

# Art History

The art history program is housed in the School of Culture and Communication. The first program of its kind in Australia, it was founded in 1946. 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 Centre for Cultural Material Conservation (CCMC) and Ian Potter Museum of Art 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 curatorship.

## Time commitment to study

As well as scheduled contact hours for lectures, tutorial and seminars a considerable additional time commitment is needed to complete the academic requirements of each subject.

A subject-specific time commitment to study will be provided by your lecturer or tutor at the beginning of semester to help you schedule your workload and successfully manage your time during the semester. In addition, see general estimates of the total time commitment required to study a 12.5-point single semester subject in the Faculty of Arts (page 1).

## 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 one first-year subject in art history (12.5 points). Students who believe they have completed a suitable alternative first-year subject 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 interdisciplinary 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 eight 12.5 point subjects, totalling 100 points. It comprises:

- one first-year subject in art history (12.5 points); and
- second/third-year subjects in art history (87.5 points).

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

### Subjects for the major

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
760-107 Modernity and Post-Modernity (p.6)	1
<b>Second/third year subjects</b>	
107-020 The Age of Leonardo da Vinci (p.2)	2
107-021 The Age of Michelangelo (p.3)	N/A

### Subjects for the major

Subjects for the major	Sem.
107-023 Baroque Art (p.3)	N/A
107-027 Materials and Techniques of Art (p.3)	2
107-028 Australian Art: Rock to Pop (p.3)	1
107-030 Contemporary Aboriginal Art (p.3)	2
107-031 Art and the Market: Then and Now (p.3)	2
107-032 Venetian Renaissance Painting (p.3)	N/A
107-034 The 1980s: Postmodernism in Art (p.4)	N/A
107-038 Modernist Avant-Gardes (p.4)	1
107-046 Contemporary Australian Art (p.4)	1
107-048 Art, Society & Ritual in Medieval Italy (p.4)	N/A
107-063 Eighteenth-Century Art (p.4)	2
107-210 Art Since 1990 (p.4)	2
107-219 Early Christian and Byzantine Art (p.4)	1
107-220 Medieval Art: Celtic to Gothic (p.5)	N/A
107-235 Masculinity: From Classics to Modern Art (p.5)	2
107-236 Asian Art and Spirituality (p.5)	1
107-262 History and Theory of Photography (p.5)	1
107-263 Visions of Paradise: Art of the Garden (p.5)	N/A
107-264 Art and Revolution: 19th Century Europe (p.5)	N/A
107-266 Zen and Manga: The Art of Japan (p.5)	2
102-213 Face, Place, Race: Images of Australia (p.3)	2
131-044 Renaissance Nuremberg & Central Europe (p.7)	N/A
760-241 Surrealism and Creativity (p.9)	2
<b>Third/fourth year subjects</b>	
107-402 Attribution, Expertise, Connoisseurship (p.6)	2
107-405 Spectacles: Museums to Theme Parks (p.5)	N/A
107-443 Futurism and Fascist Art in Italy (p.6)	N/A
107-449 Architecture and the Visual Imagination (p.6)	N/A
107-466 Contemporary Culture: Art in New York (p.6)	N/A
107-467 Renaissance and Baroque Rome 1450-1750 (p.6)	Summer
107-471 Histories and Theories of Conservation (p.7)	2
107-472 Aboriginal Art in the Northern Territory (p.7) (Winter intensive subject)	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.

For information on how to apply see *Applying for Honours* (p.13).

## Honours requirements

Honours coordinator: To be advised

### Pure honours

Students undertaking pure honours in art history must complete:

- 107-520 Art History Thesis (p.7) (37.5 points); and
- 107-549 Theories of Art History (p.7) (12.5 points); and
- 50 points of subjects from the lists below with at least 25 points of subjects from the Advanced Research in Art History list of subjects

### Combined honours

Students undertaking combined honours in art history and another discipline must complete:

- 107-520 Art History Thesis (p.7) (37.5 points); and
- 107-549 Theories of Art History (p.7) (12.5 points); and
- 12.5 points of subjects from the advanced research in art history list of subjects; and
- three honours subjects in the combining discipline (37.5 points).

or

- honours thesis in the combining discipline (37.5 points); and
- two honours subjects in the combining discipline (25 points); and
- 107-549 Theories of Art History (p.7) (12.5 points); and
- 25 points of subjects from the advanced research in art history list of subjects
- where combined honours students are undertaking, or have completed, an approved fourth-year research methods subject, they should replace 107-549 Theories of Art History (p.7) with an additional 12.5 points from the list of advanced research in art history subjects.

## Honours subjects

<b>Advanced research in art history subjects</b>		Sem.
<b>Third/fourth year subjects</b>		
107-402 Attribution, Expertise, Connoisseurship (p.6)		2
107-405 Spectacles: Museums to Theme Parks (p.5)		N/A
107-443 Futurism and Fascist Art in Italy (p.6)		N/A
107-449 Architecture and the Visual Imagination (p.6)		N/A
107-466 Contemporary Culture: Art in New York (p.6)		N/A
107-467 Renaissance and Baroque Rome 1450-1750 (p.6)	Summer	
107-471 Histories and Theories of Conservation (p.7)		2
107-472 Aboriginal Art in the Northern Territory (p.7) (Winter intensive subject)		2
<b>Fourth year subjects</b>		
107-406 Readings in Caravaggio (p.7)		N/A
107-409 Indigenous Photography, New Media, Film (p.7)		N/A
107-416 The Visual Culture of Colonial Australia (p.8)		N/A
107-418 Truth & Beauty: British Art 1840-1914 (p.8)		N/A
107-422 Iconography: Rome to Renaissance (p.8)		2
107-428 The Book in Medieval & Renaissance Art (p.8)		N/A
107-436 Postcolonial Visual Art (p.8)		1
107-437 The Artist's Body (p.8)		N/A
107-438 Women in 16th & 17th Century Italian Art (p.8)		N/A
107-443 Futurism and Fascist Art in Italy (p.6)		N/A
107-451 The Floating World: Japanese Prints (p.9)		N/A
107-548 Symbolists and Decadents: The 1890s (p.9)		N/A
<b>Additional subjects</b>		Sem.
<b>Students may enrol in a maximum of 25 points of the following subjects:</b>		
107-403 Fine Arts 4A (p.7)		1 rep 2
107-526 The Virtual Print Room (p.9)		1
107-530 History and Philosophy of Museums (p.9)		1
107-550 Biennales, Triennales and Documentas (p.9)		1
102-511 Imaging Australian Spaces (p.4)		2
760-424 Sexuality and Gender in Media Arts (p.11)		1

## Studying overseas

The School of Culture and Communication 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:

- 107-466 Contemporary Culture: Art in New York (p.6) (not offered in 2007)
- 107-467 Renaissance and Baroque Rome 1450-1750 (p.6)
- 131-044 Renaissance Nuremberg & Central Europe (p.7) (not offered in 2007)

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 two-year Master of Art Curatorship. An honours degree in art history can lead to MA or PhD programs.

## 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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The University of Melbourne  
Victoria 3010  
Tel: +61 3 8344 5565

Web: [http://www.ahcca.unimelb.edu.au/programs/art\\_history/](http://www.ahcca.unimelb.edu.au/programs/art_history/)

## 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

**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 cultural 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:** A 400 word exercise 20% (due during the semester), a 2000 word research essay 40% (due during the semester) and a visual test equivalent to 1600 words 40% (held in the examination period). A minimum 75% attendance at tutorials is also expected as a hurdle requirement in order to pass the subject.

**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

**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 a selection of artists, movements and themes in late 19th and 20th century art. The subject will examine such topics as cross-cultural interaction and its impact on art, the advent of new artistic techniques such as abstraction and collage, the depiction of the self in modern and contemporary art, the relationship of art to its physical, social and political context, and the ways in which visual images help to define individual and social identities. Artists studied include Paul Gauguin, Pablo Picasso, Frida Kahlo and Jackson Pollock. On completing the subject students should have an understanding of the history of modern art, have acquired a set of basic skills in visual analysis, and understand some of the principal methodologies employed in the discipline of art history.

**Assessment:** A 1000 word visual analysis 20% (due during the semester), a 2000 word essay 50% (due during the semester), and a 1000 word examination 30% (during the examination period). A minimum 75% attendance at tutorials is also expected as a hurdle requirement in order to pass the subject.

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

## Second/third-year subjects

### 107-020 The Age of Leonardo da Vinci

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

**Credit points:** 12.5

**Coordinator:** Prof Jaynie Anderson

**Prerequisites:** Usually 12.5 points of first-year art history.

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

**Description:** The course focuses in depth on the art and culture of Renaissance Italy in Florence during the life of Leonardo da Vinci (1452-1519). In part of the course we will examine the life and works of Leonardo da Vinci and their critical reception, from Giorgio Vasari until today. Leonardo's work and his own theoretical writings will be contextualised within the artistic theory of the early Renaissance especially Alberti's theories on painting, sculpture and architecture. The course will also look at the art of Leonardo's contemporaries, Verrocchio, Botticelli, Donatello, Michelangelo, Raphael and others. The myriad activities of Leonardo as an engineer, anatomist, inventor, geometer, architect, musician, will be examined in relation to his contemporaries.

**Assessment:** A seminar report of 500 words 15% (due during the semester), an essay of 1500 words 35% (due during the semester), and a take-home exam of 2000 words 50% (during the examination period).

**Prescribed texts:** A subject reader will be available from the Bookroom at the beginning of semester

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**107-021 The Age of Michelangelo****Availability:** 2nd and 3rd year**Credit points:** 12.5**Prerequisites:** Usually 12.5 points of first-year art history.**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.

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**107-023 Baroque Art****Availability:** 2nd and 3rd year**Credit points:** 12.5**Prerequisites:** Usually 12.5 points of first-year art history.**Semester:** Not Offered

**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, 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.

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**107-027 Materials and Techniques of Art****Availability:** 2nd and 3rd year**Credit points:** 12.5**Coordinator:** Dr Alison Inglis**Prerequisites:** Usually 12.5 points of first-year art history.**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 that introduce 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.

**Prescribed texts:** A subject reader will be available from the Bookroom at the beginning of semester

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**107-028 Australian Art: Rock to Pop****Availability:** 2nd and 3rd year**Credit points:** 12.5**Coordinator:** Dr Susan Lowish**Prerequisites:** Usually 12.5 points of first-year art history.**Contact:** A 1-hour lecture and a 1.5-hour tutorial per week for 12 weeks (*Semester 1*).

**Description:** This subject engages with key aspects in Australian art from pre-European settlement to 1968. It aims to show ways of interpreting Australian art through a focus upon the relationship of art to historical events. Topics considered will include rock art and bark painting; the perceptual values known as the picturesque and the sublime in topographical and landscape painting respectively; the concept of *terra nullius* in relation to art; the colonial portrait; women artists and feminist perspectives; nationalism that infused the art of Australian Impressionism, Australian artists abroad; neo-classicism and the 'stampede of the lower gods'; the gaze; 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; Angry Penguins; Australian Pop Art and the swinging 60s.

**Assessment:** A research essay (including seminar presentation) of 2500 words 60% (due during the semester) and a take-home examination of 1500 words 40% (during the examination period). It is a hurdle requirement of this subject that students attend 75% of tutorials in order to receive an assessment for this subject.

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

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**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:** 2nd and 3rd year**Credit points:** 12.5**Coordinator:** Dr Susan Lowish**Prerequisites:** Usually 12.5 points of first-year art history.**Contact:** A 1-hour lecture and a 1.5-hour seminar per week (*Semester 2*).

**Description:** This subject provides an introduction to Aboriginal and Torres Strait Islander art and the politics of representation. Starting with rock and bark art of the Kimberley and Arnhem Land areas, through to the influence of Namatjira's watercolours and the acrylics of the Western Desert (Papunya) art movement, the field of Aboriginal art will be surveyed. Issues such as copyright and appropriation, the art market, women's art practice, curating and museums policy are debated in this subject; and recent developments in painting, 'urban art', photography, and film are also touched upon. By the end of semester students should have a familiarity with problems in the interpretation of Aboriginal art and culture in Australia and have a broad knowledge of pictorial practices of contemporary Aboriginal arts. Guest lectures by prominent Indigenous artists, academics and industry professionals, as well as visits to art galleries and museums are a special feature of this subject.

**Assessment:** A research essay (including seminar presentation) of 2500 words 60% (due during the semester) and a take-home examination of 1500 words 40% (during the examination period). It is a hurdle requirement of this subject that students attend 75% of tutorials in order to receive an assessment for this subject.

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

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**107-031 Art and the Market: Then and Now****Availability:** 2nd and 3rd year**Credit points:** 12.5**Coordinator:** Dr Christopher Marshall**Prerequisites:** Usually 12.5 points of first-year art history.**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 300 word exercise 20% (due during the semester), a 2000 word research essay 40% (due during the semester), and a 1700 word take home examination 40% (due in the examination period). A minimum 75% attendance at tutorials is also expected as a hurdle requirement in order to pass the subject.

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

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**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**Prerequisites:** Usually 12.5 points of first-year art history.**Semester:** Not Offered

**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.

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

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

**Credit points:** 12.5

**Prerequisites:** Usually 12.5 points of first-year art history.

**Semester:** Not Offered

**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.

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### 107-038 Modernist Avant-Gardes

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

**Credit points:** 12.5

**Coordinator:** Dr Anthony White

**Prerequisites:** Usually 12.5 points of first-year art history.

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

**Description:** This subject examines responses to modernity in avant-garde art, culture and theory during the high modernist period (1900-1950). A variety of stylistic categories (including Futurism, Expressionism, Cubism, Constructivism, Dada and Surrealism) and individual artists (including Henri Matisse, Pablo Picasso, Piet Mondrian and Marcel Duchamp) 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.

**Assessment:** A 1500 word assignment 30% (due during the semester) and a 2500 word essay 70% (due during the examination period).

**Prescribed texts:** A subject reader will be available from the Bookroom at the beginning of semester

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

**Credit points:** 12.5

**Coordinator:** Dr Charles Green

**Prerequisites:** Usually 12.5 points of first-year art history. Students seeking information on variations to normal prerequisites should contact the subject coordinator.

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

**Description:** This subject examines contemporary artistic practice in Australia, from 1970 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.

**Assessment:** Written work totalling 4000 words consisting of three assessment tasks: a research essay of 2000 words 40% (due during semester), and two take-home examinations, each equivalent to 1000 words and worth 30% (due mid-semester and during the examination period). Students must attend at least 75% of all classes.

**Prescribed texts:** A subject reader will be available from the Bookroom at the beginning of semester

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

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

**Credit points:** 12.5

**Prerequisites:** Usually 12.5 points of first-year art history.

**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.

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### 107-063 Eighteenth-Century Art

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

**Credit points:** 12.5

**Coordinator:** Assoc Prof David Marshall

**Prerequisites:** Usually 12.5 points of first-year art history or first-year European studies.

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

**Description:** This subject focuses on late 17th and 18th century art in France and Italy, taking as its point of departure the work of Nicolas Poussin and its role in the reconfiguring of French art under Louis XIV, and following French developments through the Regence and reigns of Louis XV and XVI (Watteau, Boucher, David). Close attention is paid to the interaction between French visual culture and Baroque traditions in Italy - Barocchetto, Rococo, Neoclassicism - focusing on art and architecture in Rome (Panini, Batoni, Mengs, Canova; Trevi Fountain, Villa Albani) and in Venice (Tiepolo). Particular emphasis is placed on the physical context of art production, including palace, hotel and villa interiors, decoration, rococo, chinoiserie, feaming and installations of paintings. Students should become familiar with the styles, techniques, and history of painting, sculpture and architecture in France and Italy in the 18th century.

**Prescribed texts:** A subject reader will be available from the Bookroom at the beginning of semester

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

**Credit points:** 12.5

**Coordinator:** Dr Charles Green

**Prerequisites:** Usually 12.5 points of first-year art history.

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

**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.

**Assessment:** Written work totalling 4000 words consisting of three assessment tasks: a research essay of 2000 words 40% (due during semester); and two take-home examinations, each equivalent to 1000 words and worth 30% (due mid-semester and during the examination period). Students must attend at least 75% of all classes.

**Prescribed texts:** A subject reader will be available from the Bookroom at the beginning of semester

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### 107-219 Early Christian and Byzantine Art

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

**Credit points:** 12.5

**Coordinator:** Dr Felicity Harley

**Prerequisites:** Usually 12.5 points of first-year art history.

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

**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 from the Bookroom at the beginning of semester

### 107-220 Medieval Art: Celtic to Gothic

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

**Credit points:** 12.5

**Prerequisites:** Usually 12.5 points of first-year art history.

**Semester:** Not Offered

**Description:** This subject forms an introduction to the art of medieval Northern Europe from the Celtic period to the 14th century, focusing on France, Britain, and Germany. Students should develop a knowledge of areas such as the Book of Kells, 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 France, England, and 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.

### 107-235 Masculinity: From Classics to Modern Art

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

**Credit points:** 12.5

**Coordinator:** Dr K O Chong Gossard & Dr Anthony White

**Prerequisites:** Usually 12.5 points of first-year art history or classics.

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

**Description:** This subject focuses on representations of masculinity in the literary and material culture of classical antiquity as well as in European painting and sculpture in the modern period from 1790 to 1950. Particular attention will be paid to the figure of the warrior and the transformation of Greek and Roman models for representing the ideal male body in the last three centuries. Issues to be considered include: homosexuality, nationalism, the damaged body of the soldier, concepts of honour and sacrifice, mateship and homosocial relations. Students who complete this subject will have a broad knowledge of foundational texts and images from antiquity to the modern period. Students will also come away with a specialized understanding of the issue of gender and its representation across a variety of cultures and historical periods.

**Assessment:** An assignment of 2000 words 50% (due mid-semester) and an essay of 2000 words 50% (due during the examination period). To be eligible for assessment, students must attend 70% of the tutorials and complete all assignments.

**Prescribed texts:** A subject reader will be available from the Bookroom at the beginning of semester

### 107-236 Asian Art and Spirituality

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

**Credit points:** 12.5

**Coordinator:** Gary Hickey

**Prerequisites:** Usually 12.5 points of first-year art history.

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

**Description:** The influence of spirituality can be discerned in the practices and beliefs of Asia's major religions and understood through well-preserved religious literature. Concurrently architecture, carvings, paintings and sculpture provide a visual record of the history of these religions and through their iconography an understanding of the role spiritual beliefs played in their genesis. One aspect of this subject will elaborate how the philosophical and physical discipline of Yoga has informed the major religions of Asia and how this has been visualised in the arts. The study will provide a foundation for an understanding of the arts of Asia and the philosophical beliefs underpinning their expression. Students should gain familiarity with the meaning of posture and gesture in vitalising form. There will be the opportunity to explore issues such as the symbolism of postures, mythology, how the soul is visualized, the spirit of Eastern calligraphy, as well as how spirituality relates to the religious beliefs of Buddhism, Hinduism, Islam, Shinto and Jainism. Topics considered in relation to Asian art include: the belief systems of Asian countries, early animist beliefs, Asian mythology, History and philosophy of Asian religions, the sacred sites of Asia, posture, gesture, breath and the meditative state, Kundalini and Tantrism, Sacred calligraphy, Zen Buddhism, Shinto and Taoism.

**Assessment:** A 2500 word research essay 60% (due during semester, two weeks after delivery of a class paper), and a 1500 word take-home exam 40% (due in week 13).

**Prescribed texts:** A subject reader will be available from the Bookroom at the beginning of semester

### 107-262 History and Theory of Photography

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

**Credit points:** 12.5

**Coordinator:** To be advised

**Prerequisites:** Usually 12.5 points of first-year art history.

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

**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 legitimisation 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, an essay and a take-home examinations totalling 4000 words. All pieces of written work must be submitted as a hurdle requirement for this subject.

**Prescribed texts:** A subject reader will be available from the Bookroom at the beginning of semester

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

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

**Credit points:** 12.5

**Prerequisites:** Usually 12.5 points of first-year art history 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 Notre), 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 Art and Revolution: 19th Century Europe

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

**Credit points:** 12.5

**Prerequisites:** Usually 12.5 points of first-year art history.

**Semester:** Not Offered

**Description:** This subject introduces students to the principal artists and 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 the human figure and the countryside as subjects for painting, while tracing the progressive shift away from classical ideals of figurative painting and landscape painting in the radical innovations of Realism, Impressionism and Post-Impressionism. A particular focus of the subject will be the impact on art of political, social and technological change, such as the rise of the middle class, the development of new forms of transport, and the advent of leisure tourism. These will be analysed in the light of recent scholarship on the relationship between social class, sexual identity and the representation of landscape and the human body.

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

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

**Credit points:** 12.5

**Coordinator:** Mr Gary Hickey

**Prerequisites:** Usually 12.5 points of first-year art history.

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

**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:** A 2500 word research essay 60% (due during semester two weeks after delivery of a class paper), and a 1500 word take-home exam 40% (due in week 13).

**Prescribed texts:** A subject reader will be available from the University Bookstore at the beginning of semester.

### 102-213 Face, Place, Race: Images of Australia

See full subject details on page 3.

### 131-044 Renaissance Nuremberg & Central Europe

See full subject details on page 7.

### 760-241 Surrealism and Creativity

See full subject details on page 9.

## Third/fourth-year subjects

### 107-402 Attribution, Expertise, Connoisseurship

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

**Credit points:** 12.5

**Coordinator:** Assoc Prof David Marshall

**Prerequisites:** Usually 37.5 points of art history or European studies at second/third year.

**Contact:** A 2.5-hour seminar per week (*Semester 2*).

**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.

**Assessment:** A bibliographic exercise of 1000 words 20% (due during the semester), an attribution essay of 2000 words 40% (due during the semester), and an attribution essay of 2000 words 40% (due during the examination period). It is a hurdle requirement of this subject that students attend 75% of tutorials in order to receive an assessment for this subject.

**Prescribed texts:** A subject reader will be available from the Bookroom at the beginning of semester

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

See full subject details on page 5.

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

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

**Credit points:** 12.5

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

**Semester:** Not Offered

**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 Futurist movement's violent polemic against tradi-

tional 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 - 1943 and be able to apply a range of art historical approaches to the study of art in relationship to its political context.

### 107-449 Architecture and the Visual Imagination

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

**Credit points:** 12.5

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

**Semester:** Not Offered

**Description:** This subject deals with architecture as represented in other visual media, such as drawing, painting, prints, models, theatre sets, photography and cinema, in particular those works that employ architectural imagery in the service of the imagination. Issues central to the subject include the techniques 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; fantasy architecture, the erotics of architecture, the ruin, the architectural image of death, and the utopias and the ideal city.

### 107-466 Contemporary Culture: Art in New York

**Note:** 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>. Strict enrolment deadlines apply to subjects taught intensively. The subject dates and HECS/course fee census dates for this subject change each year. Check your enrolment record for the correct census date for this subject.

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

**Credit points:** 25

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

**Semester:** Not Offered

**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.

### 107-467 Renaissance and Baroque Rome 1450-1750

**Note:** 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>. Strict enrolment deadlines apply to subjects taught during the Summer Semester. The subject dates and HECS/course fee census dates for this subject change each year. Check your enrolment record for the correct census date for this subject.

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

**Credit points:** 25

**Coordinator:** Assoc Prof David Marshall

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

**Contact:** A 1-month intensive fieldwork program in Rome in January, of 60 contact hours comprising thirteen 2-hour lecture/seminars, four guest-lectures, fifteen 2-hour site-based lecture/tutorials (*Summer semester*).

**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.

**Assessment:** For 3rd year students: a site project (oral), equivalent to 1500 words 25% (due during January), a written site project, equivalent to 3000 words 35% (due in April), and an essay of 3500 words 40% (due in April). For 4th year students: a site project (oral), equivalent to 1500 words 20% (due during January), a written site project, equivalent to 3500 words 30% (due in January), an essay of 4000 words 40% (due in April), and a research exercise of 1000 words 10% (due in April).

### 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

**Coordinator:** Prof Jaynie Anderson

**Prerequisites:** Usually 37.5 points of art history at second/third-year 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 2*).

**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.

### 107-472 Aboriginal Art in the Northern Territory

**Note:** Special entry conditions apply. Itinerary and travel arrangements available from the School of Culture and Communication. Strict enrolment deadlines apply to subjects taught during the Winter Recess. The subject dates and HECS/course fee census dates for this subject change each year. Check your enrolment record for the correct census date for this subject.

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

**Credit points:** 12.5

**Coordinator:** Dr Susan Lowish

**Prerequisites:** 37.5 points of art history at second/third year for third year students or admission to the postgraduate diploma or fourth-year honours in Art History for fourth-year students

**Contact:** An 18 day intensive fieldwork program in the Northern Territory of Australia from 28 June to 15 July, which includes 30 contact hours comprising site visits (12 hours), lectures (9 hours), seminars (6 hours) and film screenings (3 hours) (*Semester 2*).

**Description:** This subject is taught in Alice Springs and Darwin including visits to Aboriginal communities. Emphasising Indigenous ownership of cultural knowledge, students will consider the history and development of Aboriginal art in the Northern Territory and the specific social, economic, geographical and cultural effects it has generated. In a series of structured classes, students will be versed in protocols and introduced to traditional owners and community members. During visits to communities, students will witness the creation of artworks and be able to initiate projects based on primary research. They will learn about the key issues and elements governing the contemporary Aboriginal art scene, the relationship between art and culture, including the importance of art in the wider community. Funding, management models and resource availability will be explained in relation to the art centres visited. Students will also study the display and consumption of Indigenous art at institutional and tourist levels.

**Assessment:** A research exercise 1000 words 25% (due in July) and an essay of 3000 words 75% (due in August) for 3rd year. A written site project, equivalent to 1500 words 25% (due in July), and an essay of 3500 words 75% (due in August) for 4th year.

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

## Fourth-year subjects

### 107-520 Art History Thesis

**Availability:** 4th year

**Credit points:** 37.5

**Coordinator:** Gary Hickey (s1), 4th year coord (s2)

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

**Contact:** Regular contact with the supervisor over two consecutive semesters of enrolment (*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 100% (due in the second semester of enrolment).

### 107-549 Theories of Art History

**Availability:** 4th year and postgraduate

**Credit points:** 12.5

**Coordinator:** Prof Jaynie Anderson

**Prerequisites:** Admission to fourth-year honours in art history or the Master of Art Curatorship.

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

**Description:** This subject, which is taught jointly by several members of staff, examines the historiographical foundations, theoretical frameworks, and recent developments, of the discipline art history from the Renaissance to the present. It critically examines a range of methodological approaches to the interpretation of particular works of art, with an eye to their application in the student's own research projects.

**Assessment:** A 2000 word classpaper 40% (due during the semester) and a 3000 word essay 60% (due during the examination period).

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

### 107-403 Fine Arts 4A

**Availability:** 4th year

**Credit points:** 12.5

**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 a class papers, an essays, a visual tests or a take-home examinations totalling 5000 words.

### 107-406 Readings in Caravaggio

**Availability:** 4th year

**Credit points:** 12.5

**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.

### 107-409 Indigenous Photography, New Media, Film

**Availability:** 4th year

**Credit points:** 12.5

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

**Semester:** Not Offered

**Description:** This subject examines Indigenous photography, new media, film and television from the three distinct but interrelated perspectives of aesthetics/theory, pragmatics, and history. Aesthetic responses to the conventions of different forms of screen culture and photography will be considered in relation to an engagement with current theoretical frameworks drawn from psychoanalytic, post-colonial, post-structural and queer theories. This aspect of the course is designed to generate new critical responses to the material studied. The pragmatic perspective focuses on the realities of filmmaking and television production, which are explored through an examination of funding, access and policy issues. How are Indigenous film, television and new media

fostered? What techniques and devices are employed in their promotion and distribution? How do the changing ideologies of arts industries reflect notions of indigeneity? Finally, the historical perspective will provide a foundation on which to base the aforementioned analyses. Each week will cover a different aspect of the history of Indigenous involvement in photography, new media, film and television.

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

**Availability:** 4th year

**Credit points:** 12.5

**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.

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### 107-418 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:** 4th year and postgraduate

**Credit points:** 12.5

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

**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.

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### 107-422 Iconography: Rome to Renaissance

**Availability:** 4th year and postgraduate

**Credit points:** 12.5

**Coordinator:** Dr Felicity Harley

**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 examines the continuity of key iconographic types in Western Christian art, including the Crucifixion, Last Supper and the Annunciation - images now recognised and quoted in contemporary art and media. The subject proceeds from an historiographical survey of 'Iconography' as a defined method of study, its present status as a method of art historical analysis, and its place within the history of ideas. Seminars are organised around specific case-studies, each week tracing the genesis of a key iconographic type in the art of ancient Rome, the process of its transmission through the medieval period, and its development in the Italian Renaissance; subsequent uses and appropriations of the type in contemporary visual contexts will be cited. In this way, the subject aims to equip students with the practical skills of iconographic method by which to identify Christian subjects in Western art, and by which to confidently place images within their broader cultural, theological, philosophical milieu.

**Assessment:** Written work totalling 5000 words. A minimum 75% attendance at tutorials is also expected as a hurdle requirement in order to pass this subject.

**Prescribed texts:** A subject reader will be available from the Bookroom at the beginning of semester

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

**Availability:** 4th year

**Credit points:** 12.5

**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.

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### 107-436 Postcolonial Visual Art

**Availability:** 4th year

**Credit points:** 12.5

**Coordinator:** Dr Susan Lowish

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

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

**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.

**Assessment:** A class paper of 2000 words 40% (due during the semester), and an essay of 3000 words 60% (due at the end of the semester).

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### 107-437 The Artist's Body

**Availability:** 4th year

**Credit points:** 12.5

**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.

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

**Note:** A knowledge of Italian language and history would be helpful.

**Availability:** 4th year

**Credit points:** 12.5

**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.

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

**Availability:** 4th year

**Credit points:** 12.5

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

**Semester:** Not Offered

**Description:** This 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. On completion of this subject students should have developed an understanding and appreciation of the history of the Japanese woodblock print, the major artists and subject matter. The subject 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.

### 107-526 The Virtual Print Room

**Availability:** 4th year

**Credit points:** 12.5

**Coordinator:** Prof Jaynie Anderson

**Prerequisites:** Admission to the Postgraduate Diploma or Fourth Year Honours in Art History.

**Semester:** Semester 1

**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.

### 107-530 History and Philosophy of Museums

**Availability:** 4th year and postgraduate

**Credit points:** 12.5

**Coordinator:** Dr Christopher Marshall

**Prerequisites:** Entry into the postgraduate diploma or fourth year honours in art history, the MA curatorship or the master of cinema management.

**Semester:** Semester 1

**Description:** This subject examines the growth of the museum from its origins in the wunderkammer and antiquarian collections of the 16th century to the dynamic and constantly shifting field of possibilities available to museums today. The subject charts the progression of the museum from the private collections of the Renaissance and Baroque to the vast public institutional spaces of the late 18th and 19th centuries, and beyond. Special attention will be given to the ways in which the changing objectives of the museum (e.g. moral elevation, public instruction, mass entertainment, propaganda) are

reflected in the architecture, design and display techniques developed in different countries in different times. Students should develop an understanding of the relationship between museums and concepts of national and cultural identity, focusing on their development within Australia. This will include visits to appropriate sites and institutions.

**Assessment:** A 2000 word exercise 40% (due during the semester) and a 3000 word research essay 50% (due in the examination period), and class participation 10%. A minimum 75% attendance at tutorials is also expected as a hurdle requirement in order to pass the subject.

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

### 107-548 Symbolists and Decadents: The 1890s

**Availability:** 4th year and postgraduate

**Credit points:** 12.5

**Prerequisites:** Admission to honours in art history or admission to the Master of Art Curatorship.

**Semester:** Not Offered

**Description:** The 1890s was a decade marked by dramatic disruption and challenge to established cultural mores. In a series of seminars examining the painting, sculpture, graphic art and design produced in England, France and Germany, the underlying causes of cultural change will be sought. Students will be directed to some of the seminal texts of the period such as Bram Stoker's *Dracula* and J-K Huysmans *Against Nature* as well as documentary texts such as the writings of the de Goncourt brothers. Paris and London will be the two geographic locations concentrated on while the major artists to be studied will include Aubrey Beardsley, Charles Conder, Walter Sickert, Paul Gauguin, Henri de Toulouse-Lautrec, Odilon Redon, Pierre Bonnard, Auguste Rodin and Edvard Munch. Students will have an opportunity to study the graphic work of these artists at first hand in seminars held in the Print Room of the National Gallery of Victoria.

### 107-550 Biennales, Triennales and Documentas

**Availability:** 4th year and postgraduate

**Credit points:** 12.5

**Coordinator:** Dr Charles Green

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

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

**Description:** This subject examines the exhibition of contemporary art in international survey exhibitions since the 1960s, delineating the methods that curators and directors have tested in response to the needs of art museums, bureaucracies, artists and publics across a range of geographic settings. The subject will examine a sequence of exhibitions from Australia and overseas, including early, national pavilion-based Venice Biennales, the director-driven 1970s Documentas, the 1980s global circuit of Biennales (including Sydney's), the 1990s Asian biennales (including Brisbane's Asia-Pacific triennials), the late 1990s commercial art fairs (ARCO and the New York Armory Show). The subject considers these exhibitions' impact on contemporary art, as well as the roles of sponsorship, philanthropy and exhibition directors.

**Assessment:** Written work totalling 5000 words, which consists of three assessment tasks: a research essay of 2000 words 40% (due during semester); and two take-home examinations, each totalling 1500 words and worth 30% (due during semester and during the examination period).

### 102-511 Imaging Australian Spaces

See full subject details on page 4.

