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Welcome to our Department, which is one of the most exciting and dynamic environments for learning on the campus. Art History and Film Studies may not be as familiar to you as other university subjects, but they have a distinguished pedigree here at Sydney. We’re proud to offer a very broad spectrum of engagement with art and visual culture from Medieval Italian manuscripts to Contemporary Asian installation as well as the study of the museums, galleries and institutions that play such a vital role in the art and culture of societies across the globe. My colleagues are active researchers and committed teachers. Students at all levels from undergraduate majors to those enrolled in higher research degrees benefit from the excellence of our resources and the added stimulus offered by the many activities of the Power Institute, which brings exciting speakers, events and publications to enrich the experience of every student here. We are as committed to the vital task of making sense of art and visual culture in today’s world, as we are to the deep understanding of the visual arts of cultures distant in place and time. We have world experts here, helping to further your knowledge of the exciting and diverse spectrum of visual arts. Study with us and you will be immersed in the historical and cultural diversity, complexity and relevance of art and film and well prepared to take on the opportunities that the world offers to visually literate, critical minds, in the cultural sector and beyond.

Professor Mark Ledbury
Chair of Department
Art History and Film Studies

Ma Lin, Song Dynasty, 13th c.
ART HISTORY & FILM STUDIES  
AT THE UNIVERSITY OF SYDNEY

Art is a profound and persistent human impulse. Art history explores the history of making, viewing and experiencing works of art and architecture. It asks key questions such as what is art for, what does it mean, and how does it function in broader culture? These questions will be part of a dynamic encounter with complex and compelling works of art. You will gain the historical knowledge and analytical skills to make sense of such works across time and space, to relate them to each other and to the specific historical and cultural milieux for which they were created. You will be trained in the skills of visual and spatial analysis that are fundamental to our discipline—the ability to critically interpret the visual appearance of a given object. As well as the canonical forms of painting, sculpture and architecture, you will encounter a wide spectrum of media and art practice, from body art to video installation, from fresco to pop, from processional ritual to performance art, from early prints to land art. Studying the history of art fosters insight into the processes of visual communication that remain as relevant in today’s image-saturated world as to an understanding of the past.

The Department of Art History and Film Studies at the University of Sydney is the only university in New South Wales to teach a breadth and depth of art from across the world and through many centuries, as well as focus on the relationship between the still and moving image. Students enrolled in Art History in junior and senior years also have the option of enrolling in studio units in a wide range of creative art practices. Taught at the Tin Sheds and Sydney College of the Arts, options encompass ceramics and photography to screen printing and graphic design. For complete listings, please refer to the Tin Sheds and Sydney College of the Arts websites at:

Sydney College of the Arts  
Tin Sheds  
http://sydney.edu.au/architecture/about/tinsheds/workshops.shtml
THE SCHAEFFER LIBRARY

Art History and Film Studies students benefit from the excellence of the The Schaeffer Fine Arts Library, one of the leading art libraries in Australia in terms of the academic quality and breadth of its holdings. The collection incorporates the Power Research Library of Contemporary Art and the Power Visual Resources Library. The architecturally distinguished library is used to support teaching and learning in the Department and is especially rich in resources relating to modern and contemporary art.

CAREER OPPORTUNITIES

A degree in Art History and Film Studies has a wide range of real-world applications. Beyond the rigorous training in argument and writing and the highly-prized skills in visual analysis the degree provides, it gives a pathway into several arts industries and opportunities to gain hands-on experience in the kind of teamwork valued not only in the arts sector but across industry. Many commercial galleries, public art spaces, public galleries and museums are staffed by our graduates. Our new postgraduate Art Curating degree is specifically designed to give insight and experience that can provide a platform for curatorial careers in traditional and nontraditional settings. Our exciting new Museum and Heritage Studies degree offers a pathway to a wide range of careers in the cultural and heritage sectors. Many art critics, film critics and programmers working in the print media, radio and television have trained in art history and film studies. The department’s excellence in theoretical as well as historical studies has produced many young researchers who have subsequently begun academic careers in universities across Australia and overseas.
ART HISTORY AND THEORY
UNDERGRADUATE PROGRAM

The Art History and Theory program covers a wide range of art practices including painting, sculpture and architecture, photography, performance, design and film. The two first year units of study examine a broad sweep of European art, visual culture and the fundamentals of cinema. You will focus on gaining a historical understanding of art in its social context, as well as learning tools for visual analysis and criticism.

Senior units in second and third years allow you to apply these skills in a deeper and more focused way through the exploration of particular key art historical periods, places and issues fundamental to our discipline. There are no compulsory units and you are free to chose your own pathways to suit your own interests. Specialised units are available in late medieval, Renaissance and early modern European art, as well as across the full spectrum of modern and contemporary art and film from Australia. European art history from the early Renaissance to the late 20th and 21st century is covered, with a focus on English, French and Italian visual arts. The Department offers strength and depth across a broad range of historical and contemporary art — we are unique in Australia in this range. Specialisations include modern, post-modern and contemporary art and film from the USA, Western Europe, East and Southeast Asia, and Australia, the last of which includes the study of Indigenous painting, cinema, and new media.

The program is enriched by the Power Institute for Art and Visual Culture, which funds a first-class research library and a series of public lectures and seminars, and has its own publishing imprint, Power Publications. The Department also works closely with the University of Sydney Museums to give students access to a rich and deep collection of artworks and objects, and has strong partnerships with New South Wales galleries and institutions.

Coogee Baths - Winter, Jeffrey Smart, 1962
MAJOR IN
ART HISTORY AND THEORY

A major in Art History requires a minimum of 36 senior credit points, including at least 30 credit points from core units of study, which must include at least 12 credit points at 2000 level and 12 credit points at 3000 level. A maximum of one elective unit of study (6 credit points) may be counted towards the major. Please refer to the Faculty handbook for a comprehensive list of electives.

JUNIOR UNITS OF STUDY

The Junior units of study offer an introduction to the study of art history and theory as it is taught at the Senior and Honours levels in the department. The completion of two junior units of study (12 credit points) is required before students can undertake senior units in Art History.

ARHT1001 Art and Experience
ARHT1002 Modern Times: Art and Film

CORE SENIOR-INTERMEDIATE UNITS OF STUDY

Senior-intermediate (2000 level) units of study introduce more complex concepts and specific fields, and demand deeper analytical imploration from students. You will need to complete at least 12 credit points of core units of study at this level to major in Art History.

ARHT2616 High Renaissance Art
ARHT2617 Art and Society in Victorian England
ARHT2618 French Art, Salon to Post-Impressionism
ARHT2624 Contemporary International Art
ARHT2652 From Silent to Sound Cinema
ARHT2655 Modern Cinema: Modes of Viewing
ARHT2602 Romanticism and Visual Art
ARHT2612 17th Century Art: Royalty and Riches
ARHT2637 Colonial Art in the Antipodes 1788-1918
ARHT2646 Art and Visual Culture of East Asia
ARHT2653 Memory of the World: Key Films
ARHT2656 Film Genres and National Cinemas
ARHT2657 Contemporary Hollywood

CORE SENIOR-ADVANCED UNITS OF STUDY

Senior-advanced (3000 level) units of study deepen your engagement with the complex philosophical and methodological issues facing any scholar or student of Art History, and demand both greater depth of analysis and more focused and longer written tasks. 3000 level units will be available from 2015 onwards.
FILM STUDIES
UNDERGRADUATE PROGRAM

A major modern art form, film has dramatically influenced cultural experience since the late nineteenth century and continues to shape our contemporary everyday lives. Studying film draws on both our intellect and our imagination. As an accessible and even ubiquitous transnational cultural form, film opens us to other worlds, other lives, other ways of seeing.

Film Studies at Sydney is a vibrant interdisciplinary program of study taught by a network of film scholars with wide-ranging disciplinary expertise. Encountering cinema as an intermedial phenomenon that draws on photographic, art historical, literary and post-cinematic new media traditions, students develop a fantastic critical literacy in the moving-image cultures in which we live.

According to your interests, you have the opportunity to select from a wide range of core and elective units that offer different perspectives on the history of cinema as a medium, on the nature of cinematic experience and on specific approaches to and debates within contemporary Film Studies.

*The Cabinet of Dr Caligari*, Dir: Robert Wiene, 1920
MAJOR IN FILM STUDIES

The Film Studies major is a well-designed balance of compulsory structure and guided student choice. A major in Film Studies requires a minimum of 36 senior credit points including ARHT2656 and ARHT3601 and a maximum of 12 credit points may be taken from elective units of study.

JUNIOR UNITS OF STUDY

Before undertaking senior Film units of study, you must complete 18 junior credit points including the following compulsory unit of study:

ENGL1011 Introduction to Film Studies

CORE SENIOR COMPULSORY UNITS OF STUDY

ARHT2656 Film Genres and National Cinemas
ARHT3601 Cinematic Transformations (will be offered from 2015)

CORE SENIOR ELECTIVE UNITS OF STUDY

You must complete at least two of the core elective units of study (12 credit points) for a major in Film Studies.

ARHT2652 From Silent to Sound Cinema
ARHT2653 Memory of the World: Key Films
ARHT2655 Modern Cinema: Modes of Viewing
ARHT2657 Contemporary Hollywood
ENGL2638 Literature and Cinema
HSTY2608 European Film and History
ICLS2637 Watching Stars: Film and the Star System
JPNS3675 Japanese Cinema

OTHER SENIOR ELECTIVE UNITS OF STUDY

A maximum of two of the elective units of study (12 credit points) listed in the Faculty handbook may be counted towards the major, including:

ARIN2630 Digital Arts
ASLT2616 Australian Stage and Screen
CAEL2039 Screen Arts: An Introduction
ENGL2617 Postmodernism
EUST2060 Screening Europe: After 1989
FRNC3690 French Political Cinema
RLST2628 Religion and Film
PHIL2658 Philosophy in Film
ENGL3616 Reading Contemporary America
ITLN3679 Filming Fiction: The Italian Experience
2014 UNITS OF STUDY
UNDERGRADUATE PROGRAM
TAUGHT WITHIN THE DEPARTMENT

SEMESTER 1
ARHT1001
Art and Experience
ARHT2616
High Renaissance Art
ARHT2617
Art and Society in Victorian England
ARHT2618
French Art, Salon to Post-Impressionism
ARHT2624
Contemporary International Art
ARHT2652
From Silent to Sound Cinema
ARHT2655
Modern Cinema: Modes of Viewing

SEMESTER 2
ARHT1002
Modern Times: Art and Film
ARHT2602
Romanticism and Visual Art
ARHT2612
17th Century Art: Royalty and Riches
ARHT2637
Colonial Art in the Antipodes 1788-1918
ARHT2646
Art and Visual Culture of East Asia
ARHT2653
Memory of the World: Key Films
ARHT2656
Film Genres and National Cinemas
ARHT2657
Contemporary Hollywood

SUMMER SCHOOL
ARHT1002
Modern Times: Art and Film
ARHT2657
Contemporary Hollywood
JUNIOR

ARHT1001 Art and Experience
Credit points: 6
Teacher/Coordinator: Dr Lisa Beaven
Session: Semester 1
Classes: 1x2-hr lecture/week, 1x1-hr tutorial/week
Assessment: 1x1500wd visual analysis exercise (40%), 1x2500wd essay (60%)
Campus: Camperdown/Darlington
Delivery Mode: Normal (lecture/lab/tutorial) Day

Art and Experience focuses on the history of pagan, Christian and Islamic art and architecture in Western Europe and the Mediterranean region from classical antiquity to the early modern period. A key focus is on recognising the social, cultural, political and religious purposes an object or building was designed to serve, the range of meanings the work was intended to embody and how these changed across time. Historical analysis will be combined with discussions of different approaches to interpretation.

ARHT1002 Modern Times: Art and Film
Credit points: 6
Teacher/Coordinator: Dr Keith Broadfoot
Session: Semester 2
Classes: 1x2-hr lecture/week, 1x1-hr tutorial/week
Assessment: 1x2500wd essay (55%) and 1x1500wd exam (45%)
Campus: Camperdown/Darlington
Delivery Mode: Normal (lecture/lab/tutorial) Day

This unit of study will focus upon the art and visual culture of the nineteenth and twentieth centuries, examining this historical period in relation to the thematic of the modern. Visual material studied will include painting, sculpture, architecture, photography, film and design. As with ARHT1001, historical analysis will be combined with discussions of the different methodologies and approaches to the interpretation and study of these visual materials.

SENIOR

ARHT2602 Romanticism and Visual Art
Credit points: 6
Teacher/Coordinator: Prof Mark Ledbury
Session: Semester 2
Classes: 1x2-hr lecture/week, 1x1-hr tutorial/week
Assessment: 1x1500wd visual analysis (40%), 1x2500wd essay (60%)
Campus: Camperdown/Darlington
Delivery Mode: Normal (lecture/lab/tutorial) Day

This unit explores European Romantic Art as it took root and flowered in Europe in the fifty years from 1780-1830. With a specific emphasis on the relationship of Romantic art with wider social, cultural, philosophical and literary currents, we will engage with some of the most compelling and complex art and architecture of the period, including works by Caspar David Friedrich, Henry Fuseli, William Blake, Joseph Turner, and Eugene Delacroix.

ARHT2612 17th Century Art: Royalty and Riches
Credit points: 6
Teacher/Coordinator: Dr Lisa Beaven
Session: Semester 2
Classes: 1x2-hr lecture/week, 1x1-hr tutorial/week
Assessment: 1x2000wd essay (60%), 1x2000wd visual test (40%)
Campus: Camperdown/Darlington
Delivery Mode: Normal (lecture/lab/tutorial) Day

This unit of study considers the place of the artist and the architect in European courts during the seventeenth century. The focus will be on the image of the ruler and the princely palace as a political and social symbol. Patterns of patronage and issues of artistic independence will be investigated through examples of major commissions in painting, sculpture and architecture. Tutorials will involve a more careful examination of theoretical approaches to the expression of power, wealth and glory in visual form.
ARHT2616 High Renaissance Art

Credit points: 6
Teacher/Coordinator: Dr Louise Marshall
Session: Semester 1
Classes: 1x2-hr lecture/week, 1x1-hr tutorial/week
Prerequisites: ARHT1001 and ARHT1002
Prohibitions: ARHT2016
Assessment: 1x2500wd essay (55%), 1x1500wd visual test (35%), class participation (10%)
Campus: Camperdown/Darlington
Delivery Mode: Normal (lecture/lab/tutorial) Day

The Unit of Study will explore a range of alternative approaches to some of the most famous works of art in the Western tradition, including works by Leonardo, Raphael, Michelangelo and Titian. Topics to be investigated include: problems of definition in High Renaissance and Mannerist art; Rome under Julius II and the creation of an imperial capital; Venetian visual poesie; art and dynastic display in Medicean Florence; civic ritual and public space; eroticism and mythology at princely courts; portraiture and gender.

ARHT2617 Art and Society in Victorian England

Credit points: 6
Teacher/Coordinator: Assoc Prof Mary Roberts
Session: Semester 1
Classes: 1x2-hr lecture/week, 1x1-hr tutorial/week
Prerequisites: ARHT1001 and ARHT1002
Prohibitions: ARHT2017
Assessment: 1x4000-4500wd essay and visual tests (100%)
Campus: Camperdown/Darlington
Delivery Mode: Normal (lecture/lab/tutorial) Day

This unit of study will examine the diverse responses of nineteenth-century British artists to the profound social changes associated with the rise of industrial capitalism and the development of the modern city. The focus for this course is on the distinctive ways modern urban life was represented by the Pre-Raphaelite Brotherhood and the Victorian narrative painters. We will also examine the work of artists and craftspeople who sought to express alternatives to the urban experience through medieval revivalism and Orientalism. Topics to be investigated

Notre-Dame, une fin d’après-midi, by Henri Matisse, 1902, Albright-Know Gallery, Bufallo, New York.
include the relationship between revivalism and realism; masculinity and modernity; varieties of photographic and painterly realism; gender and Orientalism; Aestheticism and the grotesque; religion, race and empire. We will make use of the rich collection of paintings from this period in the Art Gallery of New South Wales.

ARHT2618 French Art, Salon to Post-Impressionism

Credit points: 6 Teacher/Coordinator: Dr Donna Brett Session: Semester 1 Classes: 1x2-hr lecture/week, 1x1-hr tutorial/week Prerequisites: ARHT1001 and ARHT1002 Prohibitions: ARHT2018 Assessment: 1x2500wd essay (60%), 1x1500wd written exercise (30%), participation (10%) Campus: Camperdown/Darlington Delivery Mode: Normal (lecture/lab/tutorial) Day

This unit treats a familiar area of French Art in terms of the cultural structures that allowed academic art, Realism, Impressionism, and Post-Impressionism to emerge. Mainstream art will be studied alongside emerging avant-garde spaces. The language of art criticism will provide a key to the politics of the painted surface and ethics of the female nude. Other topics for study will include nationalism, exoticism, and peripheral as opposed to metropolitan modernism.

ARHT2624 Contemporary International Art

Credit points: 6 Teacher/Coordinator: Dr Catriona Moore Session: Semester 1 Classes: 1x1-hr lecture/week, 1x2-hr tutorial/week Prerequisites: ARHT1001 and ARHT1002 Prohibitions: ARHT2024 Assessment: 1x4000-4500wd total essay or curatorial proposal and tutorial paper (100%) Campus: Camperdown/Darlington Delivery Mode: Normal (lecture/lab/tutorial) Day

Note: This unit is available as a designated ‘Advanced’ unit to students enrolled in the BA (Advanced) degree program.

This unit of study examines contemporary international art and craft. Focus is on art materials, technologies and processes, along with recurrent themes and issues raised in work from selected regions. The course is organised thematically, and its international frame is not centred on Europe and the U.S. An important component of the unit is the analysis of contemporary art writing and curatorial practice. Tutorials will include visits to significant exhibitions including the Biennale of Sydney. Students are encouraged to work with contemporary museum holdings.

ARHT2637 Colonial Art in the Antipodes 1788-1918

Credit points: 6 Teacher/Coordinator: Dr Anita Callaway Session: Semester 2 Classes: 1x2-hr lecture/week, 1x1-hr tutorial/week Prerequisites: ARHT1001 and ARHT1002 Prohibitions: ARHT2034 Assessment: 1x1500wd project (30%), 1x3000wd essay (60%), tutorial participation (10%) Campus: Camperdown/Darlington Delivery Mode: Normal (lecture/lab/tutorial) Day

This unit challenges the conventional view that Australian art is a pale copy of a European paradigm, instead arguing that Australia has a robust and idiomatic visual culture of its own. By examining a wide variety of images (including painting, sculpture, popular prints, cartoons, tableaux vivants, theatrical scenery and public spectacle) this unit will demonstrate how, from first European contact, appropriation and parody - whether conscious or unconscious burlesque - characterised Australian visual culture throughout the nineteenth century.

ARHT2646 Art and Visual Culture of East Asia

Credit points: 6 Teacher/Coordinator: Dr Stephen Whiteman Session: Semester 2 Classes: 1x2-hr lecture/week, 1x1-hr tutorial/week Prerequisites: (ARHT1001 and ARHT1002) or (12 junior credit points from Asian Studies) Assessment: 1x1hr visual test (20%), 1x1000wd presentation (20%), 1x3000-3500wd final essay (60%) Campus: Camperdown/Darlington Delivery Mode: Normal (lecture/lab/tutorial) Day
This unit explores the art and visual culture of modern and contemporary East Asia. It will explore links between art and nationhood, art and the build environment, and art and consumer societies across the entire region. Specific attention will be given to developments in China, Japan, Hong Kong, Korea and Taiwan. The course will be structured along a contextual chronological approach, linking major developments in art and visual culture to social, economic and political conditions of practice and reception.

ARHT2652 From Silent to Sound Cinema
Credit points: 6  
Teacher/Coordinator: Dr Richard Smith  
Session: Semester 1  
Classes: 1x2-hr lecture/week, 1x1-hr tutorial/week  
Prerequisites: (ARHT1001 and ARHT1002) or (18 junior credit points including ENGL1011)  
Prohibitions: ARHT2052 Assessment: 1x1500wd film analysis (30%), 1x2500wd essay (70%)  
Campus: Camperdown/Darlington  
Delivery Mode: Normal (lecture/lab/tutorial) Day  
Note: Film Studies Core Unit. This unit is available as a designated ‘Advanced’ unit for students who are already enrolled in the BA (Advanced) degree program.

Examining cinema as a manifestation of modernity, this unit of study contextualizes film as commodity, industry, institution and mass production of the senses. These concepts will be explored through a study of early American cinema and the Weimar cinema of Germany. The focus is on the aesthetics of the genres of Slapstick, Melodrama, and Horror/Fantasy, studied within an understanding of the historical and industrial context of each national cinema.

ARHT2655 Modern Cinema: Modes of Viewing
Credit points: 6  
Teacher/Coordinator: Dr Keith Broadfoot  
Session: Semester 1  
Classes: 1x2-hr lecture/week, 1x1-hr tutorial/week  
Prerequisites: (ARHT1001 and ARHT1002) or (18 junior credit points including ENGL1011)  
Prohibitions: ARHT2055 Assessment: 1x2000wd essay (50%), 1x2000wd tutorial paper (50%)  
Campus: Camperdown/Darlington  
Delivery Mode: Normal (lecture/lab/tutorial) Day  

This unit of study will give an introduction to how film studies has analysed the meaning of a film in relation to how the film incorporates or addresses the spectator (what is known as theories of spectatorship). Commencing with debates around classical Hollywood cinema and the functioning of the point of view shot, the unit will examine how theories of spectatorship have understood the significance of different genres.

ARHT2656 Film Genres and National Cinemas
Credit points: 6  
Teacher/Coordinator: Dr Richard Smith  
Session: Semester 2  
Classes: 1x2-hr lecture/week, 1x1-hr tutorial/week  
Prerequisites: (ARHT1001 and ARHT1002) or (18 junior credit points including ENGL1011)  
Prohibitions: ARHT2056 Assessment: 1x1500wd film analysis (30%), 1x2500wd essay (70%)  
Campus: Camperdown/Darlington  
Delivery Mode: Normal (lecture/lab/tutorial) Day  

Nations are like movies: they are
the result of complex imaginings. To what extent have nations been imagined through movies, and have movies been affected by national imaginings? This unit of study takes Hollywood as a starting point to examine the evolving relation of national cinemas and film genres. A national case study - for instance, Australian cinema - will be studied to identify and analyse some of the complexities of the relation of film genres and national audiences.

**ARHT2657 Contemporary Hollywood**

*Credit points: 6 Teacher/Coordinator: Dr Bruce Isaacs Sessions: Semester 2, Summer Main Classes: 1x2-hr lecture/week, 1x1-hr tutorial/week Prerequisites: (ARHT1001 and ARHT1002) or (18 junior credit points including ENGL1011) or (AMST1001 and (HSTY1023 or HSTY1076)) Prohibitions: ARHT2057 Assessment: 1x3000wd research essay (60%), 1x1500wd review essay (30%), tutorial participation (10%) Campus: Camperdown/Darlington Delivery Mode: Normal (lecture/lab/tutorial) Day*

This unit of study will investigate the last two decades of the cinema of the USA, including Hollywood. Students will be introduced to the work of a number of established and emerging American filmmakers, to the work of a number of important film critics, and to issues concerning the theory and practice of film criticism. Critical and analytical focus will centre on the changing relation of subjectivity and time in independent cinema. Films that explore questions of subjectivity and that experiment with narrative structure will be featured.
HONOURS

An Honours degree in Art History is a statement of ambition and achievement, and can either provide the capstone accomplishment to your undergraduate degree or a platform and a foretaste of further study or research. The Honours year is challenging and highly engaging, and makes new demands on you, particularly as you prepare a substantial research thesis. But it also opens up significant possibilities - to study a body of primary visual or documentary materials, for example, to engage with a major theorist or artist over a sustained period, to make new discoveries and to articulate newly sophisticated arguments.

In Art History we balance the thesis with two specialized units: one that asks you to think about how we go about the key work of visual analysis in art history, and another that examines the major interpretative and theoretical planks of the discipline.

Honours students emerge with a very real sense of intellectual achievement, and many are inspired to continue in further coursework or research, while others take their new found skills and research experience into the world of employment.
ART HISTORY & THEORY

ARHT4011 Art History and Theory: Honours A
ARHT4012 Art History and Theory: Honours B
ARHT4013 Art History and Theory: Honours C
ARHT4014 Art History and Theory: Honours D

Credit points: 12 Teacher/Coordinator: Dr Richard Smith Sessions: Semester 1, Semester 2 Classes: 2x2-hr seminars/week Prerequisites: Credit average or better in 48 credit points in Art History and Film Studies senior units. If you do not have this prerequisite please contact the Honours coordinator to determine possible waiving of the prerequisite. Assessment: 1x18000-20000wd thesis (60%), 2x6000-8000wd written works from the seminars (2x20%) Campus: Camperdown/Darlington Delivery Mode: Normal (lecture/lab/tutorial) Day Note: Department permission required for enrolment.

The Honours program in Art History and Theory consists of: 1. a thesis written under the supervision of one or more members of academic staff, 2. two seminars (Art is the Issue and Analysing the Visual) that meets weekly for two hours each semester. The thesis should be of 18000-20000 words in length. Each seminar requires 6000-8000 words of written work or its equivalent. The thesis is worth 60% of the final Honours mark and each of the seminars is worth 20%.

FILM STUDIES

FILM4101 Film Studies: Honours A
FILM4102 Film Studies: Honours B
FILM4103 Film Studies: Honours C
FILM4104 Film Studies: Honours D

Credit points: 12 Teacher/Coordinator: Dr Richard Smith Sessions: Semester 1, Semester 2 Classes: 1x2-hr seminar/week, 4x workshops/semester Prerequisites: Credit average or better in 48 senior credit points in Film Studies. Assessment: 1x18000-20000wd thesis (60%), 2x6000-8000wd written works from one seminar and one workshop (2x20%) Campus: Camperdown/Darlington Delivery Mode: Normal (lecture/lab/tutorial) Day Note: Department permission required for enrolment.

The Honours program in Film Studies consists of: 1. a thesis written under the supervision of one or more members of academic staff, 2. a seminar (What Is Cinema Studies?) that meets weekly for two hours for one semester 3. a workshop (Studying Film Festivals) that meets during one semester. The thesis should be of 18000-20000 words in length. Each seminar and the workshop require 6000-8000 words of written work or its equivalent. The thesis is worth 60% of the final Honours mark and each of the seminars and workshop is worth 20%.
ART HISTORY & FILM STUDIES
POSTGRADUATE PROGRAM
COURSEWORK DEGREES

ART CURATING

MASTER OF ART CURATING
GRADUATE DIPLOMA IN ART CURATING
GRADUATE CERTIFICATE IN ART CURATING

The new Master of Art Curating degree is collaboratively designed and taught by the Department of Art History and Film Studies and Sydney College of the Arts (SCA). The program emphasises the skills required for curating in a variety of contemporary contexts.

The program will provide students with a rich combination of academic core skills, art-historical and art-critical knowledge and community-engaged experience, creating pathways to careers and professional development in art institutions of all types. Graduates will possess a strong foundation in the history of art museums and their cultural impact, combined with an awareness of the changing nature and role of curators in society and the current challenges they face.

The program provides critical insight into and practical knowledge of both traditional institutions, such as museums and galleries, and the expanded field of contemporary curating and its wide range of non-traditional exhibition spaces, such as artist-run and community art spaces, public art projects, festivals and commercial spaces.

Graduates will develop specialist knowledge and understanding of major developments and issues in the fields of the history of art, so as to be able to apply these to the care, display, and interpretation of objects, performances or art practices in curatorial contexts.

The degree also brings students into major Sydney art institutions for seminars. It includes a compulsory internship placement and students may elect to complete a second internship as part of their studies.
**CORE UNITS OF STUDY**

ARHT6914  Art and Curatorship  
ARHT6935  The Art Museum: Past, Present and Future  
CAEL5032  Contemporary Curating

**CORE ELECTIVE UNITS OF STUDY**

ARHT5908  The Business of Art  
ARHT6937  Curating Asian Art  
ARHT6936  Biennales, Triennales & Contemporary Art

**CAPSTONE UNITS OF STUDY**

Master of Art Curating students must complete either ARHT6923 or (ARHT6920 and ARHT6921). Students completing the Dissertation can count ARHT6920 towards their elective.

ARHT6920  Dissertation Part 1  
ARHT6921  Dissertation Part 2  
ARHT6923  Gallery Internship

**ELECTIVE UNITS OF STUDY**

ARHT6942  Art Gallery Internship 2  
ARHT6953  Backstage at the Mitchell Library  
CAEL5033  Curatorial Lab  
GCST6901  Cultural Policy  
MHST6902  Museums and Heritage: Engaging Audiences  
MHST6903  Managing Collections and Heritage Sites  
MUSM7030  Exhibition Development
MUSEUM and HERITAGE STUDIES
POSTGRADUATE COURSEWORK DEGREES

The postgraduate coursework program in Museum and Heritage Studies encompasses the study of museums, museology, and the development of the knowledge and skills necessary for museum practice and research. It offers you an academic and vocational learning program sourced from a wide range of disciplinary fields including history, art history, archaeology, anthropology, sociology, cultural studies, architecture, natural history and environmental studies.

The learning experience of students in the Master of Museum and Heritage Studies is enriched by access to the wealth of resources offered by the University museum collections and their curatorial staff. The University also has strong academic and professional ties with a number of major institutions in Australia, including the Art Gallery of New South Wales, the Australian Museum, the Australian National Maritime Museum, the National Gallery of Australia, the National Museum of Australia, the New South Wales Office of Environment and Heritage, the Powerhouse Museum and Sydney Living Museums. In addition, the program fosters strong connections with academic and professional networks such as the International Council of Museums and Museums Australia.

Our program also offers some of the most innovative opportunities for learning in the discipline by offering internships to our students to get real industry experience. The following coursework degrees are on offer:

MASTER OF MUSEUM AND HERITAGE STUDIES
GRADUATE DIPLOMA IN MUSEUM AND HERITAGE STUDIES
GRADUATE CERTIFICATE IN MUSEUM AND HERITAGE STUDIES

The new Museum and Heritage Studies postgraduate coursework program is designed to equip graduates with professional knowledge and practical experience consistent with pathways to employment in museums and the growing area of local and global heritage. The program explores collections, cultural processes and strategies that societies use to conserve, communicate and engage with museums and heritage, both tangible and intangible.
CORE ELECTIVE UNITS OF STUDY
MHST6901 Museums and Heritage: History and Theory
MHST6902 Museums and Heritage: Engaging Audiences
MHST6903 Managing Collections and Heritage Sites

CORE ELECTIVE UNITS OF STUDY
HRTG6901 The Idea of Heritage
MHST6915 Heritage Studies and Communities
MUSM7030 Exhibition Development
MUSM7035 Ethics of Cultural Property
MUSM7036 Museums and the Digital

CAPSTONE UNITS OF STUDY
Master of Museum and Heritage Studies students must complete either an internship unit or two units of dissertation culminating in a piece of research scholarship of around 12,000 words.
MHST6905 Internship Project
MHST6907 Dissertation Part 1
MHST6908 Dissertation Part 2

ELECTIVE UNITS OF STUDY
ARHT6914 Art and Curatorship
ARHT6935 The Art Museum: Past, Present and Future
ARHT6953 Backstage at the Mitchell Library
ARIN6905 New Media Audiences
ARTS7000 Academic Communication for Postgraduates
COMP5114 Digital Media Fundamentals
GCST6901 Cultural Policy
HSTY6992 Monuments, Memory and History
JCTC6908 The Australian Jewish Experience
JCTC6100 Sites of Trauma, Landscapes of Genocide
MECO6901 Dealing with the Media
MHST6906 Internship Professional Placement
MMDE6001 History and Theory of New Media 1
SCLG6902 Doing Social Research
WMST6902 Arguing the Point
2014 UNITS OF STUDY
POSTGRADUATE PROGRAM
TAUGHT WITHIN THE DEPARTMENT

SEMESTER 1
ARHT5902
Art Writing
ARHT6935
The Art Museum: Past, Present and Future
ARHT6936
Biennales, Triennales & Contemporary Art
ARHT6939
The Documentary Film
ARHT6953
Backstage at the Mitchell Library
MHST6901
Museum and Heritage: History and Theory
MHST6903
Managing Collections and Heritage Sites
MUSM7030
Exhibition Development

SEMESTER 2
ARHT5908
The Business of Art
ARHT6914
Art and Curatorship
ARHT6930
Film Theory: Art, Industry, Culture
ARHT6937
Curating Asian Art
MHST6902
Museum and Heritage: Engaging Audiences

MHST6915
Heritage Studies and Communities
MUSM7035
Ethics of Cultural Property
MUSM7036
Museums and the Digital

SEMMETERS 1 & 2
ARHT6920
Dissertation Part 1
ARHT6921
Dissertation Part 2
ARHT6923
Gallery Internship
ARHT6942
Art Gallery Internship 2
MHST6905
Internship Project
MHST6906
Internship Professional Placement
MHST6907
Dissertation Part 1
MHST6908
Dissertation Part 2
ARHT5908
The Business of Art
Credit points: 6 Teacher/Coordinator: Dr Donna Brett Session: Semester 2 Classes: 1x2-hr seminar/week Assessment: 4x250wd blog postings on research project (20%), 1x200wd equivalent class presentation (10%), 1x3500wd essay (70%) Campus: Camperdown/Darlington Delivery Mode: Normal (lecture/lab/tutorial) Day
This unit of study introduces students to historical and theoretical perspectives on changing notions of value (aesthetic and monetary) in art markets, conflicts of interest in collecting and exhibiting works of art, ethical issues involved in corporate sponsorship of exhibitions and prizes, corporate museums, funding issues in the private and public sectors, the rise of satellite museum collections (in places like Bilbao and Las Vegas), the relationship between art museums and tourism, and corporate justification of interventions in the art world.

ARHT6914
Art Curatorship
Credit points: 6 Teacher/Coordinator: Dr Louise Marshall Session: Semester 2 Classes: 1x2-hr seminar/week Assessment: 2x1000wd assignments (2x25%), 1x2000wd exhibition proposal (50%) Campus: Camperdown/Darlington Delivery Mode: Normal (lecture/lab/tutorial) Day
This unit of study introduces students to object-based skills and issues in the history of art. It considers issues and problems related to connoisseurship, conservation, display and interpretation in the context of museums and art galleries. The unit also provides an introduction to the materials and techniques of art production. Much of the material is presented on-site by curators of the Art Gallery of NSW.

ARHT6920 & 6921
Dissertation Part 1
Dissertation Part 2
Credit points: 6 Teacher/Coordinator: Dr Catriona Moore Sessions: Semester 1, Semester 2 Classes: consultation with supervisor as arranged Assessment: research and writing towards a dissertation of 12000 words (100%) Campus: Camperdown/Darlington Delivery Mode: Supervision
Note: Department permission required for enrolment. Note: Students must also enrol in ARHT6921 the following semester.
Master degree candidates only may undertake research and writing on an approved topic towards a dissertation of 12000 words under the supervision of an academic staff member. The topic is elective. Art Curatorship students have the option of writing a thesis in the form of an exhibition plan and catalogue essay. The dissertation is equivalent to two units of study. Students enrol in ARHT6920 Dissertation 1 in their first semester of research and complete by enrolling in ARHT6921 Dissertation 2 in the following semester.

ARHT6923 Gallery Internship
Credit points: 6 Teacher/Coordinator: Dr Louise Marshall Sessions: Semester 2 Practical/Field Work: internship of 20 days Assessment: 1x1000wd project journal (20%), 1x2500-3000wd internship report (40%), workplace supervisor’s report (30%), 1x presentation (10%) Campus: Camperdown/Darlington Delivery Mode: Professional Practice
The gallery internship is a compulsory, project-based internship of 20 days minimum in an art gallery, museum or other appropriate art organisation in Sydney, elsewhere in Australia or overseas. Internships invite critical reflection on contemporary art curatorial practice, foster the acquisition of essential knowledge and skills and greatly enhance students’ employment prospects in the art museum and gallery sector. Projects are supervised by a professional from the host institution and might include curatorial and collection research, exhibition development and installation, assisting in public programs, object conservation or museum registration.
ARHT6930 Film Theory: Art, Industry, Culture
Credit points: 6 Teacher/Coordinator: Dr Richard Smith Session: Semester 2 Classes: 1x2-hr seminar/week Assessment: 2x2000wd essays (100%) Campus: Camperdown/Darlington Delivery Mode: Normal (lecture/lab/tutorial) Day
The relation of film to industrial modernity is an ongoing issue for film theorists. With the advent of digital image processes and production the relation of art and industry has re-emerged with a new set of problems. How do we conceptualise the new forms? What theoretical and aesthetic language(s) do we draw on? And how best to rethink film in the face of rapid technological, formal and cultural change? These issues will be investigated via an examination of the history of film theory’s attempts to formulate concepts adequate to the age of industrial modernity.

ARHT6935 The Art Museum: Past, Present and Future
Credit points: 6 Teacher/Coordinator: Dr Lisa Beaven Session: Semester 1 Classes: 1x2-hr seminar/week Assessment: 1x2500wd essay (60%), 1x1500wd seminar paper (30%) and participation (10%) Campus: Camperdown/Darlington Delivery Mode: Normal (lecture/lab/tutorial) Day
This unit of study explores the art museum from its origins in Renaissance and Baroque princely and aristocratic collections, through to the creation of new public spaces and institutions for exhibiting art in the 18th and 19th centuries, including national Academies and international exhibitions. Shifting conceptions of the role of the art museum will be addressed: from public instruction to nation building and mass entertainment. The final section explores current debates, including those posed by an expanding range of new media and changing audience perceptions.

ARHT6936 Biennales, Triennales & Contemporary Art
Credit points: 6 Teacher/Coordinator: Dr Catriona Moore Session: Semester 1 Classes: Please consult department for class schedule Assessment: 1x2500wd essay (75%), 1x1000wd class presentation in situ at the Biennale (25%) Campus: Camperdown/Darlington Delivery Mode: Normal (lecture/lab/tutorial) Day
This unit explores the historical emergence and rapid growth of contemporary international surveys of art since the 1960s. The Biennales, Triennales, Documentas and related international exhibitions are a spectacular cornerstone of today’s global art industry. The proliferation of museums, exhibitions, art fairs and cultural events at the international level are now competing with other areas of mass entertainment. In particular, the international contemporary art survey has become a pre-eminent, critical platform for art, trade and cultural politics. The unit is run in conjunction with the Biennale of Sydney. It is an intensive class, with a large component held in situ at Biennale exhibitions, performances, conferences and satellite events.

ARHT6937 Curating Asian Art
Credit points: 6 Teacher/Coordinator: Dr Stephen Whiteman Session: Semester 2 Classes: 1x2-hr seminar/week Assessment: 1x2400wd curatorial research portfolio (40%), participation and seminar workshop (20%), 1x2000wd exhibition proposal (40%) Campus: Camperdown/Darlington Delivery Mode: Normal (lecture/lab/tutorial) Day
This unit investigates the development of Asian art exhibitions and the role of the curator of Asian art. Course material will be based on the broad range of activities of local curators, including the Art Gallery of New South Wales, the Museum of Contemporary Art and the Asian Australian Arts Centre. Issues examined include museum policy, research resources, staffing structures, publicity and
enhance students’ employment prospects in the art museum and gallery sector. Projects are supervised by a professional from the host institution and may include curatorial and collection research, exhibition development and installation, assisting in public programs, object conservation or museum registration.

**ARHT6939 The Documentary Film**

*Credit points: 6*  
*Teacher/Coordinator: Dr Catriona Moore*  
*Sessions: Semester 1*  
*Classes: 1x1-hr lecture/week pre film screening, 1x2-hr film screening/week, 1x1-hr seminar/week post film screening*  
*Assessment: 1x5000wd seminar paper (25%), 1x2500wd research essay (60%), participation & seminar presentation (15%)*  
*Campus: Camperdown/Darlington*  
*Delivery Mode: Normal (lecture/lab/tutorial) Day*

This unit examines the theory, practice and criticism of documentary filmmaking from its inception to the present. It will focus on key movements and filmmakers as a means of tracking and assessing critical changes to the status and value of the ‘truth claims’ of the documentary. This unit will move towards a critical assessment of the slow erosion of the distinction between the documentary image and the fiction image in its place in new media.

**ARHT6942 Art Gallery Internship 2**

*Credit points: 6*  
*Teacher/Coordinator: Dr Louise Marshall*  
*Sessions: Semester 1, Semester 2*  
*Classes: 2x1-hr introductory seminars, 2-4x1-hr group presentations*  
*Assessment: 1x500-1000wd oral presentation (10%), 1x1000wd project journal (20%), 1x3000wd internship report (40%), 1x workplace supervisor’s report (30%)*  
*Campus: Camperdown/Darlington*  
*Delivery Mode: Professional Practice*

Gallery Internship 2 is the second compulsory internship for art curatorship students. Internships are project-based placements of 20 days in an art gallery, museum or other appropriate art organisation in Sydney, Australia or overseas. Internships invite critical reflection on contemporary art curatorial practice, foster the acquisition of essential knowledge and skills and greatly enhance students’ employment prospects in the art museum and gallery sector. Projects are supervised by a professional from the host institution and may include curatorial and collection research, exhibition development and installation, assisting in public programs, object conservation or museum registration.

**ARHT6953 Backstage at the Mitchell Library**

*Credit points: 6*  
*Teacher/Coordinator: Dr Anita Callaway*  
*Sessions: Semester 1*  
*Classes: 1x2-hr seminar/week*  
*Assessment: 1x1000wd seminar presentation (25%), 1x4000wd written research project/essay (75%)*  
*Campus: Camperdown/Darlington*  
*Delivery Mode: Normal (lecture/lab/tutorial) Day*

This unit engages with the special collections of the Mitchell Library, which is renowned as a repository for both Australasian art works and the historical documentation that supports them. Integrating the practical and scholarly elements of art history and art curatorship, it provides hands-on training in combining visual analysis with primary research. Relevant issues include the relationship of object and text, the comparison of contemporary perspectives with historical records, and the reliability of primary and secondary sources.

**MHST6901 Museum and Heritage: History and Theory**

*Credit points: 6*  
*Sessions: Semester 1*  
*Classes: 1x3-hr seminar/week*  
*Prohibitions: MUSM7033*  
*Assessment: 1x1500wd essay (35%), 1x2500wd essay (45%), 1x500wd seminar presentation (10%) and participation*  
*Campus: Camperdown/Darlington*  
*Delivery Mode: Normal (lecture/lab/tutorial) Day*

The historical, cultural and social roles of museums, heritage places and collections are the focus of contemporary debate. This unit examines the relationships between the production of cultural material, its management and display, and
audience to understand museum and heritage sites as places of knowledge, politics and power. Current critical and theoretical perspectives incorporate ideas about the production, consumption, contestation and conservation of intangible values, identities, memories, cultural practices and different knowledge systems.

MHST6902 Museum and Heritage: Engaging Audiences

Credit points: 6
Sessions: Semester 2
Classes: 1x3-hr seminar/week
Prohibitions: MUSM7029
Assessment: 1x1500wd essay (35%), 1x750wd project proposal (45%), 1x1500wd seminar presentation (10%) Campus: Camperdown/Darlington
Delivery Mode: Normal (lecture/lab/tutorial) Day.

Presenting collections, objects and places to the public is a major focus for museums, galleries and heritage organisations. The development of interpretation strategies and public programs to engage, educate and entertain audiences are regarded as key to the long-term viability of cultural institutions. This unit examines the theories and practices of museum education, heritage interpretation, audience research, communication and learning. The development and delivery of education, interpretation and visitor programs are examined in case studies and through practical work.

MHST6903 Managing Collections and Heritage Sites

Credit points: 6
Sessions: Semester 1
Classes: 1x3-hr seminar/week
Assessment: 1x1500wd research project (35%), 1x2500wd essay (45%), 1x500wd seminar presentation (10%) Prohibitions: MUSM7031 Campus: Camperdown/Darlington
Delivery Mode: Normal (lecture/lab/tutorial) Day.

How museum collections and heritage places are managed and listed is a core function of cultural institutions. From global contexts, such as World Heritage, to national, regional and local museum collections and heritage lists, understanding how objects and places are documented, assessed, and registered is important for both museum and heritage practice. This unit introduces students to the theories and practices of collection and heritage management through current issues in the development, policy and maintenance of cultural collections and places.

MHST6905 Internship Project

Credit points: 6
Session: Semester 1 & 2
Classes: Students undertake a supervised project in consultation with the needs of the workplace and the student’s desired experience. Assessment: 1x1000wd research proposal (15%), 1x500wd photographic essay (10%), 1x4500wd research essay (45%) and workplace supervisor report (30%) Campus: Camperdown/Darlington
Delivery Mode: Professional Practice.

The internship unit allows students to gain hands on experience by undertaking a supervised project based in a recognised, gallery, museum or heritage or arts organisation. Projects are developed in close consultation with the institutions needs and the student’s desired experience. The internship unit offers hands on experience of museums, heritage or cultural organisations and allows for a broadening of skills and expertise as well as an opportunity to gain an understanding of the relationship between theory and institutional practice. The capstone internship unit is designed to offer an experience that encourages students to synthesize their experience of theory and practice and includes a major essay allowing you to consider a specific topic of your choice.
MHST6906 Internship Professional Placement
Credit points: 6
Sessions: Semester 1, Semester 2
Classes: Students undertake a supervised project in consultation with the needs of the workplace and the student’s desired experience.
Prohibitions: MUSM7004
Assessment: 1x1500wd project journal (15%), 1x500wd presentation (10%), 1x3500wd major report (35%), 1x500wd photographic essay (10%), supervisor’s report (30%)
Campus: Camperdown/Darlington
Delivery Mode: Professional Practice
The internship unit allows students to gain hands-on experience by undertaking a supervised project based in a recognised, gallery, museum or heritage or arts organisation. Projects are developed in close consultation with the institutions needs and the student’s desired experience. The internship unit offers hands on experience of museums, heritage or cultural organisations and allows for a broadening of skills and expertise as well as an opportunity to gain an understanding of the relationship between theory and institutional practice.

MHST6907 Dissertation Part 1 &
MHST6908 Dissertation Part 2
Credit points: 6
Teacher/Coordinator: Dr Annie Clarke
Sessions: Semester 1
Classes: 1x2-hr seminar/week
Prohibitions: MUSM7007
Assessment: 12000wd dissertation (100%)
Campus: Camperdown/Darlington
Delivery Mode: Supervision
Note: Department permission required for enrolment.
Research and writing towards a dissertation of 12000 words on an approved topic, under the supervision of an academic member of staff. Department permission required. Approval is subject to the availability of appropriate supervision and the department’s discretion.

MHST6915 Heritage Studies and Communities
Credit points: 6
Session: Semester 2
Classes: 1x2-hr seminar/week
Prohibitions: MUSM7004
Assessment: 1x1000wd equivalent online discussions (15%), 1x2000wd exhibition proposal (35%), 1x3000wd essay (50%)
Campus: Camperdown/Darlington
Delivery Mode: Normal (lecture/lab/tutorial) Day
How do different community groups create a sense of belonging and attachment to the historical and archaeological sites, memorials, protected areas, and landscapes they live in and around? How do communities create meaning and maintain identities through heritage places? What research methods and approaches are used in heritage studies to investigate these connections? In this unit of study students will be introduced to the research methods used to identify, document and assess social significance, intangible heritage, attachment and belonging.

MUSM7030 Exhibition Development
Credit points: 6
Teacher/Coordinator: Dr Chiara O’Reilly
Session: Semester 1a
Classes: Intensive mode in weeks 2-6 in Semester 1
Assessment: 1x1000wd equivalent online discussions (15%), 1x2000wd exhibition proposal (35%), 1x3000wd essay (50%)
Campus: Camperdown/Darlington
Delivery Mode: Block Mode
Understanding display practices in museums is central to the functions of these cultural institutions. This unit of study examines the way in which exhibitions may function by exploring current issues and debates associated with the practice of exhibiting. We will consider how different spaces inform the interpretation of the cultural material and information displayed. In particular, we will examine the issue of representation as it relates to the museum context. This unit
of study will provide students with an overview of the intellectual discourses and practical knowledge used to analyse, conceptualise, propose and develop exhibitions.

**MUSM7035 Ethics and Cultural Context**

*Credit points: 6 Teacher/Coordinator: Dr Chiara O’Reilly Session: Semester 2 Classes: 1x2-hr seminar/week Assessment: 1x2500wd case study (35%), 1x3000wd essay (45%), 1x500wd seminar presentation (10%), participation (10%) Campus: Camperdown/Darlington Delivery Mode: Normal (lecture/lab/tutorial) Day*

This unit tracks the ethical and political disputes surrounding the ownership, control and care of cultural property. While giving historical background on religious iconoclasm, the focus will be on notable modern cases, from the Elgin Marbles or the Benin Bronzes in the colonial era to recent acts like the destruction of the Bamiyan Buddhas or the ransack of the Iraq Museum. Australian museum practice in relation to Indigenous cultural property and issues of repatriation will be considered, as will the art market, in both legal and philosophical dimensions.

**MUSM7036 Museums and the Digital**

*Credit points: 6 Teacher/Coordinator: Dr Chiara O’Reilly Session: Semester 2b Classes: Intensive mode in weeks 8-12 in Semester 2 Assessment: 1x1000wd equivalent online discussions (20%), 1x3000wd essay (50%), 1x2000wd concept proposal (30%) Campus: Camperdown/Darlington Delivery Mode: Block Mode*

This unit investigates the current use and adoption of digital technologies and new media across the museum and gallery sectors internationally. It considers how museums use digital technologies and new media, its relationship to audiences through Web 2.0 and Museum3 environments, and the growing use of the web as an important tool for cultural institutions. This course is an opportunity to research and develop critical knowledge about the use of new media and its application in the museum.
ART HISTORY & FILM STUDIES
POSTGRADUATE PROGRAM
RESEARCH DEGREES

The Art History and film Studies Department offers the following postgraduate research degrees:

**DOCTOR OF PHILOSOPHY (PHD)**
**MASTER OF PHILOSOPHY (MPHIL)**
**MASTER OF ARTS (RESEARCH)**

For those aiming to compete for specialist and academic posts in Museums and Universities, a research degree is becoming increasingly important. Research degrees require immense dedication and organization, and a degree of enthusiasm and maturity of learning. The rewards of working on new material or bringing new approaches are great, and the University offers breadth and depth of supervisory expertise in Art History and related fields that is unparalleled in Australia.

We offer a number of research degrees in Art History:
DOCTOR OF PHILOSOPHY (PHD)

The Faculty of Arts and Social Sciences at Sydney is consistently ranked as one of the world’s most outstanding academies for research in the humanities and social sciences. The Department of Art History and Film Studies has established a unique reputation for the training and supervision of excellent Doctoral students who go on to jobs in the museum and university sectors. The commitment and energy required to complete a successful PhD is not to be underestimated. But the rewards of producing a substantial contribution to the field are great, and the PhD is an essential platform for an academic career or a curatorial position in a major world-class museum.

MASTER OF PHILOSOPHY (MPHIL)

The Master of Philosophy (MPhil) may be completed in one to two years full-time or two to four years part-time and required candidates to undertake research and write a thesis of 40,000-60,000 words on an approved topic under the supervision of a member of the academic staff.

MASTER OF ARTS (RESEARCH)

The Master of Arts (Research) in Art History is a two year full-time degree in which candidates complete supervised research and a 30,000-35,000 word thesis.

MUSEUM STUDIES
POSTGRADUATE PROGRAM
RESEARCH DEGREES

Museum Studies also offers the following postgraduate research degrees:

DOCTOR OF PHILOSOPHY (PHD)
DOCTOR OF ARTS (DARTS)
DOCTOR OF SOCIAL SCIENCES (PHD)
MASTER OF PHILOSOPHY (MPHIL)
MASTER OF ARTS (RESEARCH)

The Museum Studies research programs involve independent research work and the preparation of a thesis under the supervision of the Coordinator of the program, and other academic staff in the Faculty of Arts and Social Sciences. These research programs will specifically cater for research students interested in the role of the museum in social change; museum history and museology; museums and public culture as well as museums and the politics of representation.

Museum Studies currently attracts students from disciplines including History, Anthropology, Archaeology, Education and Art History and Theory. Research in Museum Studies is, however, rarely confined to any one of these disciplines.

Research students are involved in monthly reading groups, where students are given the chance to focus the readings on their own areas of interest. The group also provides a forum for more general museological issues. All students are encouraged to participate in wider forums such as national and international conferences, for which research grants may be obtained.
Professor Roger Benjamin
roger.benjamin@sydney.edu.au
Roger’s research focuses on French Orientalist art, 1880-1930 including Renoir’s Algerian work; the art of Matisse, including an essay on his 1906 masterpiece Le Bonheur de Vivre; the interpretation of contemporary Indigenous Australian art, and contemporary Australian painting.

Associate Professor Jennifer Barrett
jennifer.barrett@sydney.edu.au
Previously the Director of Museum Studies, Jennifer’s research explores museums, human rights, universalism and the international public sphere, the museum in history and politics, publishing *Museums and the Public Sphere* in 2011. She has held various administrative positions at the Faculty, including her current role as Pro Dean Academic.

Dr Lisa Beaven
lisa.beaven@sydney.edu.au
Lisa recently joined the department from LaTrobe University. She has also taught at Melbourne and Auckland Universities and was the 2008 Trendall Fellow at the British School at Rome. Her research focus includes seventeenth century art and collecting.

Dr Donna Brett
donna.brett@sydney.edu.au
Donna is a former PhD student with the department currently working at the AGNSW. Donna is an expert on Modernist Photography, and is a highly experienced administrator and lecturer.

Dr Keith Broadfoot
keith.broadfoot@sydney.edu.au
Keith specialises and teaches in Modernism, Australian art and film, and theories of spectatorship.

Dr Anita Callaway
anita.callaway@sydney.edu.au
Anita teaches across the field of Australian visual culture dating from first European contact to the mid-twentieth century. Her research interests include ephemeral and theatrical arts of the nineteenth century; cross-cultural appropriation of indigenous and non-indigenous imagery; and modernism in performance, commercial art, and illustration.

Dr Bruce Isaacs
bruce.isaacs@sydney.edu.au
Bruce’s research and teaching focuses on film aesthetics: the
legitimacy of ‘Film Style’; realism and spectacle; American cinema: Classical Hollywood/Hollywood Renaissance (late 60s to Coppola’s Apocalypse Now, 1979)/Hollywood high concept cinema; auteur theory, independence, new aesthetic sensibilities; digital cinema and aesthetics: ‘Future cinema’; and film production practice, with a focus on screenwriting as a literary and cinematic form.

**Professor Mark Ledbury**  
mark.ledbury@sydney.edu.au  
Mark researches and teaches eighteenth-century and early nineteenth century European art, and is particularly interested in questions of genre, classification and definition — and in relations between painters and the world of the theatre across the long eighteenth century. He is currently working on a project called ‘Theatre art and Community in France’ when he’s not busy programming speakers, publications and events for the Power Institute.

**Dr Louise Marshall**  
louise.marshall@sydney.edu.au  
Louise’s work focuses on Italian Renaissance plague images, with a particular focus on the process of intercession and the protective role of images in coping with the experience of bubonic plague; the imagery and cult of St. Sebastian as ‘alter Christus’ (‘another’ or ‘second Christ’); St. Nicholas of Tolentino as a ‘failed’ plague saint; and reading the body in the late drawings of Michelangelo Buonarotti.

**Professor Jennifer Milam**  
jennifer.milam@sydney.edu.au  
Jennifer’s research focuses on the idea of play in eighteenth century France, particularly as formulated by rococo painters; the importance of gender and age distinctions during the Enlightenment, and the role played by visual images in creating categories; women’s patronage in the eighteenth century, and how commissioning and collecting as an activity was used for image, power and status.

**Dr Catriona Moore**  
catriona.moore@sydney.edu.au  
Comparative study of women modernist artists in the pre- and inter-war years from selected British Dominions and new republics (primarily New Zealand, Australia, Canada, South Africa, and tangentially India); contemporary feminist art and writing; contemporary Australian art; contemporary international art, with particular focus on post-colonial and feminist issues; electronic media.
Dr Chiara O’Reilly
chiara.oreilly@sydney.edu.au
Chiara works on the history of museums and questions of display and experience. She teaches across the Museum and Heritage Studies program. Her research covers both art history and museum topics and she is current involved in a collaborative research project looking at Museums and Multiculturalism.

Associate Professor Mary Roberts
mary.roberts@sydney.edu.au
European, particularly British, art of the nineteenth century; gender, Orientalism, the history and culture of travel; Ottoman art in the nineteenth century and cultural exchange with European artists.

Dr Richard Smith
r.smith@sydney.edu.au
Teaches Film Studies; research interests include the history of film.

Dr Stephen Whiteman
stephen.whiteman@sydney.edu.au
Stephen will be joining the department in Semester 2. He is a scholar of Qing China, but with a breadth of interests across empire and modern Chinese art and landscape.

SUPPORT STAFF
Internship Officer: Jane Johnston
Senior Librarian, Schaeffer Library: Anthony Green
Librarian, Schaeffer Library: Nicholas Keyzer
ACADEMIC COORDINATORS FOR 2014

Chair of Department, Semester 1: Assoc Professor Mary Roberts
Chair of Department, Semester 2: Professor Mark Ledbury
Undergraduate Coordinator: Dr Louise Marshall
Honours Coordinator: Dr Richard Smith
Postgraduate Coursework Coordinator: Dr Catriona Moore
Postgraduate Research Coordinator, Semester 1: Dr Keith Broadfoot
Postgraduate Research Coordinator, Semester 2: Assoc Professor Mary Roberts
### KEY DATES FOR 2014

#### SEMESTER 1
- **Info Day**: 3 Jan
- **Lectures begin**: 3 Mar
- **Census date**: 31 Mar
- **Semester Break**: 18 Apr - 25 Apr
- **Last day of lectures**: 6 Jun
- **Stuvac**: 9 - 13 July
- **Exam period**: 16 - 28 Jun
- **Semester ends**: 28 Jun

#### SEMESTER 2
- **Lectures Begin**: 28 July
- **Census date**: 31 Aug
- **Open Day**: 31 Aug
- **Semester Break**: 29 Sep - 5 Oct
- **Last day of lectures**: 31 Oct
- **Stuvac**: 3 - 7 Nov
- **Exam Period**: 10 - 22 Nov
- **Semester ends**: 22 Nov

### PRIZES, SCHOLARSHIPS & FINANCIAL ASSISTANCE
Information on Departmental prizes and scholarships can be found on the Department’s website. Other scholarships and financial assistance available through the University can be found at: sydney.edu.au/arts/future_students/scholarships.shtml.

### POLICIES
For information on policies that apply to current students, please visit: sydney.edu.au/arts/current_students/policies.shtml.

### SUMMER & WINTER SCHOOLS
Students can accelerate their program, catch up on a failed subject, balance their timetable, or study subjects outside their current program. Recent high school graduates can enrol in first year subjects. More Information can be found at: sydney.edu.au/summer.
DEPARTMENT OF ART HISTORY & FILM STUDIES
SCHOOL OF LETTERS, ART AND MEDIA (SLAM)
Room 215, RC Mills Building A26, Fisher Rd, Camperdown

T +61 2 9351 3566
F +61 2 9351 4212
E slam.enquiries@sydney.edu.au

sydney.edu.au/arts/art_history_film/
sydney.edu.au/arts/film/
sydney.edu.au/arts/slam

FOR MORE INFORMATION
FACULTY OF ARTS AND SOCIAL SCIENCES
T +61 2 9351 3129
F +61 2 9351 2045
E arts.undergraduate@sydney.edu.au
E arts.postgraduate@sydney.edu.au

sydney.edu.au/arts

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