representation of subject matter. Art history subjects cover a broad spectrum from ancient classical art to the art of the postmodern. The School has particular research and teaching strengths in the study of Australian culture and Aboriginal art, the medieval, Renaissance and baroque periods and in Asian art, including a unique course on Japanese art and architecture.

## Prerequisites

There are no prerequisites for first-year subjects in art history.

The prerequisite for a second/third-year subject in art history is usually two first-year subjects in art history (25 points). Students who believe they have completed suitable alternative first-year subjects are advised to consult with the Head of School for permission to enrol. Exemptions may also be granted where second/third-year subjects are taken as part of an approved interdepartmental program with its own entry requirements.

The prerequisite for a third/fourth-year art history subject is usually three second/third-year subjects in art history (37.5 points).

## Diploma in Arts (Art History)

The Diploma in Arts (Art History) is only available to students who are currently enrolled in a degree course at the University of Melbourne. It consists of a three-year sequence of study, and adds one year to the duration of your degree.

Students must complete 25 points of first-year art history subjects and 75 points of second/third-year art history subjects. Alternatively, students who have completed appropriate background studies at first year may complete 100 points of second/third-year art history subjects.

## Requirements for a major

A major in art history usually consists of nine 12.5 point subjects, totalling 112.5 points. It comprises:

- two first-year subjects in art history (25 points); and
- second/third-year subjects in art history (87.5 points). Two of these subjects (25 points) may be in other related areas of study in the School of Art History, Cinema, Classics and Archaeology.

It is advisable for students to choose subjects from different periods of art history.

Subjects for the major	Sem.
<b>First year subjects</b>	
107-130 Art History A: The Work of Art (p.2)	1
107-131 Art History B: Twentieth Century Art (p.2)	2
<b>Second/third year subjects</b>	
103-006 Multimedia Authoring (p.1)	2
107-020 Art of the Italian Renaissance (p.2)	N/A
107-021 The Age of Michelangelo (p.2)	N/A
107-023 Baroque Art (p.3)	2
107-024 Truth & Beauty: British Art 1840-1914 (p.3)	N/A
107-026 Studies in Asian Art and Architecture (p.3)	N/A
107-027 Materials and Techniques of Art (p.3)	2
107-028 Australian Art: Colonial to Pop (p.3)	N/A
107-030 Contemporary Aboriginal Art (p.3)	1
107-031 Art and the Market: Then and Now (p.3)	2
107-032 Venetian Renaissance Painting (p.4)	1

Subjects for the major	Sem.
107-033 Northern Renaissance Art 1480-1600 (p.4)	N/A
107-034 The 1980s: Postmodernism in Art (p.4)	1
107-036 Nineteenth Century French Art (p.4)	N/A
107-038 Modernist Avant-Gardes (p.4)	N/A
107-043 French Avant-Gardes (p.4)	N/A
107-046 Contemporary Australian Art (p.4)	N/A
107-048 Art, Society & Ritual in Medieval Italy (p.4)	N/A
107-063 Watteau and 18th Century Art 1700-1770 (p.5)	N/A
107-210 Art Since 1990 (p.5)	N/A
107-219 Early Christian and Byzantine Art (p.5)	2
107-220 Art and Culture in Medieval North Europe (p.5)	1
107-262 Photography: History and Theory (p.5)	2
107-263 Visions of Paradise: Art of the Garden (p.5)	N/A
107-264 Nineteenth Century European Art (p.5)	1
107-266 Zen and Manga: The Art of Japan (p.6)	1
106-213 Art, Ideology and Doctrine, 400-1000 (p.10)	2
131-044 Medieval and Renaissance Nuremberg (p.8)	N/A
760-231 Radical Perspectives in 20th Century Art (p.10)	1
760-241 Surrealism and the Creative Imagination (p.11)	2
<b>Third/fourth year subjects</b>	
107-401 Theories of European Modernism (p.6)	N/A
107-402 Attribution, Expertise & Connoisseurship (p.6)	N/A
107-405 Spectacles: Museums to Theme Parks (p.5)	Summer
107-420 Art and Mass Culture in the 1960s (p.6)	N/A
107-423 The Parthenon (p.7)	N/A
107-430 Orientalism in Visual Culture (p.6)	N/A
107-433 You Beaut Country: Australia in the '50s (p.6)	N/A
107-444 Art Museums in Melbourne (p.7)	N/A
107-449 The Representation of Architecture (p.7)	2
107-466 Contemporary Culture: Art in New York (p.7)	2
107-467 Renaissance and Baroque Rome 1450-1750 (p.7)	N/A
107-471 Histories and Theories of Conservation (p.7)	1
107-485 Siena and its Environs (p.8)	N/A
110-456 Japanese Art: Zen Painting to Edo Prints (p.7)	N/A
760-424 Sexuality and Gender in Media Arts (p.12)	2
<b>Fourth year subjects</b>	
102-511 Imaging Australian Spaces (p.4)	2
107-403 Fine Arts 4A (p.8)	1 rep 2
107-406 Readings in Caravaggio (p.8)	N/A
107-407 Form and Meaning in Spanish Art (p.8)	N/A
107-416 The Visual Culture of Colonial Australia (p.8)	N/A
107-419 Theory and Discourse in Art History (p.9)	1
107-424 Australian Artists in Europe 1880-1960 (p.9)	N/A
107-425 Sound and Vision: Art & Popular Music (p.9)	N/A
107-428 The Book in Medieval & Renaissance Art (p.9)	N/A
107-434 The Baroque: Theory and Method (p.9)	N/A
107-436 Cross-Cultural Visual Art (p.9)	N/A
107-437 The Artist's Body (p.9)	N/A
107-438 Women in 16th & 17th Century Italian Art (p.10)	N/A
107-442 Netherlandish Painting: van Eyck to Bosch (p.10)	1
107-443 Futurism and Fascist Art in Italy (p.10)	2
107-451 The Floating World: Japanese Prints (p.10)	2
107-469 Art and Film Criticism (p.10)	N/A
107-486 History, Travel and the Visual Arts (p.10)	N/A
107-521 New Media Art (p.10)	2
107-526 The Virtual Print Room (p.11)	N/A
107-528 Art History Special Topics A (p.8)	1 rep 2

## Honours entry

The prerequisites for entry to fourth-year honours in art history are:

- completion of all the requirements of the BA;
- completion of a major in art history;
- an average grade of H2B or higher over the second/third-year subjects within the major.

Entry to honours must be approved by the honours coordinator of the School and the Faculty of Arts honours course adviser. Forms to be submitted to the School are available at the School office in May and September each year.

## Honours requirements

Honours coordinator: Dr Mark Nicholls

## Pure honours

Students undertaking pure honours in art history must complete:

- 107-519 Art History Thesis (*p.8*) or 107-520 Art History Thesis (MYE) (*p.8*) (37.5 points); and
- 107-419 Theory and Discourse in Art History (*p.9*) (12.5 points); and
- four honours subjects in art history (50 points).

With the approval of the honours coordinator, one of these subjects may be in cinema studies, or classical studies and archaeology.

## Combined honours

Students undertaking combined honours in art history and another area of study must complete:

- 107-519 Art History Thesis (*p.8*) or 107-520 Art History Thesis (MYE) (*p.8*) (37.5 points); and
- 107-419 Theory and Discourse in Art History (*p.9*) (12.5 points); and
- one honours subject in art history (12.5 points); and
- three honours subjects in the combined area of study (37.5 points).

or

- honours thesis in the combined area of study (37.5 points); and
- two honours subjects in the combined area of study (25 points); and
- 107-419 Theory and Discourse in Art History (*p.9*) (12.5 points); and
- two honours subjects in art history (25 points).
- combined honours students may replace 107-419 Theory and Discourse in Art History (*p.9*) with an approved fourth-year research methods seminar in the other discipline.

## Studying overseas

The School of Art History, Cinema, Classics and Archaeology teaches a number of art history subjects in Europe and the United States as one-month intensive fieldwork programs in the Summer Semester or Winter Recess. See individual subject entries for details:

- 107-264 Nineteenth Century European Art (*p.5*)
- 107-466 Contemporary Culture: Art in New York (*p.7*)
- 107-467 Renaissance and Baroque Rome 1450-1750 (*p.7*)
- 131-044 Medieval and Renaissance Nuremberg (*p.8*)

or, contact Australians Studying Abroad:

Email: [enquiries@asatravinfo.com.au](mailto:enquiries@asatravinfo.com.au)

Web: <http://www.asatravinfo.com.au>

## Further study

A BA with a major in art history can lead to a Graduate Diploma in Arts (Art History), a Postgraduate Diploma in Arts (Art History) or Master of Art Curatorship.

An honours degree in art history can lead to MA or PhD degrees.

## Career opportunities

Career opportunities for graduates in art history are to be found in teaching and in academic research, in the arts industry as curators, administrators, and directors of art galleries and museums, in the commercial sphere of dealerships and auction houses, and as critics, journalists and arts writers.

## For more information

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## First-year subjects

### 107-130 Art History A: The Work of Art

**Note:** Formerly available as 107-018. Students who have completed 107-018 are not eligible to enrol in this subject.

**Availability:** 1st year

**Credit points:** 12.5

**HECS-band:** 1

**Coordinator:** Dr Christopher Marshall

**Contact:** Two 1-hour lectures and a 1-hour tutorial per week (*Semester 1*).

**Description:** This subject introduces the study of art history by focusing on the work of art through a number of case studies drawn from a Western cul-

tural and historical context. It develops a broad understanding of the historical and aesthetic characteristics of artworks produced during selected artistic periods (for example High Renaissance, baroque, rococo, neoclassical, contemporary art). The subject draws attention to the varying contexts informing works of art, including the relationship between art and its methods of production and preservation; its engagement with society and installation in museum settings; and the different ways in which viewers respond to art and interpret the meanings and messages which it conveys. Students should develop a range of approaches to understanding art, from issues of censorship and art, to gender and sexual identity in art, and art and politics. The subject provides students with a fundamental grounding in art history, and in the broader critical and analytical skills necessary for the study of art in later years.

**Assessment:** Written work comprising an exercise and an essay totalling 3000 words, and a visual test of 1000 words.

**Prescribed texts:** A subject reader will be available.

### 107-131 Art History B: Twentieth Century Art

**Note:** Formerly available as 107-019. Students who have completed 107-019 are not eligible to enrol in this subject.

**Availability:** 1st year

**Credit points:** 12.5

**HECS-band:** 1

**Coordinator:** Dr Anthony White

**Contact:** Two 1-hour lectures and a 1-hour tutorial per week (*Semester 2*).

**Description:** This subject explores the relationships between art, artist and audience by examining four major themes in 20th century art: the artist as genius (creativity, originality, and the cult of genius); the artist and patron (public and private, church and state, collectors and dealers); art as institution (museums, tourism, publications, web sites, cultural appropriation); and the artist and the critic (changing theories of art, the rise and fall of reputations, the reception of art, the critic today). On completion of the subject students should have an understanding of the history of visual forms and basic skills in visual analysis, and an understanding of the principal methods of analysis employed in the discipline of art history.

**Assessment:** Written work totaling 4000 words, including a 1-hour visual test of 1000 words.

**Prescribed texts:** A subject reader will be available.

## Second/third-year subjects

### 103-006 Multimedia Authoring

See full subject details on page 1.

### 107-020 Art of the Italian Renaissance

**Availability:** 2nd and 3rd year

**Credit points:** 12.5

**HECS-band:** 1

**Prerequisites:** Usually 25 points of first-year art history, see *Prerequisites (p.1)*.

**Semester:** Not Offered

**Description:** This subject focuses on the art and culture of Renaissance Italy. It commences with early 15th century Florence and the ground-breaking sculpture of Ghiberti and Donatello and the architecture of Alberti and Brunelleschi, and concludes at the beginning of the 16th century with the rivalry between Michelangelo and Leonardo at the Palazzo della Signoria. An understanding of emerging Renaissance artistic ideals and a modern attitude to art is central to the subject. It is, at the same time, careful to develop an awareness of the many other ways in which Renaissance viewers experienced art: as craft, as divine presence, or as charged sexual talisman. By opening up the Renaissance to varied perceptions and interpretative frameworks, the subject thus seeks to advance students' understanding beyond such generalisations as Renaissance individualism or Renaissance rebirth.

### 107-021 The Age of Michelangelo

**Availability:** 2nd and 3rd year

**Credit points:** 12.5

**HECS-band:** 1

**Prerequisites:** Usually 25 points of first-year art history, see *Prerequisites (p.1)*.

**Semester:** Not Offered

**Description:** This subject deals with art and architecture in Italy, especially Rome, Florence and Parma, with a particular emphasis on the work of Michelangelo, as sculptor, painter, and architect and his influence, and on Raphael and his school. Attention is paid to architectural principles and practice, especially in relation to Michelangelo, Giulio Romano, and Palladio. Students will encounter the concepts of mannerism, the aesthetic principles of the 16th century, as well as problems of style, iconography and patronage. Other artists considered include Correggio, Parmigianino, Vasari, and

Bronzino. Students should complete the subject with a broad understanding of the styles, techniques, and history of painting, sculpture, and architecture in central Italy in the period 1500-1600.

### 107-023 Baroque Art

**Availability:** 2nd and 3rd year

**Credit points:** 12.5

**HECS-band:** 1

**Coordinator:** Assoc Prof David Marshall

**Prerequisites:** Usually 25 points of first-year art history, see *Prerequisites (p.1)*.

**Contact:** A 1.5-hour lecture and a 1-hour tutorial per week (*Semester 2*).

**Description:** This subject deals with painting and sculpture in Italy, France, Spain and the Netherlands in the 17th century. The artists on whom most attention is focused include Caravaggio, Artemisia Gentileschi, Annibale Carracci, Domenichino, Guido Reni, Rembrandt, Bernini, Velazquez, George de La Tour and Poussin. It aims to give an introduction to the main issues to be found in the art historical literature on these artists, and so the subject deals with a wide range of questions and themes. These include colour and chiaroscuro; theory, practice, and the rise of academies; interpretation/iconography, gender, biography, and poststructuralist readings; art and culture.

**Assessment:** Written work totalling 4000 words and tutorial attendance requirement.

**Prescribed texts:** A subject reader will be available.

### 107-024 Truth & Beauty: British Art 1840-1914

**Note:** Formerly available as 107-024 Victorian and Edwardian Art 1840-1914. Students who have completed 107-024 are not eligible to enrol in this subject.

**Availability:** 2nd and 3rd year

**Credit points:** 12.5

**HECS-band:** 1

**Prerequisites:** Usually 25 points of first-year art history, see *Prerequisites (p.1)*, or first-year European studies, see *Prerequisites (p.1)*.

**Semester:** Not Offered

**Description:** The subject examines the production and critical reception of 19th and early 20th century British art and its underlying political and social concerns. Special attention is paid to the Pre-Raphaelite movement and its impact on avant garde art practice. The subject explores the significance of the Pre-Raphaelite movement across a range of genres and media: landscape, social realism, decorative art, sculpture, photography, and graphic art during the period 1840-1914. The role of women as producers of and as subjects within Pre-Raphaelite art will also be addressed. On completion of the subject students should have an understanding of the role of the Pre-Raphaelite movement in 19th and early 20th century British art; how contemporary events and issues were reflected in the art of the period; have developed skills in analysing art and design, based on literary and historical sources.

### 107-026 Studies in Asian Art and Architecture

**Note:** Bachelor of Creative Arts students may credit this subject to a Media Arts and Visual Media major at second or third year.

**Availability:** BA and BCA 2nd and 3rd year

**Credit points:** 12.5

**HECS-band:** 1

**Prerequisites:** Usually 25 points of first-year art history, see *Prerequisites (p.1)*

**Semester:** Not Offered

**Description:** The subject introduces students to the art and architecture of India, China, Japan and Indonesia from Neolithic time until the 20th century. It examines the ways in which common themes are taken up in the artistic expression of different societies. Matters considered include the Japanese ceramic tradition; yoga, posture and gesture in Asian art; Japanese Buddhist sculpture; South Indian bronzes; Indian influenced Javanese art; Tang tombs; mausoleum architecture and mural painting; the East Asian Buddhist temple with Horyuji as archetype; Japanese scroll painting from the 12th to 14th century; Symbolism in Japanese art; Rimpa painting of Japan; and Japonisme and the Japanese woodblock print. On completion of the subject students should have an understanding of the diversity of Asian art, the various influences that acted upon it and the traditions that underpinned its expression.

### 107-027 Materials and Techniques of Art

**Availability:** 2nd and 3rd year

**Credit points:** 12.5

**HECS-band:** 1

**Coordinator:** Dr Alison Inglis

**Prerequisites:** Usually 25 points of first-year art history, see *Prerequisites (p.1)*.

**Contact:** A 1-hour lecture and a 1.5-hour tutorial per week (*Semester 2*).

**Description:** This subject deals with the materials and techniques used in the creation of works of art. Topics may include the examination of the physical

structure of works of art; the history of various artistic materials and methods; the practical and ethical issues raised by the cleaning, restoration and authentication of works of art; forgery; and the problems of ageing associated with contemporary artists' materials. This subject is taught in collaboration with the Ian Potter Art Conservation Centre, which conducts a series of laboratory classes which introduces students to the physical nature of the art object and the scientific procedures available for its examination. Students who complete the subject should have a broad understanding of the materials and techniques of sculpture and painting, and have an introductory understanding of museology, conservation and display.

**Assessment:** Written work totalling 4000 words, comprising of a class paper, a written exercise and an essay.

### 107-028 Australian Art: Colonial to Pop

**Availability:** 2nd and 3rd year

**Credit points:** 12.5

**HECS-band:** 1

**Prerequisites:** Usually 25 points of first-year art history, see *Prerequisites (p.1)*.

**Semester:** Not Offered

**Description:** This subject engages with key aspects in Australian art from European settlement to 1968. It aims to show ways of interpreting Australian art through a focus upon subject matter and the relationship of art to historical events. Topics considered will include the perceptual values known as the picturesque and the sublime in topographical and landscape painting respectively; the concept of Terra Nullius and how the indigenous inhabitants were imaged; the colonial portrait; women artists of the 19th century; nationalism that infused the art of Australian Impressionism, Australian artists abroad; neo-classicism and the 'stampede of the lower gods'; the gaze, homo-eroticism and the Anzac legend; modernism in Sydney and Melbourne and the growing awareness of new European movements such as expressionism, cubism, and surrealism; the art polemics of the 1940s; Australian Pop art and the swinging 60s.

### 107-030 Contemporary Aboriginal Art

**Note:** Bachelor of Creative Arts students may credit this subject to a Media Arts and Visual Media major at second or third year.

**Availability:** BA and BCA 2nd and 3rd year

**Credit points:** 12.5

**HECS-band:** 1

**Coordinator:** to be advised

**Prerequisites:** Usually 25 points of first-year art history, see *Prerequisites (p.1)*.

**Contact:** A 1-hour lecture and a 1.5-hour seminar per week (*Semester 1*).

**Description:** This subject deals with contemporary Aboriginal and Torres Strait Islander art and the politics of representation. Starting with Namatjira and the Papunya movement, the subject surveys recent acrylic and bark painting, and urban Koori painting, photography, and film. Issues such as copy-right and appropriation, the art market, women's art practice, curating and museums policy are debated in the subject. By the end of semester students should have a familiarity with problems in the interpretation of Aboriginal art and culture in postcolonial Australia and have a broad knowledge of pictorial practices of contemporary Aboriginal art.

**Assessment:** An essay of 2000 words and a class paper of 2000 words.

**Prescribed texts:** A subject reader will be available.

### 107-031 Art and the Market: Then and Now

**Availability:** 2nd and 3rd year

**Credit points:** 12.5

**HECS-band:** 1

**Coordinator:** Dr Christopher Marshall

**Prerequisites:** Usually 25 points of first-year art history, see *Prerequisites (p.1)*.

**Contact:** A 1-hour lecture and a 1.5-hour seminar per week (*Semester 2*).

**Description:** This subject deals with the emerging area of studies of the marketing of art. It commences in 15th century Italy with an examination of the organisation of artists' workshops and concludes by analysing the relationships between contemporary artists and dealers and the market for Aboriginal art. Attention is directed to such issues as forgery, the early professional art dealer and the changing relationship of artist and patron to artist and client. Students will also examine the marketing of art in a broader sense. Auction houses and the internationalisation of the art market are thus also considered for the light they throw on our understanding of issues of commodification and perceptions of artistic worth. Other topics include artistic reputation, the artist as entrepreneur, art market and museum policies and the psychology of collecting.

**Assessment:** A 2000-word class paper and a 2000-word essay.

**Prescribed texts:** A subject reader will be available.

**107-032 Venetian Renaissance Painting**

**Note:** A knowledge of Italian language and history is helpful, though not essential.

**Availability:** 2nd and 3rd year

**Credit points:** 12.5

**HECS-band:** 1

**Coordinator:** Prof Jaynie Anderson

**Prerequisites:** Usually 25 points of first-year art history, see *Prerequisites (p.1)*.

**Contact:** A 1-hour lecture and a 1.5-hour seminar per week (*Semester 1*).

**Description:** This subject aims to introduce students to the art of 16th century Venice, principally the works of the painters Giovanni Bellini, Giorgione, Titian and Lorenzo Lotto. Topics will include devotional painting, narrative painting in confraternities, portraiture and erotic profane painting. Methods and approaches studied will include connoisseurship, iconography, the study of patronage, the history of conservation, the study of materials and techniques, especially Venetian pigments and the impact of feminist studies on the study of Renaissance painting. The primary Renaissance sources for the subject, both visual and written, will be analysed in critical detail and related to comparative modern critical frameworks. Students who complete the subject should have attained a critical understanding of the major personalities and theoretical issues in Venetian Renaissance painting.

**Assessment:** A class paper of 1500 words and an essay of 2500 words.

**Prescribed texts:** P Humfrey, *Painting in Renaissance Venice*, Yale 1995.

**107-033 Northern Renaissance Art 1480-1600**

**Availability:** 2nd and 3rd year

**Credit points:** 12.5

**HECS-band:** 1

**Prerequisites:** Usually 25 points of first-year art history, see *Prerequisites (p.1)*

**Semester:** Not Offered

**Description:** This subject examines the various ways in which the artistic and intellectual changes brought about by the Italian Renaissance impacted on northern artists in France, Germany, and the Netherlands, such as Albrecht Dürer, Jan Gossaert, and Marten van Heemskerck, and their patrons, such as King Francis I and Philip of Burgundy. Other issues considered include the graphic arts, especially engravings, etchings, and printed books using the collections of the National Gallery of Victoria; the role of Renaissance ideas in pageantry and the ephemeral arts, such as decorations for festive entries; the strong presence of local traditions (Hans Holbein, Quentin Metsys, Albrecht Altdorfer, Hans Baldung Grien, Hieronymus Bosch and Grünewald); art in the service of the Reformation (Lucas Cranach); the effect of the art market and private collectors; and Netherlandish art of the second half of the century (Pieter Bruegel, Aertsen and Beuckelaer). Students who successfully complete the subject should have a broad understanding of the styles, techniques and history of the art of the Northern Renaissance.

**107-034 The 1980s: Postmodernism in Art**

**Availability:** 2nd and 3rd year

**Credit points:** 12.5

**HECS-band:** 1

**Coordinator:** Dr Charles Green

**Prerequisites:** Usually 25 points of first-year art history, see *Prerequisites (p.1)*.

**Contact:** A 1-hour lecture and a 1.5-hour seminar per week (*Semester 1*).

**Description:** This subject assumes that the postmodern is a disparate body of strategic responses to shifting cultural and historical circumstances. The subject will focus on a series of case studies intended to review various versions of postmodernism. These case studies will incorporate a wide definition of the visual arts during the 1980s. Students should, on completion of the subject, have an understanding of key issues in art during the 1980s, and be able to locate specific artistic and critical practices within a social, historical and theoretical context.

**Assessment:** Written work totalling 4000 words. All written work must be submitted for satisfactory completion of the subject. Students must attend at least 75% of all classes.

**Prescribed texts:** A subject reader will be available.

**107-036 Nineteenth Century French Art**

**Availability:** 2nd and 3rd year

**Credit points:** 12.5

**HECS-band:** 1

**Prerequisites:** Usually 25 points of first-year art history, see *Prerequisites (p.1)*, or first-year European studies, see *Prerequisites (p.1)*.

**Semester:** Not Offered

**Description:** This subject aims to give students a broad understanding of the development of French painting and sculpture from romanticism to the symbolist movement of the 1890s. Students are asked to consider the relationship

between creative visual expression and social and political change; to develop an understanding of the academic techniques of both painting and sculpture to see how they came under threat as the century progressed and new materials came into use. A particular focus is the creation of modern Paris with its grand boulevards, theatres, cafes and street life and how this imagery was utilised by visual artists. A close examination of particular examples is central to the teaching and specific classes are held in front of the artworks in the National Gallery of Victoria.

**107-038 Modernist Avant-Gardes**

**Availability:** 2nd and 3rd year

**Credit points:** 12.5

**HECS-band:** 1

**Prerequisites:** Usually 25 points of first-year art history, see *Prerequisites (p.1)*.

**Semester:** Not Offered

**Description:** This subject examines responses to modernity in avant-garde art, culture and theory during the high modernist period (1900-1950). A variety of geographical locations (which may include Europe, Asia, North America and Australia) and stylistic categories (futurism, expressionism, cubism, constructivism, dada, surrealism, suprematism) will be considered. The social, historical and theoretical context in which diverse modernist aesthetics were formed will be studied using historical sources and contemporary theory. Students should become familiar with issues such as the rise of abstraction, the relationship of art and politics, the impact of urbanism on art, utopian models of art, nationalism and the arts, colonialism, gender and sexuality.

**107-043 French Avant-Gardes**

**Availability:** 2nd and 3rd year

**Credit points:** 12.5

**HECS-band:** 1

**Prerequisites:** Usually 25 points of first-year art history, see *Prerequisites (p.1)*, or first-year European studies, see *Prerequisites (p.1)*.

**Semester:** Not Offered

**Description:** This subject focuses on the series of French avant-gardes from 1885 to 1935. An examination of theories of avant-garde culture will lead to a study of institutions (eg. the salon des indépendants), artists' groups (eg. Nabis, surrealists), individualists (eg. Rousseau, Duchamp), and the dealer-critic system. The relation of art to politics, the body and sexuality, the disconnection of abstraction, and the crisis of the art object will be considered in relation to new scholarship in areas like pointillism, Cézanne's legacy, the fauves, cubism, collage, abstract sculpture, dada, post-war realism, and surrealist art and photography. Students should develop an understanding of fundamental models of avant-garde cultural practices and in what ways these incorporate ideologies of subjectivity, gender, nation and ethnicity.

**107-046 Contemporary Australian Art**

**Note:** Bachelor of Creative Arts students may credit this subject to a Media Arts and Visual Media major at second or third year.

**Availability:** BA and BCA 2nd and 3rd year

**Credit points:** 12.5

**HECS-band:** 1

**Prerequisites:** Usually 25 points of first-year art history, see *Prerequisites (p.1)*. Students seeking information on variations to normal prerequisites should contact the subject coordinator.

**Semester:** Not Offered

**Description:** This subject examines contemporary artistic practice in Australia, from 1980 to the present. A broad variety of media will be considered, including painting, sculpture, installation, performance, photography, video and multimedia technologies. Artistic practices will be related to significant issues in the formation of Australian culture over the period: the relationship of regional and global cultures; the diversity of identities within contemporary culture; the impact of new technologies and ideologies on culture. Artists' responses to social debate on issues such as race relations, immigration, the environment, censorship, republicanism, gay and lesbian politics will be considered. In addition, changes in the infrastructure and institutions of the culture industry - galleries, museums, publishing and media - will be examined.

**107-048 Art, Society & Ritual in Medieval Italy**

**Availability:** 2nd and 3rd year

**Credit points:** 12.5

**HECS-band:** 1

**Prerequisites:** Usually 25 points of first-year art history, see *Prerequisites (p.1)*.

**Semester:** Not Offered

**Description:** The emphasis of this subject is on the visual material associated with devotional practices and civic and religious rituals within the broad social framework of 13th and 14th century Italy. It considers the form and function of the artwork in relation to its inherent social and ritual context.

Specific works will be examined in order to ascertain the various meanings they conveyed to the original patrons and a broader audience. Students should complete the subject with a knowledge of key works of 13th and 14th century Italian art and architecture, and an understanding of the importance of certain civic and religious rituals for a contextual interpretation of the work of art.

### 107-063 Watteau and 18th Century Art 1700-1770

**Availability:** 2nd and 3rd year

**Credit points:** 12.5

**HECS-band:** 1

**Prerequisites:** Usually 25 points of first-year art history, see *Prerequisites (p.1)*, or first-year European studies, see *Prerequisites (p.1)*.

**Semester:** Not Offered

**Description:** This subject examines the art of the period 1700-1770 in Europe (especially France and Italy, but including Britain and Germany) by exploring the various manifestations of the rococo, including aspects of the neoclassical reaction against it. Artists considered include Watteau, Chardin, Boucher, Tiepolo, Batoni, Panini, and Mengs. Particular emphasis is placed on the decorative arts, including interior decoration, chinoiserie, collections and installations of paintings. Other themes include rococo patrons, the grand tour, and South German rococo architecture. Students should become familiar with the styles, techniques, and history of painting, sculpture and architecture in Italy in the 18th century.

### 107-210 Art Since 1990

**Note:** Bachelor of Creative Arts students may credit this subject to a Media Arts and Visual Media major at second or third year.

**Availability:** BA and BCA 2nd and 3rd year

**Credit points:** 12.5

**HECS-band:** 1

**Prerequisites:** Usually 25 points of first-year art history, see *Prerequisites (p.1)*.

**Semester:** Not Offered

**Description:** The subject traces the history of international art from 1990 into the 21st century. Through case studies of specific artworks students will be introduced to the theories that informed, shaped or were employed by critics and curators to explain the art of postmodernism, postcoloniality and the new media. Students will explore the transition from 1980s postmodern style; the growing awareness of the art of minority groups; the impact of postcolonial art; the shifting ways in which theories of gender, race and sexuality informed artists' work and ideas; the emergence of new media forms; and the impact of globalisation on networks of exhibitions, artists and curators. On completion of the subject students should be familiar with key issues in material and critical practices in art since 1990.

### 107-219 Early Christian and Byzantine Art

**Note:** Formerly available as 107-404. Students who have completed 107-404 are not eligible to enrol in this subject. Formerly available as 107-052. Students who have completed 107-052 are not eligible to enrol in this subject.

**Availability:** 2nd and 3rd year

**Credit points:** 12.5

**HECS-band:** 1

**Coordinator:** Prof Margaret Manion

**Prerequisites:** Usually 25 points of first-year art history, see *Prerequisites (p.1)*.

**Contact:** 1-hour lecture and 1.5-hour tutorial (*Semester 2*).

**Description:** This subject deals with the formative stages of the art of Christian Europe from the catacomb paintings of the second and third centuries to the development of monumental Church architecture, and mosaic and fresco decoration under papal and imperial patronage in Rome, Ravenna and Constantinople in the fifth and sixth centuries. It also addresses the distinctive character of Byzantine art and its continuing influence on the west. Topics include: the influence of classical culture on the new art; the rise of the icon and conventions for depicting Christ, Mary and the saints; the development of narrative in manuscript illumination and monumental programmes; and the significance of pilgrimage and the cult of relics for Christian art. Students should acquire a sound knowledge of Early Christian and Byzantine art, and of the ways in which Christian iconography relates to Christian beliefs and ritual, as well as reflecting changing social structures and patronal interests.

**Assessment:** Written work totalling 4000 words which may include a visual test.

**Prescribed texts:** A subject reader will be available.

### 107-220 Art and Culture in Medieval North Europe

**Note:** Formerly available as 107-120. Students who have completed 107-120 are not eligible to enrol in this subject.

**Availability:** 2nd and 3rd year

**Credit points:** 12.5

**HECS-band:** 1

**Coordinator:** Prof Nigel Morgan

**Prerequisites:** Usually 25 points of first-year art history, see *Prerequisites (p.1)*.

**Contact:** A 1-hour lecture and a 1.5-hour tutorial per week (*Semester 1*).

**Description:** This subject forms an introduction to the art of medieval Northern Europe from the 11th to the 14th centuries, focusing on England, France and Germany. Students should develop a knowledge of areas such as the art of the 11th and 12th centuries in the context of Benedictine, Cluniac and Cistercian expressions of monasticism; Romanesque art in Burgundy and Languedoc; the rise of Gothic and Abbot Suger of St Denis; the architecture, sculpture and stained glass of the Gothic cathedrals of Chartres, Bourges, Paris, Amiens and Reims in France, of Canterbury, Wells, Lincoln, Salisbury and Westminster Abbey in England, and of Cologne, Magdeburg, Bamberg and Naumburg in Germany; 12th and 13th century manuscript illumination, ivories, enamel and goldsmith work; Christological and Marian imagery, and that of the saints and their lives; chivalric culture and influence of the patronage of lay men and women at the courts of France and England in the 13th century.

**Assessment:** Written work, comprising of a 1000 word class paper, a 2000 word essay, and a 1000 word visual test.

**Prescribed texts:** A subject reader will be available.

### 107-262 Photography: History and Theory

**Availability:** 2nd and 3rd year

**Credit points:** 12.5

**HECS-band:** 1

**Coordinator:** Daniel Palmer

**Prerequisites:** Usually 25 points of first-year art history, see *Prerequisites (p.1)*.

**Contact:** A 1-hour lecture and a 1.5-hour seminar per week for 12 weeks (*Semester 2*).

**Description:** This subject traces the history of international and Australian photography from the medium's invention to the 21st century. It also examines the theories that accompanied photography's evolving place as an art form and as a medium that was continually and profoundly affected by changing technologies. The subject will investigate photography's role as a document, as a witness to events and to changing ideas of the body, race and gender. Students will encounter the evolution of the medium, its intersection with existing artforms, and the documentation of the modernising city, the Frontier and distant colonial possessions by travelling photographers. They will look at the impact of 20th century modernism in the creation and legitimization of the new art form, and consider the recording of nation-building by Australian photographers, the indispensability of photography to propaganda and advertising from the 1920s onwards, the snapshot revolution of 1970s conceptualist photography, the avant-garde and then postmodern artists who appropriated photography as the medium most suited to critical art practices and then to the simulation of 'reality', and the emergence of new digital photography at the start of the 21st century.

**Assessment:** Written work, which may comprise class papers, essays and take-home examinations totalling 4000 words. All pieces of written work must be submitted.

**Prescribed texts:** A subject reader will be available.

### 107-263 Visions of Paradise: Art of the Garden

**Availability:** 2nd and 3rd year

**Credit points:** 12.5

**HECS-band:** 1

**Prerequisites:** Usually 25 points of first-year art history, see *Prerequisites (p.1)* or architectural history.

**Semester:** Not Offered

**Description:** This subject surveys the history of gardens from an art historical perspective from the medieval period to the present, with particular emphasis on the 18th to 20th centuries. Areas considered include the gardens of Islam and medieval European gardens, the gardens of Renaissance and baroque Italy, the French formal garden (Le Nôtre), the gardens of China, the English picturesque garden, 19th century gardens, the arts and crafts garden (Jekyll, Walling), and contemporary gardens in Australia and overseas. The subject examines garden architecture and design, the role of horticulture, the formal versus the informal garden, the garden as the site of the display of public power and private amusement, the social history of gardens, women and gardens, the spatial experience of gardens, the ways in which gardens are represented in art, and the garden as spectacle. Students who complete this subject will have developed an understanding of the principles and methods of garden history.

### 107-264 Nineteenth Century European Art

**Note:** Formerly available as 107-405 and 107-049. Students who have completed 107-405/049 are not eligible to enrol in this subject.

**Availability:** 2nd and 3rd year

**Credit points:** 12.5

**HECS-band:** 1

**Coordinator:** Dr Anthony White

**Prerequisites:** Usually 25 points of first-year art history, see *Prerequisites (p.1)*.

**Contact:** A 1-hour lecture and a 1.5-hour tutorial per week (*Semester 1*).

**Description:** This subject introduces students to the principal landscape artists and landscape art theorists in Europe from the beginnings of Romanticism early in the 19th century to Post-Impressionism at the end of the century. Students will be exposed to a range of different models for understanding landscape as a subject for painting, while tracing the progressive shift away from classical ideals of landscape painting in the innovations of Realism, Impressionism and Post-Impressionism. A particular focus in the course will be the impact on painting of social and technological developments, such as transport, photography and tourism. These will be analysed in the light of recent scholarship on the relationship between social class and the perception of the countryside.

**Assessment:** A 1500 word class paper and a 2500 word essay.

**Prescribed texts:** A subject reader will be available.

### 107-266 Zen and Manga: The Art of Japan

**Availability:** 2nd and 3rd year

**Credit points:** 12.5

**HECS-band:** 1

**Coordinator:** Dr Gary Hickey

**Prerequisites:** Usually 25 points of first-year art history, see *Prerequisites (p.1)*.

**Contact:** A 1-hour lecture and a 1.5 hour tutorial per week (*Semester 1*).

**Description:** This subject provides knowledge of the major artistic currents in the art and architecture of Japan through an analysis of key examples from different historical periods from Neolithic time until the present. The study will form an introduction to Japanese art and a foundation for further study in the field. It examines the ways in which common themes are taken up in the artistic expression of different historical periods. Students should gain familiarity with specific styles, themes and the art forms that were inspired by the major religions of Buddhism and Shinto. There will also be the opportunity to explore issues such as the relationship between art and patronage, art and belief, art and materials. Various Japanese art forms and types will be introduced including handscrolls, sculpture, ceramics and prints. Matters considered include: The Japanese ceramic tradition; Buddhist sculpture; Temple architecture; scroll painting from the twelfth to fourteenth century; Rimpa Painting; the woodblock print; the influence of Western realism; Japonisme and manga.

**Assessment:** Written work totalling 4000 words.

**Prescribed texts:** A subject reader will be available.

### 131-044 Medieval and Renaissance Nuremberg

See full subject details on page 8.

### 760-231 Radical Perspectives in 20th Century Art

See full subject details on page 10.

### 760-241 Surrealism and the Creative Imagination

See full subject details on page 11.

## Third/fourth-year subjects

### 107-401 Theories of European Modernism

**Note:** Formerly available as 107-058. Students who have completed 107-058 are not eligible to enrol in this subject.

**Availability:** 3rd and 4th year

**Credit points:** 12.5

**HECS-band:** 1

**Prerequisites:** Usually 37.5 points of art history or European studies at second/third year, see *Prerequisites (p.1)* and see *Prerequisites (p.1)*, or admission to the postgraduate diploma or fourth-year honours in art history.

**Semester:** Not Offered

**Description:** This subject will comprise close analysis of theories of avant-garde culture that developed in Europe between 1885 and 1935. The focus will be determined by a number of issues which may include institutional structures (museums, dealers, artists' groups); nationalism (regional cultural and ideological factors); criticism and aesthetic theory; social developments (the rise of mass culture, new technologies); politics (anarchism, feminism, communism, fascism); discourse (epistemologies of modernism, identity, culture). Students should become familiar with analyses and critiques of modernism, as they are informed by theories of gender, sexuality, and postcoloniality.

### 107-402 Attribution, Expertise & Connoisseurship

**Note:** Formerly available as 107-053. Students who have completed 107-053 are not eligible to enrol in this subject.

**Availability:** 3rd and 4th year

**Credit points:** 12.5

**HECS-band:** 1

**Prerequisites:** Usually 37.5 points of art history or European studies at second/third year, see *Prerequisites (p.1)* and see *Prerequisites (p.1)*.

**Semester:** Not Offered

**Description:** This subject develops skills in discriminating between works of art primarily by means of their visual properties, in order to make judgements about authorship and attribution. It provides a foundation for developing professional skills required by auction houses such as Sotheby's and Christie's as well as dealers and galleries. The main tasks involve the attribution of unpublished works of art of the kind to be found on the art market and the writing of expertises solicited by auction houses. Particular attention will be paid to a wide range of traditional and recent resources, including auction catalogues, both contemporary and historical, indexes of artists' signatures and collectors' marks (Lugt), photographic archives (Witt Library), and on-line databases (Getty Provenance Index). Examples considered focus on landscape painting and drawing in Italy 1500-1800. Students completing the subject should have developed skills in attribution and dating, researching provenances, writing catalogue entries, and providing expertise to the art trade.

### 107-405 Spectacles: Museums to Theme Parks

See full subject details on page 5.

### 107-420 Art and Mass Culture in the 1960s

**Note:** Formerly available as 107-059. Students who have completed 107-059 are not eligible to enrol in this subject.

**Availability:** 3rd and 4th year

**Credit points:** 12.5

**HECS-band:** 1

**Prerequisites:** Usually 37.5 points of art history at second/third year, see *Prerequisites (p.1)* or admission to the postgraduate diploma or fourth-year honours in art history or cultural studies.

**Semester:** Not Offered

**Description:** This subject uses interdisciplinary methodologies to study the interaction of art and mass culture. The visual arts of the 1960s are studied in conjunction with other cultural practices (television, advertising, fashion, popular music) and historical phenomena (the Vietnam war, counter-cultural movements, the rise of consumer culture). Through a series of case studies the ideological, cultural, artistic and philosophical shifts that we now call post-modernism will be explored. The primary focus will be on the United States but studies will also incorporate Australia and Europe. Students should develop an understanding of issues such as the relationship of art and life (modernist autonomy or postmodernist interaction); the possibilities for agency and activism (protest movements, art as critique of society); shifting notions of subjectivity (counter-cultural spiritualism, communalist subcultures, bureaucratized and mechanized art); modes of consumption (interactive art, fashion, live music); gestures of refusal (neo-primitivism, post-object art, feminism, drug culture).

### 107-423 The Parthenon

See full subject details on page 7.

### 107-430 Orientalism in Visual Culture

**Note:** Formerly available as 107-060. Students who have completed 107-060 are not eligible to enrol in this subject.

**Availability:** 3rd and 4th year

**Credit points:** 12.5

**HECS-band:** 1

**Prerequisites:** Usually 37.5 points of art history at second/third year, see *Prerequisites (p.1)* or admission to the postgraduate diploma or fourth-year honours in art history.

**Semester:** Not Offered

**Description:** This subject is a consideration of orientalist art and culture from a postcolonial perspective. Painting in North Africa and the Middle East is supplemented by orientalism in architecture, photography, travel writing and colonial exhibitions. Major figures studied include Delacroix, Pierre Loti and Matisse. Students should complete the subject with a broad knowledge of European constructions of the East in a variety of representational forms and with a critical understanding of orientalism in art.

### 107-433 You Beaut Country: Australia in the '50s

**Note:** Formerly available as 107-061. Students who have completed 107-061 are not eligible to enrol in this subject.

**Availability:** 3rd and 4th year

**Credit points:** 12.5**HECS-band:** 1**Prerequisites:** Usually 37.5 points of art history at second/third year, see *Prerequisites (p.1)* or admission to the postgraduate diploma or fourth-year honours in art history.**Semester:** Not Offered**Description:** This subject focuses on art and design in Australia in the 1950s. This period saw new economic, cultural and geo-political experiences conflicting with existing, relatively stable nationalist mythologies. These conflicts are also evident within the visual arts, be they debates on international abstraction versus local figuration, modernist architecture as utopia or cultural imperialism, or representations of migrants, Aborigines, and new spaces like the suburbs. The subject aims to re-open the case of the 1950s, as a decade of both complacency and panic, of mythology and demonology, of progress and nostalgia. Students will use interdisciplinary methodologies as a way of exploring the formation or reconfiguration of national identity in a decade of dramatic social and cultural change.

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**107-444 Art Museums in Melbourne****Note:** Usually 37.5 points of art history at second/third year, see *Prerequisites (p.1)* or admission to the postgraduate diploma or fourth-year honours in art history.**Availability:** 3rd and 4th year**Credit points:** 12.5**HECS-band:** 1**Coordinator:** Prof Jaynie Anderson**Contact:** An intensive two-week series of lectures and site visits from 5 to 18 July, which includes a daily 1.5-hour lecture followed by site visits and totalling 30 contact hours (*Not Offered*).**Description:** This subject is designed to give an overview for overseas and interstate students of the remarkable richness of Melbourne's private and public collections of art and cultural heritage. It will be team taught by art specialists in the School of Fine Arts and will focus on Old Master paintings, drawings and prints, Asian art and indigenous and Australian art since European settlement. From the nineteenth century Melbourne museums, but principally the National Gallery of Victoria, the Melbourne Museum and the State Library of Victoria, have built up internationally unparalleled art collections. Classes will take place in the School of Fine Arts at the University of Melbourne complemented by on-site visits to museums and galleries, including the National Gallery of Victoria, The Ian Potter Museum of Art in the University of Melbourne, the Museum of Modern art at Heide, and the Museum of Melbourne.**Assessment:** Written work totalling 4000 words for 3rd year, 5000 words for 4th year.

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**107-449 The Representation of Architecture****Note:** Formerly available as 107-065. Students who have completed 107-065 are not eligible to enrol in this subject.**Availability:** 3rd and 4th year**Credit points:** 12.5**HECS-band:** 1**Coordinator:** Assoc Prof David Marshall**Prerequisites:** Usually 37.5 points of art history at second/third year, see *Prerequisites (p.1)* or admission to the postgraduate diploma or fourth-year honours in art history.**Contact:** A 2.5-hour seminar per week (*Semester 2*).**Description:** This subject deals with architecture as the subject of representations, with the main emphasis being on the Renaissance and baroque periods. Issues central to the subject include the techniques painters, draftsmen, model makers and engravers have employed to represent buildings; the role of linear and other perspectives in the graphical representation of architecture; the ways in which architects have used representations as part of the design process; and critical techniques which have been developed to enable the non-professional to articulate his or her response to architecture. Students who successfully complete this subject should have an advanced understanding of certain themes in art and architectural history dealing with the representation of architecture.**Assessment:** Written work totalling 4000 words for 3rd year, 5000 words for 4th year.**Prescribed texts:** A subject reader will be available.

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**110-456 Japanese Art: Zen Painting to Edo Prints****Note:** Formerly available as 110-138. Students who have completed 110-138 are not eligible to enrol in this subject. This subject is offered through the Melbourne Institute of Asian Languages and Societies.**Availability:** 3rd and 4th year**Credit points:** 12.5**HECS-band:** 1**Prerequisites:** Fifty points of second/third-year subjects in art history or Japanese for third year. Admission to the postgraduate diploma or fourth-year honours in art history, Japanese or Asian studies for fourth year.**Semester:** Not Offered**Description:** This subject explores the dynamic artistic tradition of Japan from Zen ink painting of the late medieval period to the ukiyo-e woodblock prints of the dawn of modern urban society (c.1400-1850). Major forms of artistic expression will be examined, including screen and scroll painting, lacquer and ceramics, prints and drawings. There will be opportunities for examination of original works of art from collections in Melbourne. Students should become versed in major forms of artistic expression in Japan from 1400 to 1850.

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**107-466 Contemporary Culture: Art in New York****Note:** Formerly available as 107-066. Students who have completed 107-066 are not eligible to enrol in this subject. Special entry conditions apply. Itinerary and travel arrangements available from Australians Studying Abroad. Prospective students must register with ASA prior to approval of enrolment <http://www.asatravinfo.com.au>.**Availability:** 3rd and 4th year**Credit points:** 25**HECS-band:** 1**Coordinator:** Dr Charles Green**Prerequisites:** Usually 37.5 points of art history at second/third year, see *Prerequisites (p.1)* or admission to the postgraduate diploma or fourth-year honours in art history.**Contact:** A 1-month intensive fieldwork program in New York, which includes 60 contact hours comprising twelve 1-hour lectures, twelve 1-hour seminars, two guest lectures and twelve 2-hour site-based lecture/tutorials (*Semester 2*).**Description:** This subject is taught in New York, using the social, economic, geographical and cultural effects of the Manhattan art scene as a case study of contemporary and postmodern culture. Students will be introduced to the key institutional components of the contemporary art scene: museums, galleries, alternative spaces, corporate collections, auction houses, art magazines and studios. These will be analysed using models derived from discourse theory, the institutional model of art, urban sociology, psychogeography, architectural history and subcultural theory. Students will study the display and consumption of art, allowing consideration of recent developments in museology, arts policy, commodity theory and cultural tourism.**Assessment:** Written work totalling 8000 words for 3rd year, 10 000 words for 4th year, comprising class papers, essays and take-home examinations. All written work must be submitted for the satisfactory completion of the subject. Students must attend at least 75% of all classes.**Prescribed texts:** A subject reader will be available.

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**107-467 Renaissance and Baroque Rome 1450-1750****Note:** Formerly available as 107-067. Students who have completed 107-067 are not eligible to enrol in this subject. Next taught in January 2005. Special entry conditions apply. Itinerary and travel arrangements available from Australians Studying Abroad. Prospective students must register with ASA prior to approval of enrolment <http://www.asatravinfo.com.au>.**Availability:** 3rd and 4th year**Credit points:** 25**HECS-band:** 1**Prerequisites:** Usually 37.5 points of art history at second/third year, see *Prerequisites (p.1)* or admission to the postgraduate diploma or fourth-year honours in art history.**Semester:** Not Offered**Description:** This subject considers the city of Rome both from an urbanistic perspective, and in terms of the art and architectural history of its monuments. The subject aims to develop an understanding of the form and history of the Renaissance and Baroque city, not only as the result of social forces and papal patronage, but also as a consciously created aesthetic object, perhaps the finest example of the city as work of art. Close attention will be paid to maps, bird's-eye views, topographical prints, drawings, and vedute (view paintings) as primary documents of the earlier history of the sites. The subject is organised topographically, and each session focuses on a different part of Rome, as well as on the villas and gardens in the region (Bagnaia, Caprarola, Bomarzo, Tivoli, Subiaco, Frascati, Palestrina, Ariccia). Includes visits to most major Roman art museums. The subject concludes with a visit to key art museum in Florence.

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**107-471 Histories and Theories of Conservation****Note:** Formerly available as 107-040. Students who have completed 107-040 are not eligible to enrol in this subject.**Availability:** 3rd and 4th year**Credit points:** 12.5**HECS-band:** 1**Coordinator:** Prof Jaynie Anderson**Prerequisites:** Usually 37.5 points of art history at second/third year, see *Prerequisites (p.1)* or admission to the postgraduate diploma or fourth-year honours in art history.

**Contact:** A 1-hour lecture and a 1.5-hour seminar per week (*Semester 1*).

**Description:** This subject will include an analysis of the conservation issues in the preservation of ancient archaeological sites; the emergence of the professional painter restorers such as Bellini and Titian in Renaissance Italy; restoration controversies such as the Sistine Ceiling; 19th century criticism by John Ruskin and Viollet-Le-Duc on how Gothic architecture should be restored; ecotourism and the art of indigenous Australian peoples; changes in conservation as a result of new technology; and the conservation of films on celluloid and video. Students should become conversant with the major debates concerning conservation and contemporary museology.

**Assessment:** Written work totalling 4000 words for 3rd year, 5000 words for 4th year and Master of Art Curatorship.

### 107-485 Siena and its Environs

**Note:** Formerly available as 107-069. Students who have completed 107-069 are not eligible to enrol in this subject. Special entry conditions apply. Itinerary and travel arrangements available from Australians Studying Abroad. Prospective students must register with ASA prior to approval of enrolment <<http://www.asatravinfo.com.au>>.

**Availability:** 3rd and 4th year

**Credit points:** 25

**HECS-band:** 1

**Prerequisites:** Usually 37.5 points of art history at second/third year, see *Prerequisites (p.1)* or admission to the postgraduate diploma or fourth-year honours in art history.

**Semester:** Not Offered

**Description:** This subject considers the secular and religious art, cityscape and landscape of the city of Siena in the medieval and Renaissance periods as expressions of secular and sacred meaning. Students should become familiar with topics such as civic ritual as an expression of the city's identity; signs of power and prestige in forms of secular architecture; civil patronage; the role of the mendicant orders; the civic, confraternal and personal devotion to the Saints and the Virgin Mary; the depiction of mystical phenomena; images as a tool of propaganda; key civic and religious monuments; and the role of art in enriching the devotional experience of the worshipper.

### 760-424 Sexuality and Gender in Media Arts

See full subject details on page 12.

## Fourth-year subjects

### 107-519 Art History Thesis

**Availability:** 4th year

**Credit points:** 37.5

**HECS-band:** 1

**Coordinator:** fourth year coordinator

**Prerequisites:** Admission to the postgraduate diploma or fourth-year honours in art history.

**Contact:** Regular contact with the supervisor (*Year long*).

**Description:** Students are required to write a thesis of 12 000 words on a topic approved by the supervisor.

**Assessment:** A 12 000 word thesis.

### 107-520 Art History Thesis (MYE)

**Availability:** 4th year

**Credit points:** 37.5

**HECS-band:** 1

**Coordinator:** fourth year coordinator

**Prerequisites:** Mid-year admission to the postgraduate diploma or fourth-year honours in art history.

**Contact:** Regular contact with the supervisor (*Semester 1, repeat 2*).

**Description:** Students are required to write a thesis of 12 000 words on a topic approved by the supervisor.

**Assessment:** A 12 000 word thesis.

### 107-528 Art History Special Topics A

**Availability:** 4th year and postgraduate

**Credit points:** 12.5

**HECS-band:** 1

**Coordinator:** Assoc Prof David Marshall

**Prerequisites:** Admission to the postgraduate diploma or fourth-year honours in art history, and approval from the fourth-year coordinator.

**Contact:** 24 hours comprising 20 hours of lectures and four hours of advanced seminars (*Semester 1, repeat 2*).

**Description:** This subject involves the study of problems and issues within a field of art history. It is intended that the subject will enable students to broaden their understanding of art historical periods and areas of study by taking advantage of lectures offered in the school, or through intensive one-

off courses offered by visitors. Students should contact the School before enrolling in this subject.

**Assessment:** A 5000-word essay.

### 107-403 Fine Arts 4A

**Note:** Formerly available as 107-050. Students who have completed 107-050 are not eligible to enrol in this subject.

**Availability:** 4th year

**Credit points:** 12.5

**HECS-band:** 1

**Coordinator:** fourth year coordinator

**Prerequisites:** Admission to the postgraduate diploma or fourth-year honours in art history, and permission of the Head of the School.

**Contact:** As per subject requirement, or regular consultations with supervising lecturer (*Semester 1, repeat 2*).

**Description:** This subject is based on an approved topic in fine arts or other approved subject not listed as a fourth-year offering. This is only available in special circumstances and must have the approval of the honours/fourth-year or postgraduate diploma coordinator. Students who complete this subject should have acquired additional information, skills or methodology directly relevant to their honours or postgraduate diploma studies.

**Assessment:** Written work which may comprise class papers, essays, visual tests or take-home examinations totalling 5000 words.

### 102-511 Imaging Australian Spaces

See full subject details on page 4.

### 107-406 Readings in Caravaggio

**Note:** Formerly available as 107-042. Students who have completed 107-042 are not eligible to enrol in this subject.

**Availability:** 4th year

**Credit points:** 12.5

**HECS-band:** 1

**Prerequisites:** Admission to the postgraduate diploma or fourth-year honours in art history.

**Semester:** Not Offered

**Description:** This subject examines the life, work and influence of a painter whose significance is attributable as much to issues of artistic identity as it is to his art. It will consider Caravaggio's formation and early background and will examine the primary documents relating to his life and career. Attention will be directed to early responses to Caravaggio from patrons and collectors, artists and early writers on baroque art. Students will also explore the process of transmission and reinterpretation of Caravaggio's work, ranging from his influence on painters during his own lifetime to treatments of his life and art in contemporary film, literature and art. Students should complete the subject with an understanding of the varying methodologies used to interpret the work of Caravaggio and his followers, and of the social and theoretical issues arising from the study of their paintings.

### 107-407 Form and Meaning in Spanish Art

**Note:** Formerly available as 107-041. Students who have completed 107-041 are not eligible to enrol in this subject.

**Availability:** 4th year

**Credit points:** 12.5

**HECS-band:** 1

**Prerequisites:** Admission to the postgraduate diploma or fourth-year honours in art history.

**Semester:** Not Offered

**Description:** This subject examines Spanish art from the late 15th to the early 18th century. The subject will be structured around individual works of art which will provide ways of understanding the society in which they were created and the particular qualities that make a work of art identifiably Spanish. Topics that will be treated include the influence of broader European artistic culture and the assimilation and reinterpretation of these influences by Spanish artists; the establishment of powerful artistic centres which largely operated independently; and the reasons for the remarkably diversity of art produced in Spain. Students should develop an understanding of significant theoretical, historiographic and methodological issues which contribute to the ways we view Spanish art.

### 107-416 The Visual Culture of Colonial Australia

**Note:** Formerly available as 107-151. Students who have completed 107-151 are not eligible to enrol in this subject.

**Availability:** 4th year

**Credit points:** 12.5

**HECS-band:** 1

**Prerequisites:** Admission to the postgraduate diploma or fourth-year honours in art history.

**Semester:** Not Offered

**Description:** This subject guides students towards an understanding of the visual culture of colonial Australia. It engages with the key concepts of vision that are central to recent art history and theory. Visual concepts, such as 'the gaze' or spectatorship will be related to a wide range of cultural productions that date from the early days of white exploration and settlement of the continent to the art of Australian Impressionism towards the end of the 19th century. The subject first considers natural history and the interpretation of early colonial images of flora and fauna from a Foucauldian point of view. It then considers the historical construction of vision through the aesthetic doctrine known as the 'association of ideas' and its relationship to the classic aesthetic categories of the sublime, the beautiful and the picturesque. The subject, however, looks further, beyond aesthetics, to extend the boundaries of interpretation relevant to the colonial pictorial archive and colonial culture. Students will engage with themes relevant to immigration and early settlement such as nostalgia, memory and alienation. They will also engage with issues of race, class and age by studying representations of Tasmanian Aborigines, the bush-ranger Ned Kelly and colonial children. Late 19th century images of the female nude in the landscape and of the Australian beach or seaside resort will also be examined to engage with issues concerning gender, class and leisure. The importance of the visibility of appearances will be demonstrated to illustrate how the emerging middle classes in the modern age of commercialism, in an Australian colonial environment, defined themselves and their place in opposition to other classes such as the convict class. Portraits and other images of 'the gentleman' will be examined to see through colonial ideas of fashion to the forging of gender difference and masculine identity in the emerging world of modern commercialism

### 107-419 Theory and Discourse in Art History

**Note:** Formerly available as 107-056. Students who have completed 107-056 are not eligible to enrol in this subject.

**Availability:** 4th year

**Credit points:** 12.5 **HECS-band:** 1

**Coordinator:** to be advised

**Prerequisites:** Admission to the postgraduate diploma or fourth-year honours in art history.

**Contact:** A 2-hour seminar per week (*Semester 1*).

**Description:** This subject will examine the historical and theoretical foundations of art history, and the new art historical methods that have arisen out of critiques of them. Seminars will trace the roots of art history in enlightenment models of vision, knowledge and history and the diversification of art history into multiple paths in recent years (poststructuralism, feminism, psychoanalysis, postcolonialism, queer theory, post-Marxist theory). Throughout, analysis will return to central methodological concepts, including style, authorship, visibility, hermeneutics, explanation, progress, intention, value. Seminars will consider both the theory and practice of art history, with seminar leaders discussing specific projects and case studies.

**Assessment:** Written work totalling 5000 words.

**Prescribed texts:** A subject reader will be available.

### 107-424 Australian Artists in Europe 1880-1960

**Note:** Formerly available as 107-071. Students who have completed 107-071 are not eligible to enrol in this subject.

**Availability:** 4th year

**Credit points:** 12.5 **HECS-band:** 1

**Prerequisites:** 107-028 Australian Art: Colonial to Pop (*p.3*) and admission to the postgraduate diploma or fourth-year honours in art history.

**Semester:** Not Offered

**Description:** This subject is a specialised research seminar in which students, with some background in Australian art, consider the problems and challenges of Australian artists who based all or part of their careers in Europe. The course will look at the question of what expatriatism means, how perceptions of France, England and Italy that were constructed in Australia from secondary sources affected attitudes of artists to these countries; and to what extent expatriate ideals dominated Australian critical standards in this period.

### 107-425 Sound and Vision: Art & Popular Music

**Note:** Formerly available as 107-072. Students who have completed 107-072 are not eligible to enrol in this subject.

**Availability:** 4th year

**Credit points:** 12.5 **HECS-band:** 1

**Prerequisites:** Admission to the postgraduate diploma or fourth-year honours in art history or cultural studies.

**Semester:** Not Offered

**Description:** This subject explores the interaction of art and popular music since 1950. Areas of study will include pop art images of rock and roll; the impact of performance art on rock; the visual culture of popular music; recent constructions of postmodern identity and visibility through subcultural style

and mass media technologies. Media and practices examined will include performance; design (graphic art, costume, stage, lighting); film and video (biopics, music videos, installation); recording (sampling, lo-fi, bootlegging); multimedia. Key musical genres considered will be pop, glam, art rock, punk, lo-fi, retro-pop, ambient, and techno. On completion of the subject students should have developed an understanding of the historical, structural and aesthetic foundations of the interaction of art and popular music.

### 107-428 The Book in Medieval & Renaissance Art

**Note:** Formerly available as 107-125. Students who have completed 107-125 are not eligible to enrol in this subject.

**Availability:** 4th year

**Credit points:** 12.5 **HECS-band:** 1

**Prerequisites:** Admission to the postgraduate diploma or fourth-year honours in art history.

**Semester:** Not Offered

**Description:** This subject examines the art of the illuminated manuscript and its importance in medieval and Renaissance culture. It introduces students to the basic elements of codicology - the study of the physical structure of the book - and it focuses on the relationship between text and decoration. Students will study the various kinds of interaction between patrons, scribes and artists in the making of a manuscript and the ways in which the function of particular kinds of books may be reflected in their design and ornamentation. Key types of illuminated manuscripts to be studied include the Insular and Carolingian Gospel Book, the Medieval Psalter, the Bestiary, the Book of Hours, vernacular histories and romances, and the Renaissance humanist book. Students will have access to the collection of facsimiles in the Baillieu Library and to some original manuscripts in Victorian collections.

### 107-434 The Baroque: Theory and Method

**Note:** Formerly available as 107-062. Students who have completed 107-062 are not eligible to enrol in this subject.

**Availability:** 4th year

**Credit points:** 12.5 **HECS-band:** 1

**Prerequisites:** Admission to the postgraduate diploma or fourth-year honours in art history, cinema studies or to the Master of Art Curatorship.

**Semester:** Not Offered

**Description:** This subject focuses on the Baroque, as concept, style, and period, in order to explore at an advanced level theories and methodologies of the study of visual culture. It will look at the Baroque as a stylistic operation, for example in antique, seventeenth-century, nineteenth-century, and twentieth-century art; as the seventeenth-century cultural paradigm; and as a critical theory applicable to art, architecture, the decorative arts, cinema and new entertainment media.

### 107-436 Cross-Cultural Visual Art

**Availability:** 4th year

**Credit points:** 12.5 **HECS-band:** 1

**Prerequisites:** Admission to the postgraduate diploma or fourth-year honours in art history or the Bachelor of Creative Arts (Honours).

**Semester:** Not Offered

**Description:** This subject focuses on contemporary cross-cultural visual art in relation to its colonial heritage. Responses to the colonial archive are a significant current in late 20th and early 21st century post-colonial culture. In many different contexts and in a range of visual media (film, photography and painting) artists have critiqued and deconstructed dominant Western myths and stereotypes of race. In this subject we will address such responses, and the issues that they raise about relationships between cultures. The theoretical issues that inform this subject include the relationship between aesthetics and politics, forms of resistance, the structure and operation of racial stereotypes in visual cultures, questions of cultural agency, the relationship between post-colonialism and feminism, cultural hybridity, and cross-cultural borrowing and appropriation. The subject focuses on the work of artists and filmmakers from Europe, South Asia and Australia. Students should complete the subject with an understanding of both the broad theoretical issues and historical/regional specificity of cross-cultural visual art forms.

### 107-437 The Artist's Body

**Availability:** 4th year

**Credit points:** 12.5 **HECS-band:** 1

**Prerequisites:** Admission to the postgraduate diploma or fourth-year honours in art history or the Bachelor of Creative Arts (Honours).

**Semester:** Not Offered

**Description:** This subject focuses on the history of artists' redefinitions of the body and, by extension, of the artist and the artwork. Students will be introduced to contemporary theories of the body, artistic identity, and artistic authorship through an analysis of changing uses of the artist's body. Students

will encounter art from the late 1960s to the present, and trace the transition from conceptual art to earth art, body art, and performance art. The subject will engage with issues such as corporate collectives, artist families, the creation of third authors and body doubles, and the redefinition of the erotic. On completion of the subject students should have a knowledge of the theories of artistic identity and artistic production underlying visual art from conceptualism to the present, and be able to locate artistic and critical practices from the period within specific social, historical and theoretical contexts.

### 107-438 Women in 16th & 17th Century Italian Art

**Note:** Formerly available as 107-064. Students who have completed 107-064 are not eligible to enrol in this subject. A knowledge of Italian language and history would be helpful.

**Availability:** 4th year

**Credit points:** 12.5

**HECS-band:** 1

**Prerequisites:** Admission to the postgraduate diploma or fourth-year honours in art history.

**Semester:** Not Offered

**Description:** This subject will introduce students to a pioneering area in Italian art history. Four major subjects will be considered: treatises on women and the women who commissioned them; women who were artists; women in the subject matter of Italian Renaissance art, such as the biblical heroine Judith; and finally, but most significantly, female patronage; an area where women are much more than a marginal phenomenon. In this last area well-known patrons such as the 'superwomen' Isabella d'Este and the abbess Gioanna of Piacenza, will be studied in relation to works of art that they commissioned, such as Correggio's frescoes in San Paolo, Parma. The patronage of lesser known women, amounting to 10 per cent of Renaissance patrons, will also be explored.

### 107-442 Netherlandish Painting:van Eyck to Bosch

**Availability:** 4th year

**Credit points:** 12.5

**HECS-band:** 1

**Coordinator:** Prof Nigel Morgan

**Prerequisites:** Admission to the postgraduate diploma or fourth year honours in art history.

**Contact:** A 2-hour seminar per week (*Semester 1*).

**Description:** This subject provides an introduction to painting in the Southern Netherlands (Flanders and Brabant) in the period c. 1400 to c. 1525. There will be a particular focus on the imagery of works of art in relation to patronage and to social and religious contexts in the cities of Bruges, Brussels, Ghent, Leuven and Mechelen. Portraiture and landscape will also be included. The patronage of artists working in these cities by the dukes and duchesses of Burgundy, their courtiers and ministers, and also that of the merchants and bankers, will be considered in relation to the art market in the fifteenth century. Artists studied will include Robert Campin, Jan van Eyck, Rogier van der Weyden, Petrus Christus, Dieric Bouts, Hugo van der Goes, Hans Memling, Simon Bening, Gerard David and Hieronymus Bosch.

**Assessment:** An essay of 3000 words and a class paper of 2000 words.

**Prescribed texts:** A subject reader will be available.

### 107-443 Futurism and Fascist Art in Italy

**Availability:** 4th year

**Credit points:** 12.5

**HECS-band:** 1

**Coordinator:** Dr Anthony White

**Prerequisites:** Admission to the postgraduate diploma or fourth-year honours in art history.

**Contact:** A 2-hour seminar per week (*Semester 2*).

**Description:** This subject introduces students to the principal artists and art movements in Italy from the beginning of Futurism in 1909 to the end of Fascism in 1943. Students will engage with a variety of artistic strategies for transforming the relationship between art and the broader social sphere. The subject begins with the Futurists' violent polemic against traditional art and their various attempts to connect art and everyday life through painting, sculpture, music, fashion and the decorative arts around the time of WWI. Students will examine the connections between the futurist movement and the emergence of fascism in the early 1920s. The relationship between fascism and culture more generally will be analysed through the response of artists and architects to Mussolini's regime from the 1920s through to the 1940s. Fascist propaganda and political spectacle will be considered alongside the work of Italian artists and architects who subscribed to fascist ideology. On completion of the subject students should have an understanding of selected artists and movements in Italy between 1909 and 1943 and be able to apply a range of art historical approaches to the study of art in relationship to its political context.

**Assessment:** A 1500 word paper (based on in-class presentation) and a 3500 word research essay.

**Prescribed texts:** A subject reader will be available.

### 107-451 The Floating World: Japanese Prints

**Availability:** 4th year

**Credit points:** 12.5

**HECS-band:** 1

**Coordinator:** Gary Hickey

**Prerequisites:** Admission to the postgraduate diploma or fourth-year honours in art history.

**Contact:** A 2-hour seminar per week (*Semester 2*).

**Description:** The subject examines the evolution of the Japanese woodblock print from the 17th century until the present. The development of this unique art form will be discussed in relation to the cultural and historical background of the Edo period through to the revival of the woodblock print medium in the 20th century and will focus on the interplay between technique, subject matter and artistic expression. The broader significance of this medium will be examined in the context of Japonisme and its enduring influence on contemporary Japanese and international art. Students will be given the chance to examine original artworks in Melbourne private and public collections. Matters considered include the development of an urban class and genre painting; the monochrome print and the early masters; the woodblock print medium and the colour print; the major subjects of Ukiyo-e which include portraits of actors and women, erotica, warriors and landscape; and the 20th century revival of the woodblock print and its broader influence on international art. The artists on whom most attention will be focused are Moronobu, Harunobu, Sharaku, Utamaro, Kiyonaga, Hokusai, Hiroshige, Kuniyoshi and Yoshitoshi. On completion of the subject students should have developed an understanding and appreciation of the history of the Japanese woodblock print, the major artists and subject matter. The course will equip students with the ability to identify the artists, an understanding of the way in which subject matter and expression reflected popular taste and an awareness of the inventive compositional techniques that were to have such a profound influence on the direction of Western art.

**Assessment:** Written work totalling 5000 words.

**Prescribed texts:** A subject reader will be available.

### 107-469 Art and Film Criticism

**Note:** Formerly available as 107-068. Students who have completed 107-068 are not eligible to enrol in this subject.

**Availability:** 4th year

**Credit points:** 12.5

**HECS-band:** 1

**Prerequisites:** Admission to the postgraduate diploma or fourth-year honours in art history.

**Semester:** Not Offered

**Description:** This subject will examine the history, theory and practice of art and film criticism. The role of the critic in mediating art and film will be explored in an examination of historical practices (art criticism of the 19th century, film criticism of the early 20th century) and theoretical models (hermeneutics, psychoanalysis, intentionality, social history, deconstruction). A variety of reading positions will be considered: genre theory, psychoanalysis, the fan, feminism, queer theory, auteurism, humanism, neo-conservatism, and newspaper reviews. Critics and editors will discuss the theory and practice of professional writing and some seminars may take the form of writing workshops. Students will be encouraged to produce film and art reviews and/or criticism as part of their assessment.

### 107-486 History, Travel and the Visual Arts

**Note:** Formerly available as 107-070. Students who have completed 107-070 are not eligible to enrol in this subject.

**Availability:** 4th year

**Credit points:** 12.5

**HECS-band:** 1

**Prerequisites:** Admission to the postgraduate diploma or fourth-year honours in art history.

**Semester:** Not Offered

**Description:** This subject examines the various connections between travel and the visual arts through a number of case studies, from a Western perspective, that range across several geographic sites. There is an emphasis on the theoretical issues (historiographical and methodological) that arise from a study of the relationship between travel and the visual arts. Other themes arising in this study relate to gender, the visual arts and travel; colonialism, the visual arts and travel; nationalism, the visual arts and travel; and sexualities, the visual arts and travel.

### 107-521 New Media Art

**Availability:** 4th year and postgraduate

**Credit points:** 12.5

**HECS-band:** 1

**Coordinator:** Daniel Palmer

**Prerequisites:** Admission to the postgraduate diploma or fourth-year honours in art history.

**Contact:** A 2-hour seminar per week (*Semester 2*).

**Description:** This subject traces the development of new media art as a contested field of contemporary art practice incorporating media technologies. It introduces students to the activities of a diverse group of artists, scientists, poets, musicians, and theorists since the art and technology movement in the 1960s, including video installation and net.art. The subject begins with a pre-history of new media art, including the long history of immersion, Wagner's concept of the "total art work" (*Gesamtkunstwerk*) and Duchamp's dictum that the viewer completes the work of art. Students will examine the concept of interactivity, and its origins in avant-garde traditions at the beginning of the twentieth century, as a reaction to the widening gap between the mass media and the art audience. They will encounter key examples of electronic and digital art that will provide an awareness of how new media blurs the hierarchies separating art forms and the conventional distinctions between artwork and viewer. The subject will explore the implications of the performative nature of digital art, collaborative authoring, techniques of remediation, art and science crossovers, global audiences, institutional, curatorial and conservation issues, and the politics of virtual aesthetic experience in the age of the Internet. On completion of the subject students should be familiar with key issues in the history of international and Australian new media since the 1960s, and with developments of new media art theory over

**Assessment:** A 5000 word essay 100% (due end of semester).

**Prescribed texts:** A subject reader will be available.

### 107-526 The Virtual Print Room

**Availability:** 4th year and postgraduate

**Credit points:** 12.5

**HECS-band:** 1

**Coordinator:** Prof Jaynie Anderson

**Prerequisites:** Admission to the postgraduate diploma or fourth-year honours in art history.

**Contact:** Four seminars, three of two hours in the first three weeks of semester, the other of three hours in the fifth week of semester (*Not Offered*).

**Description:** The Virtual Print Room makes the outstanding collection of Renaissance and Baroque Prints in the Baillieu Library accessible to students for teaching on-line for the first time. The library houses one of the largest collections of graphic works in Australia. The collection, which was formed in London in the 1920s, has rarely been studied. Students will be given the chance to work on a real collection with the most modern technological means. The course takes the study of printmaking away from the white-gloved world of the conventional print room and into the realm of scientific digital technology and discovery. A virtual exhibition will be created by students working in teams. The students will study as if they were curators in a museum working with exhibition proposals for a director. The teams will discuss various proposals, problems, obstacles, constraints, and record their arguments on Web raft. Web raft is an ITS supported course management system which enables the presentation of course materials on the web and documents communication between students via a computer based conferencing capability.

**Assessment:** A formal presentation of a concept of the exhibition to the director equivalent to 1000 words, a visual realisation of the exhibition equivalent to 3000 words, a discussion between students on Web raft and completion of project equivalent to 1000 words.

