# Subject Level Collection Statement: Art History

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## 1. *Purpose of the Statement*

The purpose of this statement is to provide a framework to guide the collection development and management activities for Art History. The statement supports the teaching, learning and research activities in Art History within the Faculty of Humanities and Social Sciences.

This statement is developed in accordance with the principles outlined in the Library's Collection Development and Management Policy (CDMP).

## 2. *Description of the Academic Subject*

The Art History programme was established at Victoria in 1976, with Art History becoming a major in 1990. Following strong growth during the 1990s, the programme now offers a full range of undergraduate and postgraduate courses covering aspects of the history of art from pre-history to the present, with an emphasis on New Zealand, Pacific and Western art. Art History at Victoria is one of the top three art history programmes in New Zealand, along with the Universities of Auckland and Canterbury.

The Art History programme offers a range of courses, from 100-level to PhD-level. Details of the current degree programmes can be found on the school's webpage.

## 3. *Focus of the Subject*

Currently the Art History programme has seven academic staff, all of whom make a strong national and international contribution to research in their fields. The programme includes undergraduate, graduate and postgraduate courses that cover the following subject areas:

- Western art from the Renaissance to 21st-century
- New Zealand art since the 1960s
- Curatorial practice
- Contemporary art theory and critical frameworks
- Art history methodology
- New Zealand colonial art
- History of exhibitions and museums
- Theories and practices of collecting
- Pacific art, including art and cross-cultural encounter in the Pacific

- The collecting and exhibition of Oceanic and Pacific art (including ethnographic collections)
- Postcolonial art and theory
- 18th century French art
- History of prints and print collecting
- Surrealism – culture and politics
- The French avant-garde movements
- History of Modernism
- Global and Indigenous modernisms
- General theory and historiography of photography
- Art of the European voyages to the Pacific

Courses and qualifications are detailed on the Art History programme website. Details of staff research, publications, awards and achievements can be viewed from the programme's staff pages, as can details of current postgraduate research.

## 3.1 Noteworthy Relationships

Art History has noteworthy relations with the Museum and Heritage Studies programme, Pacific Studies, Architecture and Design and the other programmes within the School of Art History, Classics and Religious Studies. The Adam Art Gallery, which opened in 1999, has an important role in the programme as a venue for research and teaching. The Victoria art collection (which has many works displayed in the Library) is also an important component of the programme. Art History also has strong connections with the National Library, Turnbull Library, Te Papa, and the City Gallery, Wellington.

The establishment of the Museum and Heritage Studies programme with its accent of cultural heritage has further strengthened relationships between Art History and museums both local and offshore.

# *4. Overview of the Current Collection*

## Books

Because of the visual nature of the subject print books are the preferred format. Electronic format may be considered only when the content contains low resolution, or no images. The majority of the Art History collection is held at the Kelburn Library, while some useful material is held at the Architecture and Design Library.

Strengths in the collection reflect the subjects mentioned in **3. Focus of the Subject** above.

Three Day Loan is used extensively by Art History undergraduate courses. Art History lecturers may put large numbers of books on Three Day Loan (up to 200 for some papers) with many titles on Closed Reserve. Because of the strong preference for print e-reserve is not commonly used.

## Reference Collection

The physical reference collection is relatively large and consists mainly of dictionaries. Oxford Art Online is a key online reference resource.

## Journals

The journal collection is quite strong. The Library has an agreement with Art History to maintain print subscriptions to journals, especially with titles that contain higher quality reproductions, illustrations or production values. Consequently many titles are available in print as well as online. Exclusive electronic format may be considered only when the content consistently contains low resolution, or no images.

## Electronic Resources

Art History students use a number of key New Zealand and international online image databases, such as The Metropolitan Museum of Art, The Courtauld Institute of Art, The National Gallery, National Art Gallery of Australia and Te Papa.

ARTstor is a key image database for art history, architecture and classics students and is used by teaching staff during lectures. It is also used extensively by students and researchers. ARTstor contains the Illustrated Bartsch, a major resource for study of the history of prints and previously only available in the collection in print.

Art history related databases are linked from the Art History subject guide. The key journal article databases are:

- ARTbibliographies Modern
- Art Index Retrospective
- Arts and Humanities Citation Index (via Web of Science).
- Bibliography of the History of Art
- International Bibliography of Art
- INZART (in New Zealand Index)

Multidisciplinary databases with relevant content include:

- Academic OneFile
- Arts: Search
- JSTOR
- Index New Zealand
- ProQuest

## Audiovisual Resources

The Glass Room's art history audiovisual collection consists mainly of documentaries about artists and art work on DVD.

The Library has a CDROM Art Theorists of the Italian Renaissance (CDR02067) which is a full-text collection of the leading treatises on art and architecture written between the fourteenth and seventeenth centuries.

## Special Collections

There are a number of archival collections in the JC Beaglehole (Special Materials) Room which may be of interest to researchers. These include:

- The rare periodical Cahiers d'art (Paris : C. Zervos, 1926-1960, 2012 - ).
- Recueil de Crozat. (A Paris : De L'Imprimerie Royale, [1729-1742], 2 vols.)
- Records to do with exhibitions of art in the Library organised by the Department of University Extension in conjunction with Victoria, 1974-1983, includes some catalogues.
- Mervyn Taylor woodblocks – prints from original woodblocks found in the WRCAE archives were taken by Wai-te-ata Press: the woodblocks and prints from them are both held.
- Women and Gender Studies records – records of women artists in Accession A2004/45 include Phillida Bunkle's work on a Women's Art Archive at Victoria, 1982-1983, audiocassette tapes containing interviews with Ellinore Ginn 20 August 1992, and Ellinore Ginn and Adair Ginn interview Correspondence School Art programme 16 July 1992.
- VUWSA Minutes including references to history of VUWSA art collection.
- NZ Student Arts Council archives – re exhibitions and events on University campuses 1972-1992.
- The Fildes portfolios and correspondence – Horace Fildes compiled several scrapbooks; some of them include original art works.
- Bookplates including New Zealand and international content.
- Vice-Chancellors' records: Correspondence from artists concerning portraits of VUW Chancellors - Correspondence: Bill Sutton, re portrait of Sir Ivor Richardson, 1987 Garth Tapper, re portrait of J. J. McGrath QC, 1990 Melvin N. Day, re portrait of J. J. McGrath QC, 1990 Caroline Williams, re. portrait of Elizabeth Orr, 1996-1997.
- Some material in various literary archives collections on book cover designs for the writers Alistair Te Ariki Campbell, Jenny Bornholdt, Witi Ihimaera and Patricia Grace.
- Guardbooks for ephemera etc. published by Wai-te-ata Press.
- The Martin Hill wallpaper Collection at Architecture and Design School.
- The Thomson Printing Collection consisting of books, pamphlets, exhibition catalogues, leaflets relating to printing and book design.

## 4.1 Art History Catalogue Approval Plan

Catalogues of exhibitions by major contemporary artists has been identified as an area which requires development. These catalogues, for example from Biennales or from emerging museums and exhibition spaces, are generally printed in short runs and can be difficult to source. The Library established an Approval Plan in 2010 to assist the development. For the purposes of collection development publications are purchased from the following groups:

Exhibition catalogues published for the following NZ galleries:

- Whangarei Art Museum
- Artspace, Auckland
- Auckland Art Gallery
- Gus Fisher Gallery, University of Auckland
- Lopdell House (now Te Uru Waitakere) Waitakere City
- Michael Lett Gallery, Auckland
- Te Tuhi The Mark, Pakuranga

- Waikato Museum of Art and History, Hamilton
- Tauranga Art Gallery
- Rotorua Museum and Art Gallery
- Govett-Brewster Art Gallery, New Plymouth
- Hawkes Bay Museum, Napier
- Te Manawa Art Gallery, Palmerston North
- Te Aratoi, Masterton
- The Dowse, Lower Hutt
- Pataka, Porirua
- City Gallery, Wellington
- Enjoy Public Art Gallery, Wellington
- Ngā Taonga Sound & Vision (was NZ Film Archive), Wellington
- Te Papa, Wellington
- The Suter, Nelson
- COCA Gallery (Centre of contemporary Art) in Christchurch
- The Physicsroom, Christchurch
- Dunedin Public Art Gallery

Any Australian exhibition catalogues that contain New Zealand artists including the following Australian galleries:

- Art Gallery of South Australia
- Art Gallery of Western Australia
- Artspace Sydney
- Asia-Pacific Triennial of Contemporary Art
- Experimental Art Foundation Adelaide (EAF)
- Institute of Modern Art, Brisbane
- National Gallery of Victoria
- Queensland Art Gallery

Any material published by the following publishers:

- Auckland University Press
- Clouds
- Craig Potton
- David Bateman
- Godwit Publishing
- Otago University Press
- Rim Books

Catalogues of the following biennales where New Zealand artists' work have been exhibited, displayed or installed:

- Berlin Biennale
- Documenta (Kassel, Germany)
- Gwangju Biennale
- Istanbul Biennale
- Lyons Biennale
- Manifesta
- Sao Paolo Biennale
- Singapore Biennale
- Venice Biennale

## 4.2 Areas Identified for Development

The following areas have been identified for development:

- Major catalogues of works by twentieth century artists (catalogue raisonnés) have been identified by Art History as another weakness of the collection and should be a focus for future collecting.
- The collection of books on Photography is a focus area for current development.
- Video art, including documentation of artists' performance and artists' films (now on DVD and online) is an area that Art History is interested in developing.

## *5. Collection Development Guidelines*

For the general policy see section 4.3 in the CDMP.

Library resources in all formats are selected primarily by Art History academic staff. The Art History Subject Librarian orders New Zealand books and art catalogues as per the galleries specified in this document at **4.1 Art History Catalogue Approval Plan**.

| LC Callmark Range | Subject Area | Current Collection Level | Future Collecting Level |
|---|---|---|---|
| N408 | Curatorial practice | Study | Research |
| N5097 Z9 | Pamphlets | Study | Research |
| N6447 | Modern (C20) Art | Study | Research |
| N6415 | Baroque Art | Study | Study |
| N6915 | Renaissance Art | Study | Study |
| N7406 | New Zealand art | Basic | Research |
| N7406.5 | Māori Art | Basic | Study |
| N7410 | Pacific Art | Basic | Research |
| NA | Architecture | Basic | Basic |
| NB | Sculpture | Basic | Study |
| NC | Drawing, illustration | Basic | Study |
| ND | Painting | Study | Research |
| ND1108 | New Zealand painters | Basic | Research |
| NE | Print media | Study | Research |
| NK | Decorative arts | Basic | Study |
| NK9793 | Māori carving | Basic | Study |
| NX | Arts general | Study | Research |
| TR15 | History of Photography | Minimal | Research |
| TR642-TR657 | Photography | Minimal | Research |

## 5.1 Languages Collected

English is the preferred language, however resources in European languages may be considered to support teaching and research of the history of art in European countries. Significant research-level resources in European languages may be collected in order to increase the depth of the collection.

Publications in Te Reo Māori may also be purchased as necessary to support the teaching and research of Toi Māori (Māori arts).

## 5.2 Geographical Areas Collected

The programme is international in scope, but specialises in the study of New Zealand and Pacific art (including Australia) and Western art. However collecting outside this geographical scope may be extended where relevant to current teaching and research.

## 5.3 Chronological Periods Collected

Art history papers cover a wide range of time periods from pre-history to the present, and the collection must be similarly broad in its chronological scope. There is however an emphasis on art from the Renaissance onwards (15th century). The earlier gap is filled by the Classics programme that collects publications on Greek and Roman art.

## 5.4 Format Guidelines

See sections 4.1 (e) and 4.3.2 in the CDMP.

Print is preferred for books and periodicals wherever visual content is important (see 4. Overview of the Current Collection above). This is because:

- Electronic versions of periodicals may not reproduce images at sufficient quality to meet Art History's teaching and research needs.
- Electronic versions of periodicals may not preserve the page layout of the print versions. The layout is frequently a subtle part of the argument of an essay, in terms of the juxtaposition or comparison of images. Accessing images in e-journals can be difficult, disrupting the reading process, or not printing in the same document as the text.
- A number of Art History periodicals include extensive sections of advertisements for exhibitions and galleries that are not found in e-versions. This material is an important primary resource in the field of Art History that is valuable not only in relation to contemporary practice, but also as a resource for future research.

Despite the above, the impending introduction of JSTOR e-books that are now purchased via the mechanism of direct driven acquisition may cause a change in this balance.

## 5.5 Publication Dates

The emphasis is on current publications; however it may occasionally be necessary to purchase older, out-of-print material in order to increase the depth of the collection and to fill significant gaps. Retrospective collecting may also be undertaken to support new teaching and research, or replace important books in need of replacement.

## 5.6 Budget Guidelines

Art History books are often expensive due to high quality production of images, the large format of many publications, and low print runs of specialist material. Where such publications are also available in e-format it is therefore necessary to consider pricing and availability options when deciding on the most appropriate format. These same criteria may be applied to journals.

## 5.7 Classification Guidelines

The Library of Congress classification system is used. Note that small pamphlets on New Zealand exhibitions are kept in boxes under the call number N 5097 Z9 (yy-mm).

# *5. Life-Cycle Management Guidelines*

For general policy refer to section 4.4.1 of the CDMP.

Wherever possible, the potential life-cycle of new materials is considered at the point of acquisition and accessible notes are made as to any continuing historical or research value. The Art History Subject Librarian manages the agreed preservation, relegation and deselection processes. When appropriate Art History academic staff are consulted.

## 5.1 Preservation Guidelines

See section 4.4.4 in the CDMP

Due to the large format of many art books, mending is essential in order to keep the collection in a useable state. Art History books have a long life and must be kept in a good state of repair, rather than be deselected due to damage.

## 5.2 Relegation Statement

See section 4.1 (b) in the CDMP.

All relegation will occur in consultation with academic and research staff in the Art History programme in order to ensure key texts and print journals remain in the Kelburn collection.

The following criteria apply:

**Books**

In general Art History Collection books are not relegated. They remain in the main collection until they meet deselection criteria.

The following categories are exceptions that are relegated to the offsite collection:

- Books in non-Western languages may be considered for relegation.
- Books not required for current teaching or research, for example Korean art, could also be stored off-site.

**Journals**

Because of the strong preference for print, relegation guidelines for Art History print journals will generally not follow the library Guidelines for Evaluating Print Journals. However ceased or cancelled serials will be considered candidates for the Offsite Collection. The majority of art history periodicals were added between 2005 and 2009, and there is little that could be relegated because of age or inactivity, consequently the Art History print periodical collection is still in the process of development.

## 5.3 Deselection Statement

For general principles see the Collection Development and Management Policy section 4.4.3.

Any decisions regarding deselection will be made in consultation with academic and research staff.

The following categories will deselected:

- items with outdated, misleading or inaccurate content
- items no longer relevant to current research, learning and teaching
- physical items damaged beyond repair
- obsolete formats

The following categories are exceptions, where special consideration is given to ensure access is retained:

- items authored by past and present Art History academic staff
- individual items within a series where the series remains relevant

**Books**

Due to the historical nature of the discipline it is difficult to identify candidates for deselection in Art History. Publication dates are not a valid criterion for deselection as many primary texts are decades or even centuries old. Secondary literature remains relevant over a very long period of time. Usage statistics are also not a reliable deselection criterion, especially for research level collections. Such material also remains relevant over a very long period and may become crucial for particular research projects or new courses, after periods of dormancy.
Additional criteria for the deselection of books are:

- Duplicate material may be considered for deselection, provided that it is not required for current teaching or research
- Duplicates of superseded editions

**Journals**

The Art History programme prefers that print copies be retained when electronic versions become available.

## *7. Links to other relevant Subject Level Collection Statements*

**Cross-disciplinary statements**

- Cross-disciplinary
- Institutional Repository
- JC Beaglehole Room (Special Materials)
- New Zealand Electronic Text Collection
- Reference Collection

**Subject level collection statements**

- Cultural Anthropology
- Architecture
- Classics
- Design
- English
- Film
- History
- Media Studies
- Philosophy
- Religious Studies
- Theatre