

Art History and Theory

Department of History and Art History

Te Tari Kōrero Nehe me te Mahi Toi Onamata

Course Information 2012

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Art History and Theory is a dedicated programme within the Department of History and Art History, and is located on the second floor of the Burns Building, north wing.

The reception is on the same floor, 2C15.

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ART HISTORY AND THEORY AT OTAGO

The Programme in Art History and Theory combines the historical study of artworks with a conceptual framework founded upon art theory.

“Art History” refers to the academic study of art, which first emerged as a critical academic discipline during the 18th century. Initially focused upon the legacy of artworks that had survived from antiquity, art history soon developed a range of subfields for scholarship, including style, iconography, connoisseurship, and patronage. More recently, art history has expanded the scope to incorporate sociological, political, and economic approaches, as well as to examine issues related to gender, sexuality, colonialism, and globalization.

“Art Theory” refers to a conceptual framework for the study of art. At Otago, the discussion of works of art is grounded in current debates and methods, drawn from a variety of writings by historians, critics and artists, as well as theorists of other disciplines, including anthropology, gender studies, history, linguistics, Māori studies, philosophy, and psychology.

Our courses cover a range of key periods, including Medieval, Gothic, Renaissance, and the nineteenth and twentieth centuries. We also provide a mixture of international, national and local perspectives, with a strong emphasis on New Zealand art. Some courses focus on the literature of art and methodology, in line with our aim to develop the skills of art interpretation and criticism.

The programme in Art History and Theory actively cultivates synergies in both teaching and research with the allied fields of History and Visual Culture, both of which are housed in our department. Visual Culture is a recently established interdisciplinary field that grapples with images and issues that are usually beyond the scope of traditional art history and art forms, such as advertising, virtual reality, and celebrity culture. Our curriculum allows students to incorporate courses from both history and visual culture into their degrees.

Students are encouraged to explore complementary courses and to see the separate History course booklet for more information.

HOW ARE COURSES TAUGHT?

Art History and Theory deploys both traditional and innovative teaching methods, including lectures, tutorials, seminars, videos, gallery visits, walkabouts, and the internet. The abundant holdings of artworks and photographs in local galleries, libraries, and archives are regularly incorporated into both lessons and assignments.

Various lecture rooms across the campus are used, as well as an up-to-date, purpose-built seminar room at 97 Albany Street. It is equipped with a data projector, computer and TV/DVD facilities.

Full-time staff members are responsible for delivering lectures, seminars and most upper-level tutorials, assisted by tutors at first year and for some 200- and 300-level courses.

All teaching staff are actively engaged in research and publish original contributions in many fields. The Department has a strong research culture and a vigorous post-graduate programme. All honours students write a substantial dissertation, and the Department prides itself on the excellence of its training in research.

Appointments with lecturers and tutors may be made on an individual basis. Timetables indicating availability are posted on office doors.

CAREER PROSPECTS IN ART HISTORY AND THEORY

The career prospects for Art History and Theory graduates are wide-ranging. Art is a valued part of world cultural heritage. Art cuts across diverse fields of activity, including academic scholarship, education, preservation, public museums and galleries, the art market, and the world of fashion. A degree in Art History and Theory is an essential element of the training for positions in secondary and tertiary education, and in the arts industry (galleries, museums and other institutions in both the public and private sectors). A bachelor's degree in Art History and Theory degree is often the first stage of training for such specialised fields as art conservation or collections management.

Art History and Theory provides solid skills for navigating an increasingly visual world. At a time when the world of work is changing so rapidly, the critical study of art also provides ideal training for the new age of flexible, life-long learning. The generic communication, research and problem-solving skills required for success as a student of art history and theory are precisely those needed in many creative fields of the twenty-first century, including advertising and media.

In many cases students enhance their employment prospects by combining Art History and Theory with other subjects as a double major for the BA or in a double degree, such as a BA/BCom. Some students chose to pursue a degree as an accompaniment to practical art courses in fine art, fashion, or design. Students should approach staff for more detailed advice about which subjects will best complement Art History and Theory as preparation for their future careers. It is also possible to take a Minor in another subject. Staff can also provide further information about specific careers open to graduates with degrees in Art History and Theory.

Positions Occupied by Graduates of Art History and Theory at Otago

Art critics, *The Listener*, *Otago Daily Times*, *The Japan Times*, Kyoto
 Assistant Curator/Assistant Project Coordinator, Auckland Art Gallery
 Assistant to International Fashion and Culture Exhibition Director, Milan
 Collection Manager, Te Papa Tongarewa Museum of New Zealand
 Community Arts Advisor, Dunedin City Council
 Consultant, international record keeping and archive company, Sydney
 Curator of Pictorial Collections, Puke Ariki, New Plymouth
 Curator, Aigantighe Art Gallery, Timaru
 Curator, Brunswick Street Gallery, Melbourne
 Curator, Dunedin Public Art Gallery
 Design Services Coordinator, Otago Museum
 Lecturer, College of Education, University of Otago
 Director of Art, ART+OBJECT Auction House, Auckland
 Lecturer in Art Theory, University of Canterbury
 Lecturer in Studio Art, Dunedin School of Art, Otago Polytechnic
 Postgraduate scholar in conservation at the Sorbonne, Paris
 Section Manager, Art History & Theory, Otago Polytechnic
 Tourism and Facilities Manager, Otago Museum

STAFF AND THEIR RESEARCH INTERESTS

ACADEMIC STAFF

Dr Judith Collard

Senior Lecturer

Research Interests: Gender Issues in Contemporary and 20th Century Art; Medieval English Art; Medieval Manuscripts; Gay and Lesbian Art; Contemporary Art.

Dr Peter Leech

Senior Lecturer

Research interests: Theory and Philosophy of Art and Criticism; Cross-Cultural Aesthetics; Art and Psychoanalysis; 15th Century Italian Art and Theory; Modern European, American and New Zealand art.

Professor Hilary Radner

(Visual Culture)

Research interests: Visual Culture; Cinema, Gender and Visual Culture; Film and History; New Zealand, French, American, Hollywood and World Cinemas; Cinema genres; The Woman's Film.

Associate Professor Mark Stocker

Programme Coordinator

Research interests: Western Sculpture from the Renaissance to the 20th century; New Zealand Art, especially Sculpture; Numismatics (coin and medal design); 19th and 20th Century British Art and Design. (On Leave Semester 2)

Dr Erika Wolf

Senior Lecturer

Research interests: Modern and Contemporary Art; Visual Culture; Intersections of Art and Politics; Soviet and Russian Art; Alternative Media; Photography; Methodology. (On Leave Semester 1)

Dr David Bell

Senior Lecturer, College of Education

Research Interests: Visual arts education: epistemology; the construction of curriculum; assessment; pedagogy; Aesthetic education; Museum education programmes; Substantive aesthetics in the Japanese visual field; *ukiyo-e*; Japanese arts in New Zealand contexts; New Zealand/Asian Studies

GENERAL STAFF

Peter Cadogan Administrative Assistant

Frances Couch Student and Academic Support Administrator

Sue Lang Department Administrator

ART HISTORY AND THEORY PAPERS OFFERED IN 2012

NB: see the timetable on pages 23-24.

100 LEVEL PAPERS

ARTH 114 INTERPRETING ARTWORKS

Semester Two

Dr Judith Collard, Dr Peter Leech

This paper introduces students to various approaches employed in the interpretation of art. By studying a diverse selection of works from the spectrum of the history of art (including contemporary and New Zealand art), we will consider how, why and what art might mean. Students will develop the fundamental skills required for the independent critical evaluation of visual art.

ARTH 116 MODERN ART

Semester One

Associate Professor Mark Stocker

'Modern' art can be a perplexing phenomenon. This paper attempts to confront the perplexities by examining not only what artists created (the objects), but why they created them (the theory). The historical range is from the late nineteenth-century to the period of 'post-modernism' in the late twentieth, and embraces major movements of art in the period (Impressionism, Cubism, Non-Objective Art, Dada, Surrealism, Abstract Expressionism, Pop Art), as well as figures who maintained their independence from group enterprises (Auguste Rodin, Vincent van Gogh, Constantin Brancusi, Marcel Duchamp, Frida Kahlo and Francis Bacon). The paper examines not only the ways in which artists were making artworks, but also the intellectual roles of art critics, theorists and historians in creating the idea of an authentically 'modern' art.

MFCO 104 INTRODUCTION TO VISUAL CULTURE

(VISC 101 Understanding Visual Culture)

Semester Two

Professor Hilary Radner

All cultures have a visual aspect. For many people, the visual aspect of culture – its imagery, signs, styles and pictorial symbols – is the most powerful component of the complex and sophisticated systems of communication that are a constitutive part of culture. Claire Pajaczkowska

This paper provides an introduction to the study of Visual Culture as a way of exploring how what we see defines who we are as social beings. The paper is divided into modules such as: Fundamental Concepts; Dress and Culture; Artifacts and Art - Collecting; Looking at Race, Gender and Ethnicity; Celebrity Culture; Film in the Art Gallery; Cinema and the City; the Early Days. These modules illustrate the wide scope of approaches and topics that characterizes the study of visual culture.

200 LEVEL PAPERS

ARTH 211 PARIS: TWENTIETH-CENTURY PAINTING AND THEORY

Semester One

Dr Peter Leech

In the explosion of theory in Paris at the beginning of the twentieth-century, painters and critics introduced major re-assessments of the art and idea of painting. The paper focuses discussion around the concepts of seeing, thinking and imagining in painting, and offers particular studies of the theoretical foundations of Impressionism, Cubism and Surrealism, along with an examination of later and related developments in twentieth-century painting and theory.

ARTH 218 POP ART, FASHION AND CONSUMER CULTURE

Summer School

Dr Natalie Smith

This course will examine the development of British and American Pop Art against the backdrop of a changing consumer culture and the altering landscape of fashion. As Pop Art marked a shift from an artistic interest in high culture to popular culture, so too did sixties fashion which no longer deferred to *haute couture* but, like Pop, exalted the current and common culture. This paper will explore the exchanges between art, fashion and consumer culture which occurred within this changing cultural milieu. Topics to be covered will include the cross-fertilisation of ideas between the art and fashion students at the Royal College of Art, London; the development of the art multiple, the legacy of Andy Warhol, and the shop and boutique as venues for selling art and fashion and for challenging consumer viewing practices.

ARTH 219 EARLY MEDIEVAL ART

Semester Two

Dr Judith Collard

This paper offers a social and cultural history of European medieval art from the early Christian period to the emergence of Romanesque art, examining such areas as late Antique, Visigoth Spain and Anglo-Saxon England, the Vikings, and the Carolingian renaissance, and considers a variety of media including architecture, sculpture, mosaics, icons and illuminated manuscripts.

ARTH 221 HISTORY OF PHOTOGRAPHY

(VISC 201 History of Photography)

Semester Two

Dr Erika Wolf

This paper provides an overview of photography from pre-photographic times to the present. Given that there is no single history, but only histories of the medium, we will explore a variety of approaches to the study of photography, its evolution in relation to other art forms and its role in the development of mass culture. We will consider the photographic image in a range of contexts, including art, advertising, journalism and propaganda, and will explore the social, political and ethical consequences of photographic media in our culture. This course makes extensive use of local photographic collections.

ARTH 223 ART IN JAPAN

Semester One

Dr David Bell

This course will introduce students to the history of art in Japan, and to scholarship on interpreting and understanding the art of this field. Students will explore the distinctive nature of art and culture in Japan from the sixth century to the present day. The course will focus on religious and court art of the Heian period, the art of the samurai era, the distinctive 'floating world' art of the Edo period, and trends in recent and contemporary Japanese visual arts. The course content will embrace a broad range of Japanese art forms, from painting, sculpture and calligraphy through the enjoyment of tea and gardens.

300 LEVEL PAPERS

ARTH 314 GENDER ISSUES IN ART

Semester One

Dr Judith Collard

This paper critically examines the development of feminist theory in art history and criticism, and the emergence of gender studies. It considers various themes, such as the representation of women, the body, the gaze, censorship and the erotic, as well as the impact of gender on the education of artists and the reception of their work. These concerns will be discussed through a critical engagement with both historical and contemporary texts and images.

Note: Restricted against ARTH 414

ARTH 322 SURREALISM: ART, THEORY AND MIND

Semester Two

Dr Peter Leech

Surrealist imagery continues to be the most readily recognisable of the twentieth century. But the very popularity of Surrealism can act as an impediment to understanding the complex and expansive nature of its theoretical ambitions. For Surrealism was not simply a movement of the arts but equally a philosophy – of artistic creativity, of psychology, and of politics. While this paper considers historical aspects of Surrealism, its principal focus lies with these deeper philosophical issues. Notably, for instance, Surrealism claimed a foundation in Freud's psychoanalytic theory of mind, though Freud himself was largely sceptical. In examining issues of the mind in art (painting in particular), a further purpose of the paper is to reveal the way in which Surrealism figures in the intellectual landscape of Europe for almost half a century.

Note: Restricted against ARTH 422.

ARTH 323 TOTALITARIAN ART

Semester Two

Dr Erika Wolf

This paper is a comparative of the art, visual culture, and architecture of the 20th century totalitarian regimes of Fascist Italy, Nazi Germany, the Soviet Union, and the post-war “Iron Curtain” countries. We begin by considering the roots of totalitarian art in the avant-garde and modernist movements of the early 20th century that sought to create entirely new artistic forms of mass appeal. In conclusion, we will consider developments in Eastern Europe after 1989 and the legacy of totalitarianism in contemporary culture. The major assignment for this course is a multi-stage research project that will assist students in developing their research and writing skills.

Note: Restricted against ARTH 423

ARTH 325 ART CONTROVERSIES IN NEW ZEALAND

Semester One

Associate Professor Mark Stocker

Ever since Captain Cook's artists were captivated by the 'harsh, clear light' of New Zealand, art has attracted controversy in this country. This paper examines the politics, personalities and passions that have raged in our art world and our media. Do Goldie's portraits of Maori dignify or degrade them? Why did the champions of modern art hate Goldie? Just how important is Frances Hodgkins and why did she prefer to live and work anywhere but New Zealand? Was Colin McCahon a victim of New Zealand's conservatism, as some critics still believe? Are his late works alcoholic wrecks? And how do genuinely 'popular' artists, from Peter McIntyre to Otago's Grahame Sydney fit into the art world? Issues such as art and national, racial and cultural identity, art and politics, art and spirituality, will all be addressed, as well as the institutions that make up the art world – the art market, the art gallery and the art critic. The paper takes us up to very recent years, looking for example at the controversy surrounding the *Virgin in a Condom*, which brought the media honeymoon with Te Papa (itself a controversial institution) to an abrupt end. *Art Controversies in New Zealand* aims to be an intellectually stimulating – and controversial – paper.

Note: Restricted against ARTH 425

MFCO 304 TECHNOLOGY AND THE VISUAL IMAGINARY

(VISC 301 Visual Culture: Theories and Debates)

Semester Two

Professor Hilary Radner

Visual Culture Studies explores the creation, nature, use, meanings and histories of images and other forms of visual representation with particular reference to the mass production and circulation of objects and images in post-industrial societies. The paper emphasises media such as photography, film (cinema, but also other uses of the medium such as medical imaging), digital forms, and the deployment of the above in a variety of contexts ranging from the gallery to commercial venues, from art to advertising, from global to national and local cultures. We will examine current debates and theories in the field of Visual Studies as these animate recent and on-going research with a view to investigating, in the words of Marita Sturken, "how we understand a wide array of visual media and how we use images to express ourselves, to communicate, to play and to learn." At the paper's conclusion, students will be familiar with the major theories, debates, approaches and issues in Visual Culture Studies and will be able to discuss and write about these from an informed position, developing their written and verbal skills, as well as techniques of visual and textual analysis and their interface. This paper builds on material introduced in VISC 101 (MFCO 104) and ARTH 221 [VISC 201].

400 LEVEL PAPERS

ARTH 414 GENDER ISSUES IN ART

Semester One

Dr Judith Collard

This paper critically examines the development of feminist theory in art history and criticism, and the emergence of gender studies. It considers various themes, such as the representation of women, the body, the gaze, censorship and the erotic, as well as the impact of gender on the education of artists and the reception of their work. These concerns will be discussed through a critical engagement with both historical and contemporary texts and images.

Note: Restricted against ARTH 314

ARTH 422 SURREALISM: ART, THEORY AND MIND

Semester Two

Dr Peter Leech

Surrealist imagery continues to be the most readily recognisable of the twentieth century. But the very popularity of Surrealism can act as an impediment to understanding the complex and expansive nature of its theoretical ambitions. For Surrealism was not simply a movement of the arts but equally a philosophy – of artistic creativity, of psychology, and of politics. While this paper considers historical aspects of Surrealism, its principal focus lies with these deeper philosophical issues. Notably, for instance, Surrealism claimed a foundation in Freud's psychoanalytic theory of mind, though Freud himself was largely sceptical. In examining issues of the mind in art (painting in particular), a further purpose of the paper is to reveal the way in which Surrealism figures in the intellectual landscape of Europe for almost half a century.

Note: Restricted against ARTH 322.

ARTH 423 TOTALITARIAN ART

Semester Two

Dr Erika Wolf

This paper is a comparative of the art, visual culture, and architecture of the 20th century totalitarian regimes of Fascist Italy, Nazi Germany, the Soviet Union, and the post-war “Iron Curtain” countries. We begin by considering the roots of totalitarian art in the avant-garde and modernist movements of the early 20th century that sought to create entirely new artistic forms of mass appeal. In conclusion, we will consider developments in Eastern Europe after 1989 and the legacy of totalitarianism in contemporary culture. The major assignment for this course is a multi-stage research project that will assist students in developing their research and writing skills

Note: Restricted against ARTH 323

ARTH 425 ART CONTROVERSIES IN NEW ZEALAND

Semester One

Associate Professor Mark Stocker

Ever since Captain Cook's artists were captivated by the 'harsh, clear light' of New Zealand, art has attracted controversy in this country. This paper examines the politics, personalities and passions that have raged in our art world and our media. Do Goldie's portraits of Maori dignify or degrade them? Why did the champions of modern art hate Goldie? Just how important is Frances Hodgkins and why did she prefer to live and work anywhere but New Zealand? Was Colin McCahon a victim of New Zealand's conservatism, as some critics still believe? Are his late works alcoholic wrecks? And how do genuinely 'popular' artists, from Peter McIntyre to Otago's Grahame Sydney fit into the art world? Issues such as art and national, racial and cultural identity, art and politics, art and spirituality, will all be addressed, as well as the institutions that make up the art world – the art market, the art gallery and the art critic. The paper takes us up to very recent years, looking for example at the controversy surrounding the *Virgin in a Condom*, which brought the media honeymoon with Te Papa (itself a controversial institution) to an abrupt end. Art Controversies in New Zealand aims to be an intellectually stimulating – and controversial – paper.

Note: Restricted against ARTH 325

ARTH 470 CATALOGUE PROJECT

Full year

Coordinator: Dr Judith Collard

The catalogue project is an art historical alternative to the more traditional honours dissertation. It consists of the supervised preparation of a primary form of text in the study of art: the exhibition catalogue. The Catalogue Project offers the opportunity to create a catalogue for a virtual exhibition, including its conceptual formulation, selection of works, curatorial and bibliographic documentation, and accompanying critical essay(s). Students may alternatively work to produce a researched scholarly catalogue for a group of works in a local collection. The catalogue should be roughly 15,000 words in length.

ARTH 490 DISSERTATION

Full year

Coordinator: Dr Judith Collard

The Dissertation is a substantial commitment to an original research project conducted under supervision, and is particularly recommended for students who may be contemplating postgraduate study in the history and theory of art, or careers which require similar commitment. The aim is to develop high critical standards along with research skills and scholarly methods in a dissertation of about 15,000 words on a subject of the student's own choosing. Dissertation topics can range over all the specialty areas taught by staff in the department and it is well worth discussing such possibilities with staff working in your areas of interest. During the first term the class meets in a seminar. Thereafter there will normally be five further meetings. More detailed information about the dissertation is available in a booklet which the Department produces specifically for honours students.

HISTORY PAPERS OFFERED IN 2012

- HIST 101 'Forensic Histories': Effective Research
HIST 102 The Twentieth-Century World
HIST 105 Anzac and Its Legacy: New Zealand and the First World War
HIST 108 From Medieval to Modern Europe
HIST 207 Early Australia and New Zealand
HIST 210 War and Environment
HIST 211 Imperial Japan
HIST 215 Heretics, Witches, and Inquisitors
HIST 228 Scottish History since 1688
HIST 229 Science and Society: 1789-1914
HIST 230 Special Topic: Australasian Cities
HIST 231 Special Topic: China: From Oracle Bones to Revolution
HIST 232 Special Topic: The Vietnam War in Historical Perspective
HIST 233: Special Topic: Māori Politics: 1830-1996
HIST 252 Varieties of History
ENVI 211 Environmental History of New Zealand
MAOR 207 Ngā Kōrero Nehe
HIST 301 Modern Russia and the Soviet Union
HIST 308 New Zealand Society and Religion
HIST 310 Issues in United States History
HIST 314 State and Society in Twentieth-Century Japan
HIST 325 Modern Italy
HIST 326 Australian Indigenous History
HIST 328 Irish and Scottish Migrations in the 19th and 20th Centuries
HIST 333 Special Topic: Australasian Cities
HIST 335 Special Topic: Victorian Britain
HIST 353 Practising History
HIST 402 Topics in United States History
HIST 403 Topics in Medieval History
HIST 405 Rethinking History
HIST 410 Topics in Intellectual History
HIST 431 Special Topic: Biography and Autobiography in Japan

ART HISTORY AND THEORY PAPERS OFFERED IN FUTURE YEARS

- ARTH 115 The European Tradition in Art and Architecture (2014)
ARTH 212 Gothic Art (2013)
ARTH 214 Renaissance Art in Italy 1500-1600 (2014)
ARTH 217 New Zealand Art in the Twentieth Century (2013)
ARTH 224 Articulations: Art, Theory, Aesthetics, Criticism (2013)
ARTH 225 Contemporary Art (2014)
ARTH 313/413 Perspective: Theory and Philosophy (2013)
ARTH 320/420 Art in Crisis: 1970-1985 (2014)
ARTH 321/421 Art for Art's Sake? Exploring Nineteenth-Century Art (2013)
ARTH 324/424 Histories of Art (2013)
ARTH 326/426 Ukiyo-e: The Floating World Art of Japan (2013)

UNDERGRADUATE STUDY

BA MAJOR AND MINOR REQUIREMENTS

Major in Art History and Theory

To gain a BA in Art History and Theory a student must accumulate 360 points, of which 90 can be in non-Arts subjects, and meet the major subject requirements for Art History and Theory. At least 180 points must be for papers above 100-level, including at least 72 above 200-level. Most 100-level, 200-level and 300-level papers in Arts are worth 18 points.

To meet the major subject requirements, a student must pass at least 162 points in Art History and Theory as follows: 36 points for 100-level papers, 54 points for 200-level papers and 72 points for 300-level papers. These are minimum requirements and students who wish to include more papers are welcome to do so.

100-level

Two 100-level ARTH papers. Any 100-level HIST paper, MFCO 104 or VISC 101 may be substituted for one ARTH paper.

200-level

Three 200-level ARTH papers. One paper from CLAS 236, ENGL 215, MFCO 201, MFCO 204, MFCO 213, VISC 201, or any 200-level HIST or 200-level PHIL may be substituted for one ARTH paper.

300-level

Four 300-level ARTH papers. One paper from CLAS 335, MFCO 304, PACI 301, VISC 301 or any 300-level HIST or 300-level PHIL may be substituted for one ARTH paper.

MINOR IN ART HISTORY AND THEORY

A minor in Art History and Theory requires a total of 90 points of ARTH papers, at least 54 of which must be above 100-level, including at least 18 points above 200 level.

BACHELOR OF ARTS WITH HONOURS

Why do Honours?

A fourth year in Art History and Theory enables students to hone their research and writing skills. A key component of the year is a research dissertation, in which students do original work based on primary sources. At the end of the fourth year you will have written a 15,000-word dissertation on the subject of your choice. This enables you to demonstrate to prospective employers that you have key analytical and written skills. An honours degree is often usually required for further study at the post-graduate level.

Preparation for Honours in Art History and Theory

Students who want to pursue Honours at fourth year are advised to take ARTH 324/424: Histories of Art (offered alternating years). This course examines the historical foundations of art history and theory and the diverse range of contemporary methodological approaches. Art history students who plan to write a more art historical dissertation that makes use of primary resources and/or local research collections are encouraged to take HIST 353 (Practising History). These courses are designed to prepare students well for the independent research dissertation that forms a substantial component of the Honours year.

400-level Honours in Art History and Theory

Fourth-year Honours students are required to take 120 points comprising either ARTH 490 (Honours dissertation) or ARTH 470 (Catalogue project), and another three 400-level Art History and Theory papers. Any 400-level HIST paper, CLAS 435, or MFCO 408 may be substituted for one 400-level ARTH paper. The Honours year must be completed full time.

Double and Combined Honours

Many students wish to complete honours in two subjects. Should you wish to do **double honours**, this requires a further time commitment beyond four years since it is necessary to complete the full honours year in both subjects.

In a **combined honours** programme you take a blend of papers from two subjects, and complete the degree in four years. We encourage combined honours students to complete their 490 with us but understand that students may wish to carry out research in their other discipline. Please discuss your plans with the 490 coordinator, Dr. Judith Collard (judith.collard@otago.ac.nz), before selecting your options for the honours year.

Admission

Students entering 400-level Honours History or Art History and Theory need to have a grade average of B+ over 72 points at 300-level. Students should have completed at least 360 points (the requirements for the BA).

Applying for 4th year Honours

Honours was previously a three-year programme (with admission in second year), but will become a one year add-on programme in 2013. In order to enter the Honours programme you need to apply for admission.

Application forms for admission are available from the Department Reception or www.otago.ac.nz/humanities/policies/index.html#application

Applications should be submitted by 10 December but late applications will be considered. Please address your application to:

Academic Manager
Humanities Divisional Office
University of Otago
Box 56 Dunedin
or deliver to the 5th floor, Arts (Burns) Building

POST-GRADUATE DIPLOMA IN ARTS SUBJECTS (PGDipArts)

Part-time

Any student with the entry level requirement for Honours who wishes to pursue fourth year study part-time may enrol for a Post Graduate Diploma in Arts Subjects. The course of study for the PGDipArts in Art History and Theory History is the same as that for the fourth year of the Honours degree; i.e. ARTH 490 or ARTH 470, and another three 400-level Art History and Theory papers. Any 400-level HIST paper, CLAS 435, or MFCO 408 may be substituted for one 400-level ARTH paper.

DIPLOMA FOR GRADUATES (DipGrad)

one year

The Diploma for Graduates is a flexible and deservedly popular programme. It is a one-year course (longer, part-time) which enables graduates to change academic direction – so that, for instance, someone with a BA in Politics who wanted to do an MA in Art History could do a Dip Grad year of 300 and 400 level Art History and Theory papers as a bridging course. We would recommend anyone who wishes to pursue further postgraduate study in Art History and Theory to complete the Dissertation (ARTH 490).

Tailor-made to suit the individual student's needs, the DipGrad consists of 120 points, of which 72 must be at 300 or 400 level. See the Head of Department for details.

POSTGRADUATE STUDY

Art History and Theory has a strong programme of postgraduate research at both MA and PhD level. Supervision arrangements draw upon the combined expertise of the Department staff across the fields of Art History, History and Visual Culture. Given the broad range of staff research, teaching interests and expertise, this means that the scope for subjects for thesis research is very wide. Theses recently completed or nearing completion have examined such topics as: The Robert McDougall Art Gallery, Christchurch; the patronage and cultural philanthropy of Charles Brasch; contemporary and historic New Zealand photography; the impact of space exploration and science fiction on art in the United States; visual representation in 17th century natural philosophy; and Japanese aesthetics.

A separate booklet on post-graduate study is available from the Department web site giving details about the requirements for these degrees, and the support and assistance we can offer. Enquiries are welcome, and should be addressed to the Programme Coordinator, Art History and Theory.

FURTHER INFORMATION

The Department also has a team of part-time tutors available to help with writing skills.

The History and Art History Department is on the second floor of the Arts Building on Albany Street. The Reception Office is room 2C15.

Staff are always pleased to answer questions about the degrees and papers the Department offers. If you would like any further information, please feel free to contact us.

Contact information for the Department:

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Email history.arthistory@otago.ac.nz

The Department web page is at www.otago.ac.nz/historyarthistory. More detailed information on various degrees can be found here.

STUDENTS WITH DISABILITIES

If you have a disability or condition which may adversely affect your studies please let your lecturer or tutor know. They are reliant on you to make your needs known, and will try to meet these needs wherever possible.

The Department of History has a staff member, **Frances Couch**, whose responsibility it is to advise and advocate on behalf of students with disabilities and provide additional support in conjunction with the Disabilities Office. You can contact Frances by telephone 479 8606, fax 479 8429 or email frances.couch@otago.ac.nz.

2012 ART HISTORY & THEORY TIMETABLE – SEMESTER ONE

Semester		Mon	Tues	Wed	Thurs	Fri
One		S1	S1	S1	S1	S1
9am	100 200 300 400					
10am	100 200 300 400		325/425		325/425	
11am	100 200 300 400	314/414		314/414		
12 noon	100 200 300 400					
1pm	100 200 300 400					
2pm	100 200 300 400					
3pm	100 200 300 400	223	116	223	116	
4pm	100 200 300 400		211		211	

2012 ART HISTORY & THEORY TIMETABLE – SEMESTER TWO

Semester		Mon	Tues	Wed	Thurs	Fri
Two		S2	S2	S2	S2	S2
9am	100					
	200					
	300					
	400					
10am	100					
	200					
	300					MFCO 304
	400					
11am	100					
	200	219		219		
	300					MFCO 304
	400					
12 noon	100					
	200	221		221		
	300					MFCO 304
	400			490		
1pm	100					
	200					
	300					
	400					
2pm	100		MFCO 104		MFCO 104	
	200					
	300	323/423				322/422
	400					
3pm	100		114		114	
	200					
	300	323/423				322/422
	400					
4pm	100					
	200					
	300					
	400					