

# Art History Theses at Universities in Melbourne Completed in 2003–2005

Note: for other 2003 theses see also *MAJ* no. 6, 2003

## Classical Art

HARRISON, CELESTE

### 'The Evidence for the Corinthian Theatre in the Classical and Hellenistic Periods'

MA (Research), La Trobe University, Art History Program, School of Historical and European Studies, 2005. (Ian McPhee.)

This thesis attempts to collate all of the information uncovered thus far regarding the Classical and Hellenistic Greek theatre at Corinth. It analyses the theatre's architectural remains, including a study of the Greek inscriptions located on the site; it examines the dating of the first permanent theatre building and the date of subsequent theatre renovations during the Greek phase of occupation; and it studies the material evidence associated with the theatre produced by Corinthian artisans and coroplasts, which consists primarily of terracotta figurines, painted pottery and terracotta appliqué medallions. The extant material has been organised according to the theatrical form most relevant. Also considered is evidence pertaining to playwrights originating from Corinth; a study of Corinth's place within foreign plays; and the issue of Corinthian performance, first in regard to the variety of entertainment held in the primary theatre, followed by a study of possible smaller secondary performance sites within the city.

## Medieval Art

KANELOPOULOS, MARIA

### 'The Development and Context of the *Not Gottes* Trinity in Northern Europe c. 1380–c. 1550'

PhD, La Trobe University, Art History Program, School of Historical and European Studies, 2005. (Nigel Morgan, Joan Barclay Lloyd.)

This thesis examines the emergence and the contexts of the Trinity image known as the *Not Gottes*. This image type shows a seated or standing God the Father supporting the body of Christ (which has been taken down from the cross) sometimes in the presence of the Holy Spirit. The thesis begins with a discussion of Catholic theology and liturgy in which the Trinity as a doctrine plays a significant role. Then follows an examination of the emergence of the *Not Gottes* image and its subsequent development over 170 years from c. 1380 to c. 1550, as well as the iconographic changes the image underwent. The liturgical and devotional contexts in which images of the *Not Gottes* were used is examined, with special emphasis on the use of the *Not Gottes* as an image adorning an altarpiece, as are the devotional trends which may have played a part in the emergence of the *Not Gottes* image. Also considered is the use of the *Not Gottes* as an image in illuminated manuscripts, and the various contexts and prayers which it accompanies; the iconographic influence of the images of the Man of Sorrows and the Pietà on images of the Trinity; and case studies of two images of the *Not Gottes* by different artists (Jan Polack and Albrecht Dürer). The thesis includes a catalogue of 133 images of the *Not Gottes* in different media.

MIHAJLOVSKI, ROBERT

### 'The Development of the Spiritual and Intellectual Life in Bitola/Manastir during the Ottoman Centuries'

PhD, La Trobe University, Art History Program, School of Historical and European Studies, 2004. (Joan Barclay Lloyd.)

This thesis examines the development of different forms of spirituality (Christian, Muslim and Jewish) and intellectual life in Bitola/Manastir, as they are expressed in monumental works of architecture and other forms of art, in the period 1385–1912. Ancient Heraclea Lyncestis, near Bitola (Republic of Macedonia) and situated in the Pelagonian plain, was one of the stations on the Roman Via Egnatia. From early Christian times Heraclea was an Episcopal see. The Bishops of Pelagonia/Bitola were suffragans of the Archbishopric of Ohrid. Their diocese was an ecclesiastical centre with numerous churches, monasteries and scriptoria. After the Ottoman conquest in 1385, the city was renamed Toli Manastir, and endowed with principal urban monuments of an Islamic character. The surviving buildings, the writings of E. Celebi, L. Bernardo, E. Brown, J. Hahn, Hacı Khalifa, M. Cepenkov, E. Lear and F. Hasluck and the Ottoman Court registers of Manastir give us a picture of the Ottoman city with its buildings and peoples. A number of poets, theologians and scholars lived in the town. Meanwhile, the Christian population preserved their ecclesiastical hierarchy and the church of St Demetrius in the Kilise quarter. The Sephardic Jews arrived in Bitola/Manastir from Spain after 1496. They had their own synagogues and educational institutions. In the nineteenth century the town became an official seat of the Governor of Rumelia, and home to the Third Army corps and European consulates. It was a golden era for the modernisation and development of the city, which became an important political, military and educational centre of Turkey in Europe. This era came to an end during the First Balkan War in 1912, when the town was taken from the Ottomans, and again it suffered heavy casualties in the First World War.

## Renaissance Art

KAYSER, PETRA

### 'Marvellous Artistry: curiosities of nature and art in *Kunst-kammer* collections of the late sixteenth and early seventeenth centuries'

PhD, University of Melbourne, Department of Architecture, Building and Planning, 2004. (Angela Hass.)

This investigation of the *Kunst-kammer* focusses on the four major northern European princely collections of the late sixteenth and early seventeenth centuries at Schloss Ambras, Munich, Dresden and Prague. It reveals a range of connections that link the exhibits and their display to current knowledge in natural history and humanist culture. With reference to inventories, early modern encyclopedias and treatises, the worldview of the late sixteenth century is reconstructed. Also explored are aspects of creativity that linked the work of artists to the sixteenth century perception of nature. Naturalists identified exceptional craftsmanship, invention and play as attributes of nature's creation. The substances, forms and resemblances in natural objects were meaningful signs: part of the 'language' of nature. Princely con-

nections, so this theory proposed, followed the same principles. With the use of allegory and symbolism, the space of the *Kunstkammer* was intended to represent a comprehensive image of the world. In reviving the ideas and beliefs of late sixteenth-century humanist culture, this thesis aims to make the 'language' of the *Kunstkammer* legible.

HUDSON, HUGH

**'Paolo Uccello: the life and work of an Italian Renaissance artist'**

PhD, University of Melbourne, School of Art History, Cinema, Classics and Archaeology, 2005. (Jaynie Anderson.)

This thesis is a comprehensive assessment of the life and work of the Italian Renaissance artist Paolo Uccello (c. 1397–1475). It employs an interdisciplinary methodology combining the examination of archival evidence of the artist's personal, social and professional lives, the scientific examination of his artworks, the interpretation of his iconography based on the contexts his works were made for, and an approach to attributions based on documentary, stylistic and technical evidence rather than tradition. Unpublished documents presented here shed new light on Uccello's family and early career, underlining the importance of his extended family as a point of contact between the artist and the networks of patronage in and around Florence. New scientific analyses of three works conducted for this study, including infrared reflectography, X-radiography and microsampling, reveal the sophistication of Uccello's technique and help to clarify the chronology of his works. New interpretations of Uccello's works proposed here, relating in particular to his use of perspective, address the significance of their contexts, highlighting the subtlety and specificity of Uccello's imagery. The catalogue raisonné is the most extensive survey of works attributed to Uccello to date, and presents unpublished documents for the provenances of two works attributed to Uccello. Contrary to the image of Uccello as an isolated and eccentric figure commonly encountered in the art historical literature since Vasari's sixteenth-century biography of the artist, Uccello emerges from a detailed study of the documentary and physical evidence as an artist of his time, involved in Florentine society, religion and commerce, and an innovative artist, a creator of unforgettable images who was admired by his peers and subsequent generations of artists and critics, ensuring his place as one of the protagonists in the field of early Renaissance art.

MAKAROVA, NINA

**'The Theme of Marriage in Titian's Art'**

PhD, Monash University, Visual Culture Section, School of Literary, Visual and Performance Studies, 2005. (John Gregory.)

The notion of marriage in Titian is inseparable from the idea of perfection of individuals and nature. It designates the state of accomplishment, being either the mystical marriage of the soul with God or the chemical wedding of opposite elements in the alchemical opus. Various sacred and mythological paintings are analysed in depth, with special reference to medieval and Renaissance interpretations of the Old Testament Song of Songs, and the alchemical tradition.

MANSFIELD, LISA

**'Honour and Virtue in the French Renaissance: the portraits of King Francis I'**

PhD, University of Melbourne, School of Art History, Cinema, Classics and Archaeology, 2004. (Jaynie Anderson.)

This thesis analyses the political significance of physical appearance in the formation and reception of early modern image and identity by examining sixteenth-century French royal portraiture, especially repre-

sentations of King Francis I of France (reigned 1515–1547). It argues that the persona of Francis I as a representative (Valois-Angoulême) King of France and Renaissance man has resulted from a conflation of his public and private image and identity constructed from biographical references and anecdotes from the sixteenth century onwards. This thesis argues that historical portraits are powerful conduits of political agenda. Analysis of the portraits of Francis I not only highlights the physical distinction of his appearance, but also elucidates the political significance of these features and the way they distinguish him from his medieval predecessors. It is also argued that the portraits of Francis I have influenced the representation of authoritative masculinity in modern, Western society and culture.

**Baroque Art**

CORDOBA, DOMINGO

**'Images and Sources of Themes of Eroticism and Poverty in Bartolomé Esteban Murillo's Genre Paintings'**

MA (Research), La Trobe University, Art History Program, School of Historical and European Studies, 2003. (Frank Heckes.)

This thesis focusses on the subtle portrayals by Bartolomé Esteban Murillo (1617–1682) of the illicit practices of the *gente del mal viver* of the marginal people in Seville during the seventeenth century. In his profane paintings *Two Women at a Window*, *Four Figures on a Step*, *Young Girl Lifting Her Shawl*, *Urchin with a Dog and Basket*, *Peasant Girl with Basket of Fruit and Flowers* and *The Young Fruitsellers*, Murillo depicts prostitution and *venta ambulante* or street selling in a subdued, yet highly perceptive, language. The thesis demonstrates that Murillo's genre paintings demonstrate his familiarity with trends elsewhere in Europe, and argues that Murillo's images do not only show outcasts from a society in crisis: they also show human survival instincts and appetites in positive environments, where everyday tensions and anxieties seem to have momentarily been put at rest.

MORGAN, LUKE

**'Salomon de Caus and Early Seventeenth Century Landscape Design'**

PhD, University of Melbourne, School of Art History, Cinema, Classics and Archaeology, 2004. (Jaynie Anderson.)

This study is the first comprehensive account of the fountain, grotto and garden designs of the early seventeenth-century architect and engineer, Salomon de Caus (1576–1626). De Caus made major contributions to some of the most significant landscape projects of his period, including the gardens of Coudenberg Palace in Brussels; Richmond Palace, Hatfield House, Somerset House and Greenwich Palace in London; as well as, most famously, the Hortus Palatinus in Heidelberg for the Elector Palatine, Frederick V and his wife, Elisabeth Stuart. At all of these sites, de Caus drew on his intimate knowledge of the late sixteenth-century Italian garden, especially the Villa Medici at Pratolino. Through him, the design principles and motifs of the late Renaissance garden were transmitted across Europe.

The thesis has three principle objectives. The first is to reconstruct de Caus' career and oeuvre in as much detail as possible. It presents a detailed summary and analysis of the extant artistic, archival and anecdotal evidence relating to de Caus' life and work. In doing so, it clarifies a number of hitherto unresolved problems in his biography and historiography. The second is to compare what de Caus built with what we wrote. De Caus was a polymathic and prolific author, whose seven treatises range in subject from grotto design to ancient music. His written works have not, however, been thoroughly studied by garden historians, despite the fact that they throw considerable light

on the purpose and meaning of his landscape designs. For this reason, the thesis draws extensively on de Caus' published and unpublished writings to develop a more plausible interpretation of his landscape architecture. The third is to investigate the ways in which the early modern garden generates meaning. Particularly close attention is paid to the 'narrative expectation' of the modern historian of landscape architecture. The thesis proposes that in the late sixteenth- and early seventeenth-century garden, meaning derives from standardised iconographical topoi rather than narratives.

## 19th Century Art and Photography

ADAM, ROSEMARY

### 'Origins and Evolution of the Photographic Imagination c. 1740–1900'

PhD, La Trobe University, Art History Program, School of Historical and European Studies, 2004. (Frank Heckes.)

This thesis investigates the proposition that there is a photographic imagination with recognisable characteristics, and that this faculty played a significant part in changing conventions of visual representation during the late eighteenth century and throughout the nineteenth century. Though much has been written about the formative influence of photography upon painting, little attention has been paid to its parallel relationship with the graphic arts—drawing, etching, engraving and lithography—or to its aesthetic and literary sources. This thesis makes a comparative analysis of many sketches, prints and illustrations to popular literature made before, during and after the invention of photography, with attention focussed on the naturalistic treatment of genre subjects and street life observed in the open air, since these were the particular concerns of photographers, and on France and Britain, the birthplaces of photography.

GARDEN, WENDY

### 'Performing Identity in British India 1850–1900: a perspective through the camera lens'

MA (Research), University of Melbourne, School of Art History, Cinema, Classics and Archaeology, 2004.

It has been a common reading of colonial photographs to interpret the camera as a weapon of imperialism that captured generalised identities of colonial others to promote the superiority of Europeans and to support the civilising mission of colonial expansion. However, not only does such a reading reduce the colonial relationship into a simple binary paradigm, it privileges the power of the photographer while denying the contribution of the sitter to the creation of a photograph. This thesis examines photography in nineteenth-century British India, suggesting that rather than imposing power structures or witnessing colonial domination, photographs colluded with subjects in the performance of identity.

GARTLAN, LUKE

### 'With Argus Eyes: the early life and work of Baron Raimund von Stillfried-Ratenicz (1839–1911)'

PhD, University of Melbourne, School of Art History, Cinema, Classics and Archaeology, 2003. (Roger Benjamin.)

This thesis presents the first full-length study of the life and work of the Austro-Hungarian travel photographer, painter, soldier, diplomat and entrepreneur Baron Raimund von Stillfried-Ratenicz (1839–1911). It focusses on the first half of Stillfried's life and career, from his childhood to his mid forties, and examines his important role during this period in the visual and cultural exchanges between nineteenth-century Europe and Asia (primarily Japan). It brings together for the first time

numerous photographic albums, paintings, and sketches from private and public collections around the world, and places this oeuvre within the context of his itinerant career and international markets. Through a close examination of his activities, this thesis calls for a reassessment of the role of nineteenth-century travel photographers during the era of high colonialism.

MACHIN-ROBERTS, MERI L.

### 'Dramatic Publicity. Portraiture as Creative Collaboration: Sarah Bernhardt, Nellie Melba and Bertram Mackennal'

MA (Research), University of Melbourne, School of Art History, Cinema, Classics and Archaeology, 2004.

This thesis concerns itself with the artistic patronage and the exchange of aesthetic control involved in the creation of Bertram Mackennal's bronze relief portrait depicting the French actress Sarah Bernhardt (c. 1893) and his marble bust representation of the Australian opera singer Nellie Melba (1899). The approach this thesis takes is that these portraits are the result of creative collaborations between the artist and his celebrity sitter patrons, for both parties had a significant effect of the visual appearance of the portraits. It is argued that the similarities between Mackennal's portraits and the representations by other artists are because the sitter-patrons commissioned their portraitists to create images that sustained their previous constructed public personae.

## 20th Century Art, Architecture and Photography

BARNES, CAROLYN L.

### 'Contested Space: an investigation of the structural foundations and historical consequences of conceptualist art practices in Australia, 1968–1988'

PhD, University of Melbourne, School of Art History, Cinema, Classics and Archaeology, 2004. (Ann Galbally.)

This thesis explores the structural foundations and historical effects of Australian conceptualism. Combining both historiographic and theoretical perspectives, it traces the efforts of artists to challenge art's commodity status and institutional inscription through site-specificity and alternative art contexts. Three interrelated arguments are presented. The first contends that although conceptualism has an integral history, the development of the Australian art system precipitated the critical interest of artists in established art values, practices, and institutions, especially their concern for the impact of context on artistic meaning. The second contends that the diversity of contemporary exhibition contexts is a historical formation; alongside broad systemic influences their variation is a product of artists' efforts to critically contest the values and relations artists sought in a reformed art sphere. The third considers the implications of conceptualism's evolving relationship to the main body of the Australian art world, highlighting the capacity of oppositional art to both reproduce and transform the cultural structures that engendered it. Drawing on new social movement theory, the study reappraises the nature of conceptualism's cultural politics, arguing that it exemplified the general struggle against institutional effects in late capitalist society. The thesis represents conceptualism as a logical response to the systemic elaboration of Australian art, identifying local cultural structures and relations as a vital arena for challenge. To this end, the study investigates how site-specificity became a major current in Australian conceptualism, recognising the increasingly diffuse nature of meaning, authority and agency in the contemporary cultural sphere.

HOOK, SARAH

**'The Visionary City and Contemporary Urban Space'.**

MA (Research), University of Melbourne, School of Art History, Cinema, Classics and Archaeology, 2004.

This thesis discusses the role of the imaginary and visual and virtual culture in its interplay with and impact upon the envisioning and physical realities of architectural construction in the contemporary city. For a study of the visionary architecture of our present time, the point of departure is an interest in the historical precedents of such architectural practice in the predominantly unbuilt works of late eighteenth-century architects Etienne-Louis Boullée and Claude-Nicolas Ledoux, and an examination of Walter Benjamin's unfinished treatise on the urban trends in the modern city, *The Arcades Project*. The central contemporary architects under discussion are Asymptote Architects (1989) and Bernard Tschumi Architects (1982). In the work of these contemporary architectural studios the division between real and imaginary, physical and virtual is increasingly collapsed, underlining the spatial, social and experiential fluctuations of urban life and urban space in the contemporary cityscape. Their projects engage with imagined as well as actualised potentialities and experimental pathways for thinking, envisioning and constructing urban space.

LESLIE, DONNA M.

**'Aboriginal Art: creative responses to assimilation.'**

PhD, University of Melbourne, School of Art History, Cinema, Classics and Archaeology, 2003. (Margaret Manion.)

This thesis argues that the interpretation of significant aspects of Aboriginal art, especially the movement 'Urban' art—here renamed 'Revolutionary' art—needs to be reconsidered in the light of the effects of assimilation. Such an approach reveals common characteristics that reflect shared histories, cultural heritage, and individual and communal directives. It points to fresh ways of unravelling and understanding the Aboriginal collective experience.

The thesis analyses the history of approaches to Aboriginal art, especially the convergence of anthropological and art historical frameworks in the last century. It looks at historical approaches to Aboriginal art, to Namatjira's world, and to the issue of categorisation and its relationship to the themes of 'Revolutionary' art, through three case studies. The first deals with Leslie Griggs (1958–1993) of the Gunditjmarra people, who was removed to an institution at the age of two. In works produced between 1984 and 1989 Griggs used art as a medium to give voice to this experience of enforced separation from his family, and through which he could later establish cultural and personal reconnection with his background. The second deals with the works in *Another View Walking Trail*, 1994–1995, which constitute a collective response to the silencing processes of assimilation. Since their installation in 1995, these works have undergone change caused by environmental conditions, workplace accidents and vandalism, and some of the planned works were censored. The third deals with the works of Lin Onus (1948–1996), whose creative response to assimilation was to reach out to another Aboriginal group for cultural sustenance. He revitalised his creative work and life by his adoption into the Yulungu family of Jack Wunuwun.

LOWISH, SUSAN

**'Writing on Aboriginal Art 1802–1929'.**

PhD, Monash University, Centre for Comparative Literature and Cultural Studies, 2004. (Leigh Astbury.)

This thesis traces the term 'Aboriginal art' through different genres of published literature in the nineteenth and early twentieth centuries. It

surveys the journals of early explorers, the field reports of naturalists, geologists and ethnologists, and the major contributions to Australian anthropology in the years 1802–1929, to construct a historical account of the beginnings of the formation of the category 'Aboriginal art'. It is argued that the category 'Aboriginal art' is a construction resulting from the combined effects of the interpretation and reinterpretation of certain published accounts dating from the time of first contact. The end date is set by the exhibition *Australian Aboriginal Art* staged in Melbourne at the combined National Gallery and National Museum of Victoria in 1929. By then the term had gained sufficient currency to have a readily recognisable meaning, to connote certain objects, and to promote certain ideas and values. This thesis demonstrates that although there was little consensus reached in relation to the qualities, value and meaning of 'Aboriginal art', it questions why some texts and authors were better suited or better able to disseminate their work than others.

PENNINGS, MARK W.

**'Radical Minds: schizophrenia, ecstasy, art and the new reality of the sixties'.**

PhD, University of Melbourne, School of Art History, Cinema, Classics and Archaeology, 2003.

This thesis examines the academic writings and artwork of Marxist, humanist, libertine, postmodern, feminist and poststructuralist thinkers who wanted to liberate consciousness from the power of instrumental reason and capitalist processes. These thinkers tried to develop a rebellious subjectivity by exploring previously uncharted areas of human experience, and hoped that these could be used to facilitate the emergence of a utopian consciousness.

The thesis traces the history of discourses about schizophrenia and the evolution of the schizophrenic from psychiatric problem into existential, psychedelic and poststructuralist hero, and how postmodernists deemed her or him to be a symptom of a broader social pathology. It examines the ways in which this critical trajectory idealised the unconscious as a revolutionary site of the psyche, and reveals the manner in which radicals in the 1960s suggested that sexuality and drugs provided the keys through which to unleash the hedonistic and revolutionary potential of the unconscious.

SCOTT, SARAH R.

**'The Politics of Patronage: Australian art for export 1953–1964'.**

PhD, University of Melbourne, School of Art History, Cinema, Classics and Archaeology, 2004. (Ann Galbally, Kate Darian-Smith.)

Between 1953 and 1964 a series of major Australian art commissions and survey exhibitions were presented overseas, predominantly in London. This thesis examines how these were put together and what critical response they received. These art exports give an insight into the official image of nation the government wished to present overseas. An investigation of the policies surrounding art for export also exposes the central role played by the hitherto overlooked division of the Prime Minister's Department, the Commonwealth Arts Advisory Board (CAAB). Closely connected with Prime Minister Robert Menzies, this organisation controlled official Australian cultural export. It was responsible for the selection of works for the Australian representation at the Venice Biennale of 1958 and the mural commission at London's Australia House of 1959. This official image of art and nation stimulated enormous debate and controversy amongst the Australian contemporary arts community concerning the nature of Australian art and identity. Disputes focussed upon the nature of an Australian art tradition and its relationship to an international arts practice. They

recalled the disputes between radicals and conservatives generated by Menzies' attempts to establish an Australian Art Academy in 1938. The thesis demonstrates that prewar conservative ideologies continued to influence the postwar Australian art scene, and identifies why the 'receptive audience' for Australian art in England proved to be a short lived phenomenon.

WACH, KEN

**'Surrealism in Australia'.**

PhD, La Trobe University, Art History Program, School of Historical and European Studies, 2005. (Richard Haese.)

Surrealism and its aesthetic theory rapidly insinuated itself into the consciousness of many Australian artists after the mid 1930s. It installed ideas that encapsulated a psychologically insistent, more urgent and less restrictive artistic program. The Australian incorporation of Surrealism owes something to the country's English heritage and to the climate of Anglophilia in the 1930s. Australia's embrace of Surrealism was also prompted by English translations and interpretations of Surrealist theory: Jacob Bronowski and Samuel Beckett in 1932, David Gascoyne in 1935 and Herbert Read in 1936, as well as the content of numerous journals. Surrealism was not an artistic style but an attitudinal approach and a school of thought: Breton's injunction that Surrealism promises 'a vertiginous descent into ourselves' called for an examination of individual and collective uniqueness. This call awakened a poetic, existentialist and liberating yearning in the minds of refractory Australian artists, unimpressed with the chauvinistic admonitions of the time. The response to this call tipped the artistic balance towards the depiction of life as lived in the mind and helped free Australian art from the grip of traditional genres. It introduced a new spirit of non-documentary intention and internalised inspiration that did much to reveal the psychological dimension of urban, rural and personal life in Australia. This thesis researches the incidence, impact, iconography, role and uniqueness of the incorporation of Surrealist aesthetics in four case studies of Australian art: the paintings of Russell Drysdale, James Gleeson and Ivor Francis, and the photography of Max Dupain. It argues that Australian Surrealism progressed beyond any sedulous imitation of European Surrealism and its transposed response created an idiosyncratic and unique body of works that is important and estimable.

## Contemporary Art and Theory

DYSON, JUDITH

**'The Cultural Domination of Nature in Australian Visual Representation'.**

PhD, Monash University, Visual Culture Section, School of Literary, Visual and Performance Studies, 2005. (Annette Van den Bosch.)

This cross-disciplinary study argues that the ability of Australians to relate to our indigenous environment has been severely compromised by Eurocentric value systems. Diverse visual texts are examined, including botanical illustrations, botanic gardens, home gardens, wilderness representations and national landscape paintings. It is proposed that the philosophies and aesthetic traditions we inherited as colonial subjects have hindered our understanding of this country, its flora, fauna, and people, down to the present day. While the thesis focusses on the way in which power circulates in representation, it also offers multiple interpretations, and indicates alternative ways that indigenous and non-indigenous artists have found to represent their relationships with the land in engaging and interactive terms.

JASLOWSKI, ZYGMUNT

**'Contemporary Art in Poland, 1989–2003: history, theory, practice, art market'.**

PhD, Monash University, Visual Culture Section, School of Literary, Visual and Performance Studies, 2003. (Conrad Hamann, Annette Van den Bosch.)

This thesis explores continuities and change in Poland's art and art market. The primary focus is on Poland since the end of its communist government, but the study also considers the antecedents and sources of the present condition before 1989. Linkages between Postmodernism and Social Realism are also explored.

MARTIN, SUSANNAH

**'A Museography of Fashion'.**

MA (thesis 66%), Monash University, Visual Culture Section, School of Literary, Visual and Performance Studies, 2005. (John Gregory.)

The recent emergence of fashion as the subject of collection and study within museums of art and social history has seen an increasing array of exhibitions, events and publications, which position fashion as an important element of contemporary visual culture. In order to observe these activities it is necessary to adopt an inter-disciplinary approach, as fashion inter-connects across a range of visual arts and disciplinary pursuits. This inter-disciplinary inquiry is grounded in the writings of Donald Preziosi on the relationship between museum practice, or museology, and the practice of art history. Preziosi proposes that the symbiotic nature of this relationship enables these practices to be read as 'allied professions', which operate as facets or elements of a wider discursive field he terms a museography. He further suggests that the expanded museography would comprise as facets, other histories and disciplined lines of inquiry, including fashion. This provides the basis for a discussion of the varied activities of fashion undertaken in the museum and the academy. To trace the emergence of fashion in the museum I discuss a number of exhibitions undertaken in a variety of museums and galleries. It is concluded that the diversity of content, innovations and issues raised within these activities demonstrates that studies of fashion make a vital contribution to the reading of the inter-related activities within visual culture and provides a productive facet of the wider museography.

McFARLANE, KYLA

**'Hysterical Scenes: case studies in contemporary photography'.**  
(Winner, Victor Majzner Prize for the best postgraduate thesis in an Australian Art topic, 2004.)

PhD, Monash University, Visual Culture Section, School of Literary, Visual and Performance Studies, 2004. (Anne Marsh.)

This thesis explores the relationship between the discourses of photography, psychoanalysis and feminism from the 1980s to 2003 through an examination of the work of four artists, Cindy Sherman, Anne Ferran, Pat Brassington and Julie Rrap. In tracing the changing relationship between these artists and the psychoanalytic theory that proved influential in their early practice, it is argued that they have developed a critical strategy that aligns them with the feminist deconstruction of Luce Irigaray. Whilst it examines the relationship between theory and practice in a contemporary setting, the thesis is also historical in its approach, including central discussion of the photographs of female hysterics produced under the direction of French neurologist Jean-Martin Charcot in nineteenth-century Paris. The thesis concludes that the critical return to scenes of representation via an engagement with hysteria has seen Sherman, Ferran and Brassington develop discursive,

critical practices, whilst Rrap has struggled to break free from the vicious circle of hysterical mimicry.

SHINGLETON, COLIN

**'Aus dem Dunkel: art and the theory of the history of the future'.**

PhD, Monash University, Visual Culture Section, School of Literary, Visual and Performance Studies, 2005. (John Gregory.)

Out of the Dark applies Wittgenstein's linguistic philosophy and Heidegger's theory of Being to an exploration of cultural value, and, referring to historical events like the holocaust, develops a theory of historical epochs and philosophical change which integrates the philosophy of individual action into a theory of art practice and reception.

## Museology and Art Curatorship

GREGORY, KATHERINE L.

**'The Artist and the Museum: contested histories and expanded narratives in Australian art and museology 1975–2002'.**

PhD, University of Melbourne, School of Art History, Cinema, Classics and Archaeology, 2004. (Christopher Marshall.)

This thesis explores the interaction between Australian artists and museums from 1975 to 2002. Artists have investigated and engaged with museums of art, social history and natural science during that period, and this thesis identifies and examines four approaches of Australian contemporary art to museums in this period: oppositional critique, figurative representation, intervention, and collaboration. It argues that a general progression from oppositional critique in the 1970s through to collaboration in the late 1990s can be charted. It explores the work of three artists who have epitomised these approaches to the museum: Peter Cripps, who developed an oppositional critique of the museum; Fiona Hall, who figuratively represented the museum; and Narelle Jubelin, whose work intervened with Australian museums. During the 1990s, curators collaborated with artists and used artistic methods to create exhibits in Australian museums. This thesis demonstrates that after initially resisting the museum, artists have increasingly participated in new forms of representation within art, social history, and natural history museums. It is argued that the role of contemporary art within 'new' museums is emblematic of new approaches to history, space, narrative and design within the museum.

## Historiography

LAUSCH, MONICA C.

**'Art History and the Museum: Julius von Schlosser (1866–1938) and the Vienna School'.**

PhD, University of Melbourne, School of Art History, Cinema, Classics and Archaeology, 2005. (David R. Marshall.)

This thesis sets the academic and curatorial careers of the Viennese art historian Julius von Schlosser against the background of the historical transitions that Austria underwent between 1866 and 1938. It presents Schlosser's writing, the conditions in which his work took shape, and its reception both during and after his lifetime to an English-speaking audience, an audience in part familiar with his ideas through the work of his students, such as Ernst Gombrich. It explores Schlosser's first forays into the Viennese museum world and how his exposure to various collections enabled him to reshape the Vienna School as a university professor from 1922 until his retirement in 1936. Using Schlosser's portrayal of his colleagues in his 1934 work, *Die Wiener Schule der Kunstgeschichte*, it examines how Schlosser related to prede-

cessors and contemporaries, such as Alois Riegl and Josef Strzygowski. It then discusses Schlosser's 1908 book, *Die Kunst und Wunderkammern der Spätrenaissance* and the impact of his study of Wunderkammern on his curatorial practice, followed by his development of a method to interpret wax portraiture from 'an angle of cultural history' that allowed him to study the problem of artistic genres. Then the thesis shows how Schlosser shifted from interpreting art history as cultural history to investigating style history (*Stilgeschichte*) and its relation to language history (*Sprachgeschichte*). Finally the thesis discusses Schlosser's intellectual legacy, which extended to Australia.

PALMER BULL, SHERIDAN

**'Intersecting Cultures: European influences in the fine arts in Melbourne 1940–1960'.**

PhD, University of Melbourne, School of Art History, Cinema, Classics and Archaeology, and The Australian Centre, 2004. (Kate Darian-Smith, Jeanette Hoorn, Christopher Marshall.)

This thesis explores aspects of cultural change in the post-World War II period in Melbourne, changes that responded to the arrival of intellectuals from Europe in the 1940s and 1950s. Taking as examples three art historians, Dr Ursula Hoff, Professor Joseph Burke and Franz Philipp, an examination is made of the evolution of art history as an academic discipline at the University of Melbourne and the development of international museological practices at the National Gallery of Victoria. It is argued that, together with other important Australians and European émigrés and refugees, these scholars introduced new ideas and contributed to a dynamic cross-cultural programme of scholarship that gave new direction to the study of the fine arts in Australia.