



# **ART HISTORY AND THEORY**

DEPARTMENT OF HISTORY AND ART HISTORY

Te Tari Kōrero Nehe me te Mahi Toi Onamata

COURSE INFORMATION 2011



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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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## WHAT IS ART HISTORY AND THEORY AT OTAGO

Art History and Theory is a dedicated programme within the Department of History and Art History in the Division of Humanities.

Here at Otago we never lose sight of our traditional roots, even as we plan courses to meet the demands of the present era. What distinguishes the discipline as it is taught here is its reconciliation of art history and theory.

The term history refers to the discipline as it has developed from the late 18th century to investigate the legacy of artworks that has survived from antiquity. Since then, Art History has established the limits of the so-called periods (Renaissance, Gothic, Baroque, Medieval, etc.) and has given us sub-disciplines such as Iconology and Connoisseurship.

Theory, meanwhile, refers to the conceptual framework of the discipline. Our discussions of works of art are grounded in current debates and methods, drawn from a variety of writings by historians, critics and artists, as well as theorists of other disciplines, such as philosophy, psychology, literary studies and linguistics.

Our courses cover a range of 'core' periods, including Medieval, Gothic and Renaissance, as well as those of the nineteenth and twentieth centuries. We also focus on New Zealand Art. Other courses focus on the literature of art, in line with our aim to develop the skills of art interpretation and criticism.

From the outset, Art History and Theory has been inherently multi-disciplinary. As such, we promote our connections with the related fields of Anthropology, Classics, Communication Studies, Design, English, Film and Media Studies, Gender Studies, History, Māori Studies, Philosophy and Visual Culture, all of which are taught at the University of Otago. Students can include points gained from courses in several of those subjects towards their Art History and Theory degree.

Art History and Theory prides itself on maintaining a high retention rate of undergraduate students from 100-400 level. The programme also has a flourishing postgraduate programme, offering both MA and PhD qualifications.

## **HOW ARE THE PAPERS DELIVERED?**

Art History and Theory deploys both traditional and innovative teaching methods, including lectures, tutorials, seminars, videos, gallery visits, walkabouts, digital aids and the internet.

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 some tutorials, assisted by tutors for papers at 100-, 200- and 300-level.

The offices of the staff are housed within the Department of History and Art History, second floor, north wing, Burns Building. Reception is in room 2C15. Appointments with lecturers and tutors can be made on an individual basis. Timetables indicating availability are posted on office doors.

## **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.

#### **Dr Peter Leech**

Senior Lecturer

Research interests: Theory and philosophy of art and criticism; cross-cultural aesthetics; art and psychoanalysis; fifteenth-century Italian art and theory; modern European, American and New Zealand art.

#### **Professor Hilary Radner**

(Visual Culture)

Research interests: Cinema and Gender; Cinema History; Cinema Genres; Hollywood, American, French and New Zealand Cinemas; Visual Culture; Film Theory

#### **Associate Professor Mark Stocker**

Programme Co-ordinator

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.

#### **Dr Erika Wolf**

Senior Lecturer

Research interests: Modern and Contemporary European and American art; Intersections of Art and Politics; Alternative Media; Photography; Methodology.

### **GENERAL STAFF**

**Frances Couch**          Student and Academic Support Administrator

**Sue Lang**                Department Administrator

**Kyle Matthews**        Information Technology and Research Support Administrator

## ART HISTORY AND THEORY PAPERS OFFERED IN 2011

NB: see the timetable on pages 18-19.

### 100 LEVEL PAPERS

#### ARTH 114 INTERPRETING ARTWORKS

*Semester One*

Coordinator: Dr Judith Collard

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 Two*

Associate Professor Mark Stocker; Dr Erika Wolf

Coordinator: 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 A TOPIC IN CINEMA, GENDER AND SEXUALITY

*Semester One*

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. It includes six modules which may include: Fundamental Concepts; Dress and Culture; Artifacts and Art - Collecting; Looking at Race, Gender and Ethnicity; Celebrity Culture; 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 212 GOTHIC ART

*Semester Two*

Dr Judith Collard

Gothic art provides us with an exciting array of challenging and inventive images, unrestricted by later visual and art historical conventions. This course provides a cultural history of Western medieval art from the twelfth century, examining a variety of themes from the castle to courtly love, the cult of relics to the Gothic cathedral; and media including architecture, sculpture, stained-glass and illuminated manuscripts.

### ARTH 217 NEW ZEALAND ART IN THE TWENTIETH CENTURY

*Semester One*

Associate Professor Mark Stocker

The twentieth century witnessed the establishment, evolution and distinctive identity of New Zealand art. It begins with the impact of impressionism and Charles Goldie's paintings of Maori. It ends with Te Papa and the Venice Biennale. We examine the major artists, issues, styles and movements that have shaped New Zealand art. Why was landscape so important for so long? What was distinctive about New Zealand Art Deco? What was the New Zealand 'nationalism' of mid-century? Why was Colin McCahon so controversial? Why was there such resistance to abstract art? Does Philip Clairmont still look cool? Who was involved in the Maori 'Renaissance' of the 1990s and what did it consist of? These questions will be addressed and case studies presented of leading figures including Goldie, Frances Hodgkins, McCahon, Gordon Walters and Ralph Hotere, using locally accessible works where possible.

### ARTH 218 POP ART, FASHION AND CONSUMER CULTURE

*Summer School*

Dr Natalie Smith

This paper explores the often contentious relationship between art and fashion beginning with the rise of Aestheticism and the Rational/Reform Dress movement in the 1900s and moving on to cover such topics as Pop Art and fashion, photography and fashion and the use of fashion imagery by women artists.

## ARTH 221 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 will make extensive use of local photographic collections.

## ARTH 224 ARTICULATIONS: ART THEORY, AESTHETICS, CRITICISM

*Semester One*

Dr Peter Leech

The term ‘art-iculations’ is employed as the promotional keyword for Art History and Theory, and this paper explores the complicity of word and image in thinking about art. Such articulations emerge in three forms: theory of art, aesthetics, and art criticism. Following an introduction to the necessity of finding words for art, the programme of the paper examines the origins of art theory in fifteenth-century Italy, the later emergence in European philosophy of the discipline of aesthetics, and the subsequent development of art criticism. Though the paper is not an historical narrative of art, it will focus on vital episodes of painting in Italy, France, America and New Zealand. It concludes with a consideration of the practices – now – of art theory, aesthetics and criticism.

## 300 LEVEL PAPERS

### ARTH 313 PERSPECTIVE: THEORY AND PHILOSOPHY

*Semester One*

Dr Peter Leech

For almost five hundred years, just one form of pictorial representation dominated the practice of painting: namely, the perspectival image. But why? The paper considers, in the first part, the theoretical origins of perspective in early Renaissance Italy and its immediate artistic success. The second part investigates the motivation of often violent attacks on the perspectival image which began early in the twentieth-century with Cubism and persists in contemporary theory. The fundamental philosophical question of both periods, however, is what, exactly, a perspectival image represents and why such imagery can successively have attracted so much admiration, then so much criticism. In more popular contexts (such as photography, television, film) why does a perspectival image seem so natural to us as to be taken for granted?

*Note: Restricted against ARTH 413*

### ARTH 319 BRITISH ART IN THE TWENTIETH CENTURY

*Semester Two*

Associate Professor Mark Stocker

British art of the twentieth century covers early modernism and the horrific impact of World War One, through to the rise of the Young British Artists in the 1990s. In between we will look at abstract art, Art Deco, Surrealism, Social Realism, Neo-Romanticism and Pop Art. Artists we will consider include Henry Moore, Barbara Hepworth, Francis Bacon, Gilbert & George, Lucian Freud, and Damien Hirst. This paper will address these and other phenomena that make British twentieth-century art so memorable and important. The class will include an optional visit to Te Papa to see its impressive British holdings.

*Note: Restricted against ARTH 411*

## **ARTH 320 ART IN CRISIS 1970 – 1985**

*Semester Two*

Dr Judith Collard

A critical study of international art practice and theory between 1970 and 1985, including installation, conceptual and performance art and the emergence of postmodern, feminist and other alternative art practices. The focus of this course is the perceived crisis in the visual arts that emerged in the late 1960s when traditional art practices, such as painting and sculpture, and ideas, both in criticism and art history, were being challenged and new visual and theoretical approaches began to gain an increasing prominence. The rejection of Modernism's formalism was interpreted not only as a crisis for painting and sculpture, but also as an attack on prevailing ideas about the nature of art.

*Note: Restricted against ARTH 420*

## **ARTH 324 HISTORIES OF ART**

*Semester One*

Dr Erika Wolf

How do we do art history? What is it? What are its premises and where does it come from? This course explores the historical foundations, formulations and applications of current art historical methods. The aim of this course is to deepen an understanding of art history as a discipline and the range of analytic strategies it affords. This course will prepare advanced art history students for the completion of undergraduate study and for the pursuit of more advanced research at the honours level. Through discussion of historical and contemporary texts, we will explore a variety of issues in Western art history, criticism, and visual studies. We will consider methodological approaches, including biography, connoisseurship, formalism, iconography, social and “new” art histories, feminism, postmodernism, post-colonialism, and geography.

*Note: Restricted against ARTH 424*

## 400 LEVEL PAPERS

### ARTH 411 BRITISH ART IN THE TWENTIETH CENTURY

*Semester Two*

Associate Professor Mark Stocker

British art of the twentieth century covers early modernism and the horrific impact of World War One, through to the rise of the Young British Artists in the 1990s. In between we will look at abstract art, Art Deco, Surrealism, Social Realism, Neo-Romanticism and Pop Art. Artists we will consider include Henry Moore, Barbara Hepworth, Francis Bacon, Gilbert & George, Lucian Freud, and Damien Hirst. This paper will address these and other phenomena that make British twentieth-century art so memorable and important. The class will include an optional visit to Te Papa to see its impressive British holdings.

*Note: Restricted against ARTH 319*

### ARTH 413 PERSPECTIVE: THEORY AND PHILOSOPHY

*Semester One*

Dr Peter Leech

For almost five hundred years, just one form of pictorial representation dominated the practice of painting: namely, the perspectival image. But why? The paper considers, in the first part, the theoretical origins of perspective in early Renaissance Italy and its immediate artistic success. The second part investigates the motivation of often violent attacks on the perspectival image which began early in the twentieth-century with Cubism and persists in contemporary theory. The fundamental philosophical question of both periods, however, is what, exactly, a perspectival image represents and why such imagery can successively have attracted so much admiration, then so much criticism. In more popular contexts (such as photography, television, film) why does a perspectival image seem so natural to us as to be taken for granted?

*Note: Restricted against ARTH 313*

### ARTH 420 ART IN CRISIS 1970 – 1985

*Semester Two*

Dr Judith Collard

A critical study of international art practice and theory between 1970 and 1985, including installation, conceptual and performance art and the emergence of postmodern, feminist and other alternative art practices. The focus of this course is the perceived crisis in the visual arts that emerged in the late 1960s when traditional art practices, such as painting and sculpture, and ideas, both in criticism and art history, were being challenged and new visual and theoretical approaches began to gain an increasing prominence. The rejection of Modernism's formalism was interpreted not only as a crisis for painting and sculpture, but also as an attack on prevailing ideas about the nature of art.

*Note: Restricted against ARTH 320*

## **ARTH 424 HISTORIES OF ART**

*Semester One*

Dr Erika Wolf

How do we do art history? What is it? What are its premises and where does it come from? This course explores the historical foundations, formulations and applications of current art historical methods. The aim of this course is to deepen an understanding of art history as a discipline and the range of analytic strategies it affords. This course will prepare advanced art history students for the completion of undergraduate study and for the pursuit of more advanced research at the honours level. Through discussion of historical and contemporary texts, we will explore a variety of issues in Western art history, criticism, and visual studies. We will consider methodological approaches, including biography, connoisseurship, formalism, iconography, social and “new” art histories, feminism, postmodernism, post-colonialism, and geography.

*Note: Restricted against ARTH 324*

## **ARTH 470 CATALOGUE PROJECT**

*Full year*

Coordinator: Dr Erika Wolf

The supervised preparation of a primary form of text in the study of art: the catalogue. The catalogue project offers the opportunity to create a catalogue for a virtual exhibition, including its conceptual formulation, selection of works, curatorial and bibliographical documentation, and an accompanying critical essay. Students may also work to produce a researched scholarly catalogue for a group of works in a local collection. The catalogue should be about 15,000 words in length.

## **ARTH 490 DISSERTATION**

*Full year*

Coordinator: Dr Erika Wolf

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.

Students will make a presentation to staff and fellow students during the year, outlining their research.

## MFCO 408 REPRESENTING GENDER IN CONGLOMERATE HOLLYWOOD

*Semester One*

Coordinator: Professor Hilary Radner

The paper's aim is to develop an awareness of current debates about the representation of gender through an exploration of Conglomerate Hollywood's gendered productions, while familiarizing participants with current research on gender and the media. The curriculum also offers an introduction, within a liberal arts context, to basic research skills in the area of cinema, gender and sexuality, focusing on visual analysis and contemporary history – with the goal of examining the forces in the contemporary world that may be understood as responsible for the “visible shape” assumed by the popular “movie” of the last decade.

*Note: This paper can be included in your major with Head of Department approval.*

## **HISTORY PAPERS OFFERED IN 2011**

- 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 106 The Silk Road: East Meets West
- HIST 108 From Medieval to Modern Europe
  
- HIST 207 Early New Zealand and Australia
- HIST 215 Heretics, Witches, and Inquisitors
- HIST 217 Russia: Reform to Revolution
- HIST 225 Totalitarian Regimes: Europe 1922-1945
- HIST 228 Scottish History since 1688
- HIST 229 Science and Society: 1789-1914
- HIST 230 Special Topic: Georgian Britain
- HIST 231 Special Topic: China: From Oracle Bones to Revolution
- HIST 232 Special Topic: The Vietnam War in Historical Perspective
- HIST 233 Special Topic: War and Environment
  
- HIST 303 Modern India
- HIST 308 New Zealand Society and Religion
- HIST 314 State and Society in Twentieth-Century Japan
- HIST 327 History and Biography
- HIST 328 Irish and Scottish Migrations in the 19th and 20th Centuries
- HIST 333 Special Topic: A topic in Australian history
- HIST 335 Special Topic: Victorian Britain
- HIST 352 Varieties of History
- HIST 353 Practising History
  
- HIST 403 Topics in Medieval History
- HIST 408 Australia and New Zealand in the Pacific
- HIST 430 Special Topic: New Zealand Cultural Histories

## **ART HISTORY AND THEORY PAPERS OFFERED IN FUTURE YEARS**

ARTH 111	Painting, Theory, Aesthetics	(2012)
ARTH 115	The European Tradition in Art and Architecture	(2012)
ARTH 211	Paris: Twentieth-Century Painting and Theory	(2012)
ARTH 214	Renaissance Art in Italy 1500-1600	(2012)
ARTH 219	Early Medieval Art	(2012)
ARTH 223	Art in Japan	(2013)
ARTH 225	Contemporary Art	(2012)
ARTH 314	Gender Issues in Art	(2012)
ARTH 321	Art for Art's Sake? Exploring Nineteenth-Century Art	(2013)
ARTH 322	Surrealism: Art, Theory and Mind	(2012)
ARTH 323	Totalitarian Art in Fascist Italy, Nazi Germany and the USSR	(2012)
ARTH 325	Art Controversies in New Zealand	(2012)
ARTH 326	Ukiyo-e: The Floating World Art of Japan	(2014)
ARTH 414	Gender Issues in Art	(2012)
ARTH 421	Art for Art's Sake? Exploring Nineteenth-Century Art	(2013)
ARTH 422	Surrealism: Art, Theory and Mind	(2012)
ARTH 423	Totalitarian Art in Fascist Italy, Nazi Germany and the USSR	(2012)
ARTH 425	Art Controversies in New Zealand	(2012)
ARTH 426	Ukiyo-e: The Floating World Art of Japan	(2014)

## **BA MAJOR AND MINOR REQUIREMENTS**

### **AN ART HISTORY AND THEORY MAJOR**

#### **100-level**

Two 100-level ARTH papers. Any 100-level HIST paper may be substituted for one ARTH paper.

#### **200-level**

Three 200-level ARTH papers. One paper from CLAS 236, DESI 212, DESI 221, ENGL 215, 200-level HIST, MFCO 201, MFCO 204, MFCO 213, 200-level PHIL, may be substituted for one ARTH paper.

#### **300-level**

Four 300-level ARTH papers. One paper from CLAS 326, CLAS 335, DESI 312, DESI 321, 300-level HIST, MFCO 301, MFCO 304, PACI 301, 300-level PHIL, may be substituted for one ARTH paper.

#### **An Art History and Theory Minor**

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.

## **BA HONOURS**

### **ADMISSION**

Students may be admitted to the Honours programme in Art History and Theory in the second, third or fourth year of study.

To be eligible for admission to the Honours programme at 200-level, students need to achieve a B average in papers to the value of at least 126, and preferably 144 points at the 100 level.

Students entering at the 300-level need to have completed at least a grade average of B over a minimum of 54 points of Art History papers at the 200-level. Students should have completed at least 252 points of their degree, including 108 at 200-level.

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

## ART HISTORY AND THEORY HONOURS

### First year

Two 100-level ARTH papers. 90 further points. Any 100-level HIST paper may be substituted for one ARTH paper.

### Second year

Four 200-level ARTH papers. 48 further points. One paper from CLAS 236, DESI 212, DESI 221, ENGL 215, 200-level HIST, MFCO 201, MFCO 204, MFCO 213, 200-level PHIL, may be substituted for one ARTH paper.

### Third year

Five 300-level ARTH papers. 30 further points. One paper from CLAS 326, CLAS 335, DESI 312, DESI 321, 300-level HIST, MFCO 301, MFCO 304, PACI 301, 300-level PHIL, may be substituted for one ARTH paper.

### Fourth year

ARTH 490 or ARTH 470. Three further 400-level ARTH papers (for one of which CLAS 435, MFCO 403, or any 400-level HIST paper may be substituted).

### Part-time Honours study

The Honours course should be taken by full-time candidates in one year, but may be taken by part-time candidates over more than one year.

## POSTGRADUATE DIPLOMA (ARTS)

The Postgraduate Diploma in Arts is a further degree for BA graduates in their major subject. The course of study for the PGDA in Art History and Theory is the same as that for the fourth year of the Honours degree. Students should normally achieve a B average of better in their 300-level Art History and Theory papers in order to be admitted to the PGDA. This course may be taken full-time for one year, or part-time over a longer period.

## POSTGRADUATE STUDY

Art History and Theory has a notably strong and flourishing programme of postgraduate research at both MA and PhD level. Initial enquiries about postgraduate study should be directed to the Programme Coordinator, Art History and Theory. Detailed advice about postgraduate research in the department is available in the booklet *Guide to Postgraduate Study*, available at the web site. Information about postgraduate study at Otago is available at [www.otago.ac.nz](http://www.otago.ac.nz).

## WHAT ARE THE CAREER PROSPECTS

The subject is an essential element of the training for positions in secondary and tertiary education, and in the arts industry, for example in galleries, museums and other institutions in both the public and private sectors. It is a relevant preparation for careers in media and advertising, or as an accompaniment to practical art courses (in Fine Art, Fashion or Design). An Art History and Theory degree is often the first stage of training in specialised fields such as art criticism, art conservation or administration.

## SOME POSITIONS OCCUPIED BY GRADUATES OF ART HISTORY AND THEORY AT OTAGO

Art Conservator, Courtauld Institute of Art, University of London  
Art critics, *The Listener*, *Otago Daily Times*, *The Japan Times*, Kyoto  
Assistant to International Fashion and Culture Exhibition Director, Milan  
Consultant, international record keeping and archive company, Sydney  
Creative Executive, SweeneyVesty Ltd, New York  
Curator, Brunswick Street Gallery, Melbourne  
Curator, lecturer, artist, Otago Polytechnic  
Curator, Govett Brewster Gallery, New Plymouth  
Deputy Director, Wellington City Gallery  
Design Services Coordinator, Otago Museum  
Director of Art, ART+OBJECT Auction House, Auckland  
Director, Dunedin Arts Festival  
Head of Art History, Otago Polytechnic  
Head of Collections, Auckland Museum  
Head, School of Art, Otago Polytechnic  
Associate Coordinator, Postgraduate Programme, Department of Curriculum Development & Teaching, University of Otago College of Education  
Lecturer in Art Theory, University of Canterbury  
Postgraduate scholar in conservation at the Sorbonne, Paris  
Professor, Art History, Chapman University, California  
Tourism and Facilities Manager, Otago Museum

## STUDENTS WITH DISABILITIES

If you have a disability or condition that may adversely affect your studies, please let your lecturer or tutor know. They are reliant upon you to make your needs known, and will try to meet these needs wherever possible, in conjunction with the Disabilities Office.

## 2011 ART HISTORY & THEORY TIMETABLE – SEMESTER ONE

Semester		Mon	Tues	Wed	Thurs	Fri
One		SI	SI	SI	SI	SI
9am	100					
	200					
	300					
	400					
10am	100					
	200					
	300					
	400					
11am	100					
	200					
	300			324		
	400			424		
12 noon	100					
	200		217		217	
	300			324		
	400			424		
1pm	100					
	200					
	300			MFCO408		490
	400					
2pm	100		MFCO104		MFCO104	
	200					
	300					313
	400			MFCO408		413
3pm	100					
	200		114		114	
	300					313
	400			MFCO408		413
4pm	100					
	200		224		224	
	300					
	400	MFCO408				

## 2011 ART HISTORY & THEORY TIMETABLE – SEMESTER TWO

Semester		Mon	Tues	Wed	Thurs	Fri
Two		S2	S2	S2	S2	S2
9am	100 200 300 400					
10am	100 200 300 400				319 411	319 411
11am	100 200 300 400	320 420	221	320 420	221	
12 noon	100 200 300 400					
1pm	100 200 300 400		212		212	490
2pm	100 200 300 400					
3pm	100 200 300 400		116		116	
4pm	100 200 300 400					



FOR FURTHER INFORMATION:

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Cover image: Dick Frizzell, 'The Return of the Sailor', 2006