2018 Student Guide

Department of Art History

School of Literature, Art and Media
Faculty of Arts and Social Sciences
Cover Image: Jeffrey Smart, Coogee Baths – Winter 1961, oil on canvas, 91 x 122 cm
Donated through the Alan Richard Renshaw bequest 1976
Above: Untitled work on board bark - ochre pigment on bark.
Roy Ramingining Burnyila, date unknown.
University Art Collection, The University of Sydney.
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Information in this booklet is to be used as a guide only, as there may be changes closer to the start of the academic year. Please check the Faculty of Arts and Social Sciences Future Students web page for complete course and study information: [http://sydney.edu.au/arts/future_students/](http://sydney.edu.au/arts/future_students/)
Welcome

“Welcome to our Department, which is one of the most exciting and dynamic environments for learning on the campus. Art History may not be as familiar to you as other university subjects, but it has 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 Indigenous Australian and Contemporary Asian installation as well as the study of Film history and theory, and programs exploring 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.”

Dr Catriona Moore
Chair of Department
J.W. Power
Tete (Head), c.1935
oil on canvas
66 x 50.7 cm

Edith Power Bequest, 1961, the University of Sydney, managed by the Museum of Contemporary Art
Art History

at the University of Sydney

The Department of Art History 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. The Department offers strength 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, global histories of art and its networks and exchanges, Western Europe, East and Southeast Asia, and Australia, the last of which includes the study of Indigenous painting, cinema, and new media.

Studying art history fosters insight and skills in understanding and interpreting visual communication, expression and innovation that are highly relevant in today’s image-saturated world.

The department offers undergraduate and postgraduate coursework programs as well as research programs that cover a wide range of art practices including painting, sculpture and architecture, photography, performance, design and film and provide opportunities for the development of advanced skills required in the worlds of curating, exhibition, conservation and collections management.

The Art History 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.
The Schaeffer Library

Art History 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 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. 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

Undergraduate Program

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 contexts for which they were created.

Art History Major and Minor

Requirements for Completion

A major in Art History requires 48 credit points from the Unit of Study table including:
(i) 12 credit points of 1000-level units,
(ii) 12 credit points of 2000-level units
(iii) 18 credit points of 3000-level units
(iv) FASS3999 Interdisciplinary Project unit

A minor in Art History requires 36 credit points from this table including:
(i) 12 credit points of 1000-level units,
(ii) 12 credit points of 2000-level units
(iii) 12 credit points of 3000-level units

First year

In your first year, you complete 12 credit points of 1000 level units in Art History. ARHT1001 Style + Substance: Introducing Art History introduces the key issues and foundational skills of our discipline, focusing on the history of Western art from classical antiquity to the early modern period. ARHT1002 Shock of the Now: Global Art Since 1900 explores modern and contemporary art and visual culture with a global outlook that is fundamental to our commitment to a fully world-wide, connected history of art that is also sensitive to Indigenous Australian art.

Second year

In your second year, you complete 12 credit points from a selection of 2000 level units in the Art History major table. Art History units at 2000
level introduce more complex concepts, and more specific fields within art history, and address the diversity and complexity of art and its contexts within a variety of geographies and temporalities. They also make more complex analytical demands of students.

Third year

3000-level units 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. You will have the opportunity to explore how your expertise in visual literacy and other key skills may combine with peers from other disciplines in an interdisciplinary project. You will also have the exciting opportunity to take a fieldwork unit which will allow you to travel to study sites, spaces and artworks in their contexts.

Fourth Year

If you would like to deepen your knowledge and skills in this major, you can complete an additional year combining your Bachelor of Arts degree with the new Bachelor of Advanced Studies.

In the Bachelor of Advanced Studies, you can undertake advanced coursework, complete a second major, combine studies from a range of disciplines and get involved in cross-disciplinary community, professional, research or entrepreneurial project work.

Units of Study (each unit is 6 credit points)

1000-level units of study
Core
ARHT1001 Style + Substance: Introducing Art History
ARHT1002 Shock of the Now: Global Art since 1900

Elective units in Table A
ARHT1003 Hollywood: Art, Industry, Entertainment

2000-level units of study
ARHT2602 Romanticism and Visual Art
ARHT2611 Art and Experience in Renaissance Italy
ARHT2612 Forming Power: 17th Century Art + Design
ARHT2614 Expand Your Mind: Pollock to Psychedelia
ARHT2616 High Renaissance Art
ARHT2618 French Art, Salon to Cezanne
ARHT2624 Sensation: Contemporary Art
ARHT2632 Modern Australian Art and Cinema
ARHT2636 Contemporary Indigenous Art
ARHT2640 Contemporary Asian Art
ARHT2645 Arts in Imperial China
ARHT2646 Modernities in Asian Art
ARHT2652 From Silent to Sound Cinema
ARHT2653 Memory of the World: Key Films
ARHT2656 Film Genres and National Cinemas
ARHT2671 Art, Travel, Empires
ARHT2672 Architecture in East Asia
ARHT2674 Fashion and Dress: Past and Present
ARHT2675 Fieldwork: Art at the Gallery

3000-level units of study
ARHT3601 Cinematic Transformations
ARHT3602 Romanticism: Key Debates
ARHT3610 Art in the Age of Giotto
ARHT3613 Absolutism to Revolution
ARHT3636 Contemporary Indigenous Art
ARHT3637 Colonial Art in the Antipodes
ARHT3645 Art of Dynastic China
ARHT3646 Vision & Visuality in Modern East Asia
ARHT3662 On Photography and the Wretched Screen
ARHT3663 Gender & Sexuality in Asian Art History
ARHT3672 Fieldwork: Art and the City
ARHT3617 British Art and Empire
ARHT3633 Contemporary Australian Art and Film

Interdisciplinary project
FASS3999 Faculty Interdisciplinary Unit

Note: not every unit is offered every year. For 2018 units see page 15.
# Example pathways

<table>
<thead>
<tr>
<th>Year</th>
<th>Semester</th>
<th>Course Code</th>
<th>Course Title</th>
<th>Level</th>
<th>Level in Another Major/Minor</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Sem 1</td>
<td>ARHT1001</td>
<td>Style + Substance: Introducing Art History</td>
<td>1000 level unit</td>
<td>1000 level unit in another major/minor from Table A or S*</td>
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<tr>
<td></td>
<td>Sem 2</td>
<td>ARHT1002</td>
<td>Shock of the Now: Global Art Since 1900</td>
<td>1000 level unit</td>
<td>1000 level unit in another major/minor from Table A or S</td>
</tr>
<tr>
<td>2</td>
<td>Sem 1</td>
<td>2000 level unit from the Art History major table</td>
<td>2000 level unit</td>
<td>2000 level unit/OLE*</td>
<td>2000 level unit in another major/minor from Table A or S</td>
</tr>
<tr>
<td></td>
<td>Sem 2</td>
<td>2000 level unit from the Art History major table</td>
<td>2000 level unit</td>
<td>2000 level unit/OLE</td>
<td>2000 level unit in another major/minor from Table A or S</td>
</tr>
<tr>
<td>3</td>
<td>Sem 1</td>
<td>3000 level unit from the Art History major table</td>
<td>3000 level unit from the Art History major table</td>
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<td>2000/3000 level unit in another major/minor from Table A or S</td>
</tr>
<tr>
<td></td>
<td>Sem 2</td>
<td>3000 level unit from the Art History major table</td>
<td>FASS3999 Interdisciplinary project unit</td>
<td>3000 level unit in another major from Table A or S</td>
<td>3000 level unit in another major from Table A or S</td>
</tr>
</tbody>
</table>

*OLE: Open Learning Environment unit of study

* Table A: Faculty of Arts and Social Sciences majors, minors and units of study

* Table S: University shared pool of majors, minors and units of study
Film Studies

Undergraduate Program

Film Studies at Sydney University is an interdisciplinary program coordinated jointly by the Department of Art History and the Department of English. It also includes units from other departments such as Music, Philosophy and Languages and Cultures.

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.

People have been making, watching and writing about movies for over a century. In a culture that increasingly relies on visual information, an understanding of the moving image is essential to understanding society. The major in Film Studies is a vibrant interdisciplinary program that develops this critical visual literacy. It equips you with a range of skills for understanding and analysing cinema as a vital and yet everyday part of modern life. Through close familiarity with a range of case studies, you will come to understand the social, cultural, aesthetic and political dimensions of cinema in different contexts and at different times.

In Film Studies you will learn scholarly terms that will enable you to describe what you see on screen in relation to, for instance, camera movements and editing techniques or traditions of screen performance. You will develop rich understandings of concepts such as national cinema, genre and spectatorship through a diverse range of case studies. And you will study the historical development of film as a cultural and technological form and analyse its transformations across the 20th century to the present day.

Still from Man With a Movie Camera (1929), d. Dziga Vertov, source: Wikimedia Commons
Film Studies Major and Minor

Requirements for Completion

A major in Film Studies requires 48 credit points from the Unit of Study table including:

(i) 12 credit points of 1000-level units
(ii) 6 credit points of 2000-level core unit
(iii) 6 credit points of 2000-level selective unit
(iv) 6 credit points of 3000-level core unit
(v) 12 credit points of 3000-level selective units
(vi) FASS3999 Interdisciplinary Project unit

A minor in Film Studies requires 36 credit points from the Unit of Study table including:

(i) 12 credit points of 1000-level units
(ii) 6 credit points of 2000-level core unit
(iii) 6 credit points of 2000-level selective unit
(iv) 6 credit points of 3000-level core units
(iv) 6 credit points of 3000-level selective units
First year
At junior level students complete two units of study, ENGL1011 Introduction to Film Studies, where they are introduced to the language of cinema, film history and the field of critical and theoretical scholarship in Film Studies, and ARHT1003 Hollywood: Art, Industry, Entertainment, which will explore the central cultural role Hollywood and its products have played in the history and aesthetics of filmmaking. In this first year of their major students will acquire a knowledge of key terms, concepts, and critical approaches to the discipline, and will learn to apply the skills of formal film analysis and interpretation, providing them with a firm intellectual grounding for advanced study in a range of subject areas in their senior years.

Second year
In their second year, students will expand on the knowledge gained at junior level, beginning with the core unit ARHT2652 From Silent to Sound Cinema. This course offers a sustained study of the emergence of cinema across the twentieth century as art form, entertainment commodity, social institution and cultural experience via case studies focused on aspects such as industry development, genre, stardom, reception, national cinemas and film movements. Students will then have the opportunity to branch out into other areas of inquiry through a wide range of 2000 level selectives that offer different perspectives on the history of cinema as a medium, on the nature of cinematic experience, on the variety of cinematic cultures, and on specific approaches to and debates within contemporary Film Studies.

Third year
In the final year of their major students will have the opportunity to reflect on the discipline of Film Studies from a contemporary perspective in the core unit ARHT3601 Cinematic Transformations, which traces the evolution of the cinematic object from the celluloid to the digital object. They will also be introduced to understandings of cinema arrived at from interdisciplinary perspectives through projects framed within the FASS3999 Interdisciplinary Unit, giving them a wider grasp of cinema as a cultural phenomenon. Two other 3000 level courses are also completed to round out the major, and these will be drawn from a pool of units offering more sophisticated studies of topics such as film genres, national cinemas, documentary, and digital arts.

Fourth Year
If you would like to deepen your knowledge and skills in this major, you can complete an additional year combining your Bachelor of Arts degree with the new Bachelor of Advanced Studies.

In the Bachelor of Advanced Studies, you can undertake advanced coursework, complete a second major, combine studies from a range of disciplines and get involved in cross-disciplinary community, professional, research or entrepreneurial project work.

http://sydney.edu.au/courses/bachelor-of-arts
Units of Study (each unit is 6 credit points)

1000-level units of study
ENGL1011 Introduction to Film Studies
ARHT1003 Hollywood: Art, Industry and Entertainment

2000-level units of study
Core
ARHT2652 From Silent to Sound Cinema
Selective
ARHT2632 Modern Australian Art and Cinema
ARHT2653 Memory of the World: Key Films
ARHT2656 Film Genres and National Cinemas
ENGL2617 Postmodernism
ENGL2627 Screening Sexuality
ENGL2638 Literature and Cinema
ENGL2669 Australian Stage and Screen
ENGL2668 Australian Gothic
ARBC2210 Screening the Arab World
CAEL2039 Screen Arts (An Introduction)
EUST2020 Screening Europe
ICLS2635 Science Fiction: The Future is Now
ICLS2637 Watching Stars: Film and the Star System
MUSC2663 Survey of Film Music
MUSC2664 Popular Music and the Moving Image
PHIL2658 Philosophy in Film
SPAN2641 Filmmaking in the Latin American Context

3000-level units of study
Core
ARHT3601 Cinematic Transformations
Selective
ARHT3633 Contemporary Australian Art and Film
ASNS3616 Japanese Cinema and Society
ENGL3604 Cinematic Modernism
ITLN3679 Filming Fiction: The Italian Experience
Interdisciplinary Project
FASS3999 Interdisciplinary project unit

Note: not every unit is offered every year. For 2018 units see page 15.
# Example pathways

## Film Studies Major

<table>
<thead>
<tr>
<th>Year 1</th>
<th>Sem 1</th>
<th>ENGL1011 Introduction to Film Studies</th>
<th>1000 level unit</th>
<th>1000 level unit</th>
<th>1000 level unit in another major/minor from Table A or S*</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Sem 2</td>
<td>ARHT1003 Hollywood: Art, Industry, Entertainment</td>
<td>1000 level unit</td>
<td>1000 level unit</td>
<td>1000 level unit in another major/minor from Table A or S</td>
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<td>Year 2</td>
<td>Sem 1</td>
<td>ARHT2652 From Silent to Sound Cinema</td>
<td>Elective units/OLE</td>
<td>Elective units/OLE*</td>
<td>2000 level unit in another major/minor from Table A or S</td>
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<td></td>
<td>Sem 2</td>
<td>2000 level Selective unit from the Film Studies major table</td>
<td>Elective units/OLE</td>
<td>Elective units/OLE</td>
<td>2000 level unit in another major/minor from Table A or S</td>
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<td>Year 3</td>
<td>Sem 1</td>
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<td>3000 level Selective unit from the Film Studies major table</td>
<td>3000 level unit in another major from Table A or S</td>
<td>2000/3000 level unit in another major/ minor from Table A or S</td>
</tr>
<tr>
<td></td>
<td>Sem 2</td>
<td>ARHT3601 Cinematic Transformations</td>
<td>FASS3999 Interdisciplinary project unit</td>
<td>3000 level unit in another major from Table A or S</td>
<td>3000 level unit in another major from Table A or S</td>
</tr>
</tbody>
</table>

*OLE: Open Learning Environment unit of study
* Table A: Faculty of Arts and Social Sciences majors, minors and units of study
* Table S: University shared pool of majors, minors and units of study
2018 units of study

Undergraduate Program taught within the department

Semester 1
ARHT1001 Style and Substance
ENGL1011 Introduction to Film Studies
ARHT2616 High Renaissance Art
ARHT2636 Contemporary Indigenous Art
ARHT2624 Sensation: Contemporary Art
ARHT2656 Film Genres and National Cinemas
ARHT2653 Memory of the World: Key Films
ARHT3662 On Photography and the Wretched Screen
ARHT3663 Gender and Sexuality in Asian Art

July Intensive
ARHT3672 Fieldwork: Art and the City

Semester 2
ARHT1002: Shock of the Now: Global Art since 1900
ARHT1003 Hollywood: Art, Industry and Entertainment
ARHT2612 Forming Power 17thC Art & Design
ARHT2675 Fieldwork: Art at the Gallery
ARHT2645 Arts in Imperial China
ARHT2618 French Art Salon to Cezanne
ARHT3672 Fieldwork (Intensive July)
ARHT3637 Colonial Art in the Antipodes
ARHT3610 Art in the Age of Giotto
ARHT3617 British Art and Empire
ARHT3601 Cinematic Transformations

For units in the program taught by other departments, please see that department’s handbook.
1000 Level Units

ARHT1001 Style + Substance: Introducing Art History

Taking a diverse, global view of art making from the Ancient to the Modern world, ARHT1001 will introduce students to key philosophical and methodological approaches in the field of Art History. As our experiences are increasingly mediated through a variety of visual platforms, this course will help students develop critical perspectives on visual communication. The development of professional skill sets will be a key focus. As such, the course serves as an essential introduction to Art History for those considering a career in the arts, education, or the museum and design sectors.

ARHT1002 Shock of the Now: Global Art since 1900

Art shapes our cities, streets, galleries, phones and minds. It is now made with every conceivable material, and sometimes none at all. It shocks, challenges, soothes, entertains, engrosses and overwhelms us. This unit charts the history of Modern and Contemporary Art across the world, as it is shaped by and shapes society, politics and environment. It shows current concerns in art, with materials, landscape, self-image, politics, and the body are grounded in a century of global experiment.

ARHT1003 Hollywood: Art, Industry, Entertainment

Since the early 20th century, Hollywood has dominated film screens around the world. This unit considers America’s ‘dream factory’ as profit-oriented industry, mass entertainment, and cinematic art form. It covers key historical developments including the star system, Production Code censorship, New Hollywood, and the franchise film.

ENGL1011 Introduction to Film Studies

How do form and style structure our experience of film? This unit provides a critical introduction to elements of film making and viewing, moving through an exploration of formal components of film to consider film aesthetics in relation to the history of film scholarship. We will consider films in a variety of cultural and historical contexts, from early cinema to youtube, and introduce a series of “case studies” to explore historical, cultural and material contexts of film production and consumption.
Araya Rasdjarmrearnsook, Village and Elsewhere: Artemisia Gentileschi’s Judith Beheading Holofernes, Jeff Koons’ *Untitled*, inkjet on photo paper 80 x 80 cm, University of Sydney Art Collection, purchased with funds from the Dr M J Morrissey Bequest Fund in memory of Professor A L Sadler 2014
ARHT2612 Forming Power: 17th Century Art + Design
At the great courts of the seventeenth century, artists painted, sculpted and built vast programs of works to completely overwhelm the senses. Grand pavilions and gardens, sumptuous clothes and décor, and extravagant spectacles drew audiences into a world shaped by artifice and etiquette. This course will consider why the artist was an essential ally for those with absolutist ambitions.

ARHT2616 High Renaissance Art
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.

ARHT2618 French Art, Salon to Cezanne
This unit treats French Art in terms of the cultural structures that allowed academic art, Realism, Impressionism and Post-Impressionism to emerge. Mainstream art is studied alongside emerging avant-gardes. Other topics include nationalism, exoticism, and peripheral versus metropolitan modernism.

ARHT2624 Sensation: Contemporary Art
What are the important questions, technologies and processes of contemporary art? We explore cultural globalisation and questions of locality and identity; issues of sexuality and gender; art, de-colonisation and environmental justice; ongoing challenges to traditional art media, and related questions of aesthetic value. An important component of the unit is the first-hand analysis of contemporary art, art writing and curatorial practice through gallery visits, particularly the Biennale of Sydney.

ARHT2636 Contemporary Indigenous Art
The new has no meaning without the old, and the radical newness of the contemporary Indigenous art movement is underpinned by cultural practices dating back 50,000 years. Through in-depth visual analysis of individual artists and art producing communities, we consider distinct Indigenous art practices and relate them to issues of cultural and political sovereignty, colonisation, land rights and representation. Problematising the historical and contemporary reception of Indigenous art, we aim to understand the multiple regimes of value that shape the creation and circulation of Indigenous art.

ARHT2645 Arts in Imperial China
This unit explores the art, architecture and material culture of dynastic China (ca. 3000 BCE-1900), contextualizing works within the region’s diverse social, political and cultural histories. The unit foregrounds works within the region’s diverse social, political and cultural histories. The unit foregrounds focused interpretation of individual works through visual and material analysis.

ARHT2653 Memory of the World: Key Films
1. A historical study of independent cinema, or New Wave movements in post-World War II Europe, including Italian Neo-Realism, the French New Wave and New German Cinema among others. 2. The study of Gilles Deleuze’s thesis about these cinematic movements and concepts. 3. A study of the idea of Epic cinema cross-culturally so as to understand how memory is erased, sustained and created anew by film.

ARHT2656 Film Genres and National Cinemas
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.
ARHT2675 Fieldwork: Art at the Gallery
Working in partnership with leading museums, this unit introduces students to object-based learning, and the study of artworks in situ. Driven by hands-on learning experiences, students will develop a core set of analytical and professional skills through the close examination of artworks as material and physical objects.

3000 Level Units

ARHT3601 Cinematic Transformations
What is the cinematic object of the twenty-first century? Where do we locate the essence of a medium that has undergone such a radical transformation? This course examines the intersection of film, digital cinema, and new media experiences such as YouTube, machinima and mobile cinema. Where many have spoken of the death of cinema in a digital era, we will conceptualise the complexity of cinema’s evolution from its earliest celluloid incarnation to the technologies of digital simulation.

ARHT3610 Art in the Age of Giotto
This unit investigates art produced in Italy during the 14th century for a range of patrons, from bankers and merchants to kings, princes, city states and new religious orders like the Franciscans. Traditional narratives are critiqued and alternative interpretations encouraged.

ARHT3617 British Art and Empire
This unit critically analyses the role of the visual arts in mediating the experience of urbanism in 19th-century Britain and its function across a global Empire. We undertake an in-depth study of the rich holdings of this art at the Art Gallery of New South Wales.

ARHT3637 Colonial Art in the Antipodes
Through analysis of both high-art and low-art imagery, this unit will demonstrate the cross-cultural, interdisciplinary and non-hierarchical nature of Australian visual culture from first European contact, arguing against its current relegation to the margins of art history.

ARHT3662 On Photography and the Wretched Screen
This unit will draw on a wide range of photographic material, including university and museum collections, to examine the pivotal role of photography in recording and shaping our image-culture across diverse global contexts. The unit will engage with key debates to examine the social, cultural, theoretical, historical and art practice contexts of the photograph as an image and as an object. Key theories from Walter Benjamin to Hito Steyerl will be used to interrogate themes of memory, documentary and the real, witnessing, conflict, gender and sexuality, decolonisation, and the digital.

ARHT3663 Gender & Sexuality in Asian Art History
This unit investigates issues of gender and sexuality in art, visual culture and art history in modern and contemporary Asia from the 19th century to the present. Students will explore women- and/or queer-centred histories of the production and reception of art, and the rise of feminist and queer art and art history in parts of Asia.

ARHT3672 Fieldwork: Art in the City
This Senior Fieldwork unit takes students out of the classrooms and into major world cities to explore not only the history of architecture and public space but also the galleries, collections and artworks housed in the city. It offers a vital opportunity for students to learn with and from artworks, buildings, spaces and monuments in situ.
Art History

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.

Requirements for Completion

The honours year comprises two semester-long units of study and a thesis of 18,000-20,000 words in length.

From 2018-2020, entry requirements include an average of 70 percent or better in an Art History major.

From 2021, entry requirements include an average of 70 percent or better in an Art History major and the completion of a second major.

Honours in Art History requires 48 credit points from this table including:
(i) 12 credit points of 4000-level Honours Seminar units
(ii) 36 credit points of 4000-level Honours Thesis units
Honours Units of Study

Honours Seminar
ARHT4113 Art is the Issue: Histories & Theories
ARHT4114 Vision & Frame: Art Encounters

Honours Thesis
ARHT4111 Art History Honours Thesis 1
ARHT4112 Art History Honours Thesis 2

ARHT4111 Art History Honours Thesis 1
This unit involves research towards and preliminary writing of an Honours thesis of 18 000-20 000 words, in collaboration with a supervisor approved by the Department of Art History Honours Coordinator.

ARHT4112 Art History Honours Thesis 2
In this unit you complete and submit your substantial, independent research project in Art History. Regular meetings with a supervisor approved by the Department of Art History Honours Coordinator will guide your progress. You will continue to submit drafts at agreed times, and develop your expertise in relevant research methods and analytical skills as well as in the subject matter of your specialist topic.

ARHT4113 Art is the Issue: Histories & Theories
This unit concentrates on key developments in the history of art history as a discipline. The seminar centres on selected polemical texts and disputes in the discipline, to demonstrate that much of what all art historians do is contested and problematic. From the question of what we should study to the always vexed question of ‘how’ we should study it, the aim of this unit is to give you a sense of both the history and the problematic of the discipline in which you will be engaged whether you intend careers as scholars, researchers, curators, or art writers.

ARHT4114 Vision & Frame: Art Encounters
This unit extends and tests students’ art historical knowledge and analytic skills through in situ encounters with a variety of art objects and images, histories and traditions. These encounters are set against selected polemical texts and disputes in the discipline. Our weekly engagements range from the museum’s modernist aesthetic hang, media specific exhibitions, de-materialised art projects, curated exhibitions, popular culture, Indigenous Australian and Chinese art.
Film Studies

Honours

The Honours year comprises two semester-long units of study and a thesis of 18,000–20,000 words in length.
From 2018-2020, acceptance into the Honours program requires a major in Film Studies with an average of 70 percent or above.
From 2021, acceptance into the Honours program requires a major in Film Studies with an average of 70 percent or above and the completion of a second major.
For more information, contact the Film Studies Honours Coordinator.

Requirements for Completion
Honours in Film Studies requires 48 credit points from this table including:
(i) 12 credit points of 4000-level Honours Seminar units
(ii) 36 credit points of 4000-level Honours Thesis units

Seminar units
FILM4113 What is Cinema Studies
FILM4114 The Cinematic Experience

Honours Thesis units
FILM4111 Honours Thesis 1
FILM4112 Honours Thesis 2

All 4000-level film units are available in 2018. For more information: http://sydney.edu.au/arts/film/undergraduate/honours.shtml
2018 Units of Study

FILM4111 Film Studies Honours Thesis 1
This unit involves research towards and preliminary writing of an Honours thesis of 18000-20000 words, in collaboration with a supervisor approved by the Film Studies Program Honours Coordinator.

FILM4112 Film Studies Honours Thesis 2
This unit involves completion and submission of an Honours thesis of 18000 - 20000 words in collaboration with a supervisor approved by the Honours coordinator.

FILM4113 What is Cinema Studies
Many scholars take Andre Bazin’s four-volume work, “Qu’est-ce que le cinema?”, as the moment of inauguration for the critical project of film studies. Echoing Bazin’s famous question, this seminar investigates what it means to take cinema as a scholarly object. Covering materials from early cinema to post-cinema, this seminar is organised around a series of mutually informing concepts that have structured film studies scholarship: disciplinarity, temporality, realism, indexicality, sound, spectatorship and digitality.

FILM4114 The Cinematic Experience
What is the cinematic experience today, in an age of fragmented audiences and multiple platform delivery? Taking the film festival as its central case study, this unit examines the festival as a cultural institution, as a site for the making of film history, and as a scene of the curious mixture of the festive and the cerebral, the sensual and the serious.
Postgraduate Coursework Program

Art Curating

The Master of Art Curating is designed to train the art curators and gallery professionals of tomorrow. Through a structured program of core and elective units, students gain a sophisticated understanding of the full range of cultural, theoretical, social, political and economic issues underlying the art gallery and museum system. A key component is the project-based internships supervised by industry professionals in local, national and international visual arts organisations, which provide invaluable workplace experience, training and networking opportunities. The degree is taught in collaboration with leading art institutions and art spaces, allowing students who wish to specialise in contemporary art unique access to practising artists and exhibition spaces. Students will be trained to work as art curators, educators, collection managers, administrators, critics, dealers and valuers. The Master of Art Curating allows those already working in the sector – art teachers, curators, librarians, administrators, writers and gallery workers – to develop their career prospects, and also serves as a career change option for those new to the field. Some of the units of study available include: Contemporary Curating (taught in partnership with a range of contemporary art spaces); Art and Curating (taught at the Art Gallery of New South Wales); Curatorial Lab (allowing students hands-on exhibition curating experience); and Curating specialist areas including Asian Art, Indigenous Art and Photography.

Art Curating Studies 2018

This program is offered at Graduate Certificate (0.5 year full-time), Graduate Diploma (1 year full-time) and Master (1.5 years full-time) levels. Part-time study is also available.

A 1 year option for the Master degree is available to applicants with: a Graduate Certificate /Graduate Diploma in the program with minimum credit average; or an Honours degree in a relevant discipline; or relevant professional work experience and bachelor’s degree with a minimum credit average or equivalent qualification. View the Admission Requirements here:

http://sydney.edu.au/courses/Master-of-Art-Curating

Candidates for the Graduate Certificate in Art Curating must complete 24 credit points, including a minimum of 6 credit points of core units of study, a minimum of 6 credit points of core elective and a maximum of 6 credit points of elective unit of study.

Candidates for the Graduate Diploma in Art Curating must complete 48 credit points, including a minimum of 12 credit points of core units of study, a minimum of 18 credit points of core elective units of study, and a maximum of 18 credit points of elective units of study.

Candidates for the Master of Art Curating must complete 72 credit points, including 18 credit points of core units of study, 12 credit points of core elective units of study, 6 credit points of capstone unit of study and 36 credit points of elective units of study.
Units of Study (each unit is 6 credit points)

Core Units of Study
- ARHT6914 Art and Curatorship
- ARHT6935 The Art Museum: Past, Present and Future
- ARHT6960 Contemporary Curating

Core Elective Units of Study
- ARHT5902 Art Writing
- ARHT5908 The Business of Art
- ARHT6936 Biennales, Triennales and Contemporary Art
- ARHT6956 Indigenising Museums: Theory & Practice

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 Capstone Art Curating Internship

Elective Units of Study
- ARHT5909 Death and Disease in Renaissance Art
- ARHT6916 American Art: Pollock to Warhol
- ARHT6925 Cinematographic Performance
- ARHT6930 Film Theory: Art, Industry, Culture
- ARHT6932 Matisse & Picasso-Discourse & Exhibition
- ARHT6933 Australian Art: A World Upside Down
- ARHT6934 The 18th Century: Art, Text, Film
- ARHT6937 Curating Asian Art
- ARHT6939 The Documentary Film
- ARHT6940 Editing the Moving Image
- ARHT6941 Aesthetic Debates and Curatorial Practices
- ARHT6942 Elective Art Curating Internship
- ARHT6953 Backstage at the Mitchell Library
- ARHT6954 The Great Film Directors
- ARHT6955 Engaging with Photographs: Art & Object
- ARHT6957 Fakes and Forgers: Art and Authenticity
- ARHT6958 Into the White Rabbit
- ARHT6959 Curatorial Lab
- GCST6901 Cultural Policy
- MHST6902 Museum and Heritage: Engaging audiences
- MHST6903 Managing Collections and Heritage Sites
- MUSM7030 Exhibition Development
- MUSM7032 Museum and the Gallery Administration
- MUSM7036 Museums and the Digital
- FASS7001 Academic English for Postgraduates
- FASS7002 Critical Literacies for Postgraduates
- WRIT6000 Professional Writing
- WRIT6001 Professional Editing

Note: Not every unit is offered every year. For 2018 units of study taught within the department see page 30.
Postgraduate Coursework Program

Museum & Heritage Studies

The Master of Museum and Heritage Studies draws together museum studies and heritage studies.

It examines how objects and heritage are managed and conserved both in the past and today, through the exploration of collections, cultural processes and the strategies that societies use to conserve, communicate, engage with heritage, both in place and in museums. It explores public engagement with museums and heritage, including sites of trauma, commemoration and memorialisation, and museums and heritage as components of economic and urban development strategies in many cities and regions around the world.

Completion of the Masters of Museum and Heritage Studies would normally qualify a student for employment in a museum or in the heritage industry. Completion of the Masters of Museum and Heritage Studies with an overall average mark of 80 percent or above and an average mark of 80 percent or above for the dissertation would normally qualify a graduate to apply for entry to an M.Phil or PhD in the Australian system and for consideration for a postgraduate scholarship.

Museum and Heritage Studies 2018

This program is offered at Graduate Certificate (0.5 year full-time), Graduate Diploma (1 year full-time) and Master (1.5 years full-time) levels. Part-time study is also available. A 1 year option for the Master degree is available to applicants with: a Graduate Certificate /Graduate Diploma in the program with minimum credit average; or an Honours degree in a relevant discipline; or relevant professional work experience and bachelor’s degree with a minimum credit average or equivalent qualification. View the Admission Requirements here:


Candidates for the Graduate Certificate in Museum and Heritage Studies must complete 24 credit points including a minimum of 6 credit points of core units of study, a minimum of 6 credit points of core elective units of study and a maximum of 12 credit points of elective units of study.

Candidates for the Graduate Diploma in Museum and Heritage Studies must complete 48 credit points including a minimum of 12 credit points of core units of study, a minimum of 18 credit points of core elective units of study and a maximum of 18 credit points of elective units of study.

Candidates for the Master of Museum and Heritage Studies must complete 72 credit points including a minimum of 24 credit points of core units of study, a minimum of 18 credit points of core elective units of study, a maximum of 24 credit points of elective units of study and a minimum of 6 credit points of capstone units of study.
Salome with the Head of John the Baptist,
Jacob Cornelisz van Oostsanen, 1524
Oil on panel, 71.8cm × 53.6cm
Units of Study (each unit is 6 credit points)

Core
MHST6901 Museum and Heritage: History and Theory
MHST6902 Museum and Heritage: Engaging audiences
MHST6903 Managing Collections and Heritage Sites
MHST6904 Museum and Heritage: Objects and Places

Core Elective
MHST6913 Indigenous Museums and Heritage
MHST6914 Heritage Studies in Practice
MHST6915 Heritage Studies and Communities
MUSM7030 Exhibition Development
MUSM7032 Museum and Gallery Administration
MUSM7035 Ethics of Cultural Property
MUSM7036 Museums and the Digital
JCTC6100 Sites of Trauma, Landscapes of Genocide
HRTG6901 The Idea of Heritage

Elective
With the permission of the Degree Coordinator Graduate Diploma students can take a maximum of 6 credit points as elective units from units of study outside those listed in the Museum and Heritage Studies subject area of the Postgraduate Unit of Study Table.

With the permission of the Degree Coordinator Masters students can take a maximum of 12 credit points of elective units from units of study outside those listed in the Museum and Heritage Studies subject area of the Postgraduate Unit of Study Table, including units of study offered by other faculties.

MHST6906 Internship Professional Placement
ARCL6902 The Archaeology of Athens
ARHT6914 Art and Curatorship
ARHT6935 The Art Museum: Past, Present and Future
ARHT6953 Backstage at the Mitchell Library
ARHT5908 The Business of Art
ARHT6956 Indigenising Museums: Theory & Practice
ARHT6960 Contemporary Curating
COMP5114 Digital Media Fundamentals
GCST6901 Cultural Policy
HSTY6987 Presenting the Past
HSTY6992 Monuments, Memory and History
JCTC6908 Exhibiting Jewish Australia
MECO6901 Dealing with the Media
MMDE6001 History and Theory of New Media 1
SCLG6902 Doing Social Research
WMST6902 Arguing the Point
ARCH9082 Conservation of Traditional Materials
ARCH9028 Conservation Methods and Practices (worth 12 credit points)
ARCH9081 Heritage Law and Policy
FASS7001 Academic English for Postgraduates
FASS7002 Critical Thinking and Persuasive Writing
WRIT6000 Professional Writing
WRIT6001 Professional Editing

**Capstone**
MHST6905 Internship Project
MHST6907 Dissertation Part 1
MHST6908 Dissertation Part 2

**Note:** Not every unit is offered every year. For 2018 units taught within the department see page 30.
2018 Units of Study
Postgraduate Program taught within the department

Semester 1
ARHT5908 The Business of Art
ARHT6936 Biennales, Triennales and Contemporary Art
ARHT6953 Backstage at the Mitchell Library
ARHT6960 Contemporary Curating
MHST6901 Museum and Heritage: History and Theory
MHST6903 Managing Collections and Heritage Sites
MHST6915 Heritage Studies and Communities
MUSM7032 Museum and Gallery Administration

Semester 2
ARHT6914 Art and Curatorship
ARHT6935 The Art Museum: Past, Present and Future
ARHT6930 Film Theory: Art, Industry, Culture
ARHT6937 Curating Asian Art
ARHT6956 The Politics of Curating Indigenous Art
ARHT6959 Curatorial Lab
MHST6902 Museum and Heritage: Engaging audiences
MHST6904 Museum and Heritage: Objects and Places
MHST6913 Indigenous Museums and Heritage
MHST6914 Heritage Studies in Practice
MUSM7036 Museums and the Digital

Semesters 1 & 2
ARHT6920 Dissertation Part 1
ARHT6921 Dissertation Part 2
ARHT6923 Capstone Art Curating Internship
ARHT6942 Elective Art Curating Internship
MHST6906 Internship Professional Placement
MHST6905 Internship Project
MHST6907 Dissertation Part 1
MHST6908 Dissertation Part 2

Semester 1b & 2b
MUSM7030 Exhibition Development

Semester 2a
MUSM7036 Museums and the Digital

For units in the program taught by other departments, please see that department’s handbook.
ARHT5908 The Business of Art
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 and Curatorship
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 of 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
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 Capstone Art Curating Internship
The capstone internship for Master of Art Curating students is a project-based placement of 20 days minimum in an art gallery, museum or appropriate art organisation in Sydney, Australia or overseas. Internships invite critical reflection on art curatorial practice, foster the acquisition of essential knowledge and skills, and enhance students’ employment prospects in the sector. Projects are supervised by a professional from the host institution and focus on specific areas of work eg. curatorial or collection research, exhibition development and installation, public programs or registration.

ARHT6930 Film Theory: Art, Industry, Culture
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
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 and Contemporary Art
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
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 educational activities. Comparative case studies will be made of pre-modern, modern and contemporary Asian art exhibitions.

ARHT6942 Elective Art Curating Internship
The elective internship for Art Curating students is a project-based placement of 20 days minimum in an art gallery, museum or appropriate art organisation in Sydney, Australia or overseas. Internships invite critical reflection on art curatorial practice, foster the acquisition of essential knowledge and skills, and enhance students’ employment prospects in the sector. Projects are supervised by a professional from the host institution and focus on specific areas of work eg. curatorial or collection research, exhibition development and installation, public programs or registration.

ARHT6953 Backstage at the Mitchell Library
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.

ARHT6956 The Politics of Curating Indigenous Art
The unit engages students with the particular sensitivities and protocols involved in caring for historic and contemporary collections of Indigenous art and culture in Australia and overseas. Shifts in the balance of cultural power have compelled many museums to critically reflect on the way that Indigenous collections and objects are stored, handled, interpreted and displayed and this unit will examine the theories and methodologies of Indigenising museums.

ARHT6959 Curatorial Lab
This unit of study provides an interactive curating experience within a laboratory environment, exploring curatorial frameworks, methodologies and approaches. Students develop a curated project from concept to exhibition that emphasises collaborative working processes between curatorial teams, the artist, object, and institution.

ARHT6960 Contemporary Curating
Students will study the changing role of the curator from traditional contexts in the art museum to contemporary art spaces, public sites, globalized and virtual settings. We examine the curator’s increasingly creative role when traditional art hierarchies are radically challenged and divisions of artistic and curatorial labour become blurred.
MHST6901 Museum and Heritage: History and Theory
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
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
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.

MHST6904 Museum and Heritage: Objects and Places
Objects and heritage places (such as indigenous sites, historical buildings, parks, gardens, ruins, archaeological sites, memorials, cultural landscapes) can be studied from a range of multi-disciplinary approaches. In this unit students are introduced to different theoretical and methodological frameworks used in object and place analysis. Changing ideas about the roles and meanings of objects and places from historical, contemporary and cross-cultural perspectives will be introduced. Practical work and case studies will used to examine these issues.

MHST6905 Internship Project
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
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
Postgraduate
MHST6907 Dissertation Part 1
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.

MHST6908 Dissertation Part 2
Research, writing, Completion and submission of a 12000 word dissertation on an approved topic, supervised by an academic member of staff. Department permission required. Approval is subject to the availability of appropriate supervision and the department's discretion.

MHST6913 Indigenous Museums and Heritage
Globally, Indigenous peoples have challenged museums, heritage agencies and professional practitioners over issues of ownership, control, management, display and interpretation of Indigenous culture, history and cultural property. We will examine how Indigenous communities, scholars and practitioners are decolonising museum and heritage practices and spaces.

MHST6914 Heritage Studies in Practice
The laws, policies and charters governing heritage across the globe share some commonalities but there are also different national approaches to the philosophies and practices underlying heritage management. In this unit of study we will examine how heritage is documented, classified, identified, assessed and managed in different parts of the world through case studies and practical workMHST6915 Heritage Studies and Communities.

MUSM7030 Exhibition Development
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.

MHST6915 Heritage Studies and Communities.

MUSM7032 Museum and Gallery Administration
Good management is critical to the long term survival of museums as vibrant cultural institutions. This unit of study explores the characteristics of a well managed facility and provides students with the skills necessary to evaluate the operation of their own museum, both in terms of budget, human resource management and general cultural stewardship. Students will also acquire a specific set of key management skills utilised by middle and senior management. They include strategic planning, project management, budget development and program evaluation. Professional competence in these areas is normally a prerequisite for career progression. Field studies and role play techniques are utilised as part of the teaching program.

MUSM7036 Museums and the Digital
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.
Postgraduate Program

Art History Research Degrees

The Department of Art History 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 organisation, 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.

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 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 requires 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.

Exploitation of Mexico by Spanish Conquistadors, Mexico City, Palacio Nacional, Diego Rivera, 1929-1945, photography: Wolfgang Sauber, modifications: ecelan, source: Wikimedia Commons
Postgraduate Program

Museum Studies 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.
Staff

Associate Professor Jennifer Barrett
jennifer.barrett@sydney.edu.au

Jennifer’s research explores museums, human rights, universalism and the international public sphere, and the museum in history and politics. She published Museums and the Public Sphere in 2011. She has held various administrative positions at the Faculty, including her current role of Pro Dean Academic.

Professor Roger Benjamin
roger.benjamin@sydney.edu.au

Roger’s research focuses on French Orientalist art, 1880-1930 including Renoirs 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.

Dr Donna West Brett
donna.brett@sydney.edu.au

Donna’s research and teaching areas include international modernist and contemporary photography and art, curatorial studies and post-colonial theories. She has extensive art museum experience and is a member of the editorial committee for the Australian and New Zealand Journal of Art.

Dr Keith Broadfoot
keith.broadfoot@sydney.edu.au

Keith teaches across art history and film studies, teaching art history units in the area of modern and contemporary art and film studies units covering modern and contemporary Hollywood. His research follows an interest in the areas of intersection between contemporary theory, philosophy and art history.

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 Mark De Vitis
mark.devitis@sydney.edu.au
Mark coordinates the semester one first-year program in the department of Art History. Apart from his first-year work, he researches and teaches seventeenth-century European art, and is interested in exploring relationships between different forms of visual practice, including dress and representations of the dressed body. Please don’t hesitate to email him if you have any questions about studying Art History at the University of Sydney.

Mr Stephen Gilchrist
stephen.gilchrist@sydney.edu.au
Belonging to the Yamatji people of Western Australia, Stephen Gilchrist is the Associate Lecturer of Indigenous Art. He has curated numerous exhibitions in Australia and the United States and has worked with the Indigenous collections of the National Gallery of Australia, The British Museum and the National Gallery of Victoria.

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.

Dr Anna Lawrenson
anna.lawrenson@sydney.edu.au
Anna Lawrenson joined Museum Studies in March 2010 to coordinate the program in Hong Kong. Prior to this she worked in curatorial, research and management roles within commercial and public galleries. She has also taught at a number of tertiary institutions including the Australian National University, the University of NSW, Charles Darwin University and the University of Western Sydney.

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 Buonarrotti.

Dr Catriona Moore
catriona.moore@sydney.edu.au
Catriona’s research focus includes contemporary feminist art, art history and theory. She teaches across all areas of modern and contemporary Australian art, and modern and contemporary international art, with particular focus on de-colonial and feminist issues.

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.

Dr Susan Potter
susan.potter@sydney.edu.au
Susan’s teaching and research focuses on early cinema, and documentary theory and practice. She is interested in the intertwined histories of cinema and sexuality, including the relation of film as modern mass medium to the intensification of sexuality since the late nineteenth century, and the aesthetics and ethics of sexual representation in contemporary cinema.

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 Helena Robinson  
helena.robinson@sydney.edu.au  
Helena Robinson is a Lecturer in the Museum and Heritage Studies Program specialising in museum history, theory and practice. Her research interests include digital and physical convergence of museums, libraries and archives, cross-disciplinary frameworks for the interpretation of material culture, and the history of cultural policy development in Australia. In conjunction with her academic roles, Helena is a practicing curator with experience spanning social history and art history collections.

Dr Richard Smith  
r.smith@sydney.edu.au  
Richard’s principle area of research interest is the temporality and form of the cinematic image, the place of technology and thought in generic and formal change and the range of theories useful for considering these aspects of cinema.

Dr Stephen Whiteman  
stephen.whiteman@sydney.edu.au  
Stephen Whiteman’s teaching and research focuses on the art and architecture of early modern East Asia, with a particular specialism in garden and landscape history. His current project examines the visual culture and built environment of the Qing imperial court during the early 18th century, especially the role of gardens and landscape in imperial discourse. Other interests include print and book history; transcultural interchange in the early modern world; comparative early modern studies; intermateriality and artistic translation; connoisseurship and object oriented analysis; photographic histories of East Asia; and the historiography of East Asian art and architecture.
Academic Coordinators for 2018

Chair of Department: Dr Catriona Moore
Undergraduate Coordinator: Dr Louise Marshall
Honours Coordinator: Dr Richard Smith
Postgraduate Coursework Coordinator: Dr Donna West Brett
Postgraduate Research Coordinator: Dr Keith Broadfoot
Program Director, Film Studies: Dr Bruce Isaacs
Program Director, Museum and Heritage Studies: Dr Chiara O’Reilly

Support Staff

Administration Officer: Lucy Baird
Internship Officer: Jane Johnston
Senior Librarian, Schaeffer Library: Anthony Green
Librarian, Schaeffer Library: Nicholas Keyzer
Key dates for 2018

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<td>Lectures Begin</td>
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<td>16 Dec 2017</td>
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<td>11 Jun - 15 Jun</td>
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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

Policies
For information on policies that apply to current students, please visit:
sydney.edu.au/students/

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