

ARTH 214

ART IN THE PACIFIC



ART HISTORY

School of Art History, Classics and Religious Studies
Victoria University of Wellington

Trimester 3, 2009
16 November 2009 to 21 February 2010

Cover illustration: Egor Skotnikov and I. S. Klauber after Wilhelm Gottlieb Tilesius von Tilenau, *Man of Nuku Hiva Island*, coloured engraving, from Kruzenshtern's *Atlas to Captain Krusenstern's Voyage around the World*, 1813 (Kruzenshtern was in the Marquesas in 1804).

ARTH 214

ART IN THE PACIFIC

TRIMESTER DATES

Teaching dates: 23 November to 5 February

Mid-trimester break: 21 December to 10 January

NAMES AND CONTACT DETAILS

Course co-ordinator: Dr Peter Brunt
Office location: OK (Old Kirk) 310, tel. 04 463 5805
Email: Peter.Brunt@vuw.ac.nz
Office hours: Monday 12 – 2pm (or by appointment)

CLASS TIMES AND LOCATIONS

Lectures: Monday and Wednesday 10.00 – 11.50am in **Murphy 101 (MY LT 101)**

Tutorials: Tutorials are in **Old Kirk, Room 319 (OK 319)** on Wednesday afternoon.
 Tutorial times will be allocated in the first week of the course.

COMMUNICATION OF ADDITIONAL INFORMATION

See Blackboard (<http://blackboard.vuw.ac.nz>)

Art History is located on the 3rd (ground) floor of Old Kirk. The Art History Office is in OK 306. The Art History administrator is Pippa Wisheart (tel. 463 5800).

Notices regarding the course will be posted on the board adjacent to her office. For general information about Art History see: <http://www.victoria.ac.nz/art-history/>

Course outline

COURSE CONTENT

ARTH 214 is a selective survey of the art and visual culture of the Pacific focusing mainly on Polynesia, Melanesia and Micronesia. The course will introduce students to a range of artistic practices from a variety of locations and historical periods. It will look at those practices through various critical frameworks, including: the relationship between art and power within different political and social formations; the role of art in ritual; the relationship between art and gender; the response of Pacific arts to colonisation and modernity; and the emergence of contemporary Pacific art in the 'postcolonial' era. In general the course will approach Pacific art not as a series of discrete styles and traditions but as a dynamic phenomenon that is conditioned by history and responsive to processes of cross-cultural interaction and social change.

LEARNING OBJECTIVES

In line with the Art History teaching objectives, this course will:

- **introduce you to the chronology and range of artistic practises in the Pacific region**
- **develop your skills in visual analysis and awareness of the materials and techniques used in the art of the Pacific**
- **develop your ability to analyse and interpret art within relevant social, political and theoretical contexts**
- **introduce you to some of the major themes and currents in the literature of art history in the Pacific**
- **develop your ability to gather and organise relevant information and evidence from published material and further your ability to use this material to construct an argument**
- **develop your ability to present material which is coherent and well-written and which demonstrates an understanding and application of the conventions of academic writing**
- **encourage you to participate in group discussions in tutorials**
- **encourage you to view relevant art exhibitions and collections**

COURSE DELIVERY

ARTH 214 consists of 22 one-hour lectures and 6 one-hour tutorials. An outline of the lecture and tutorial programme follows. Please note that tutorials are discussion-based and we expect that you do the reading before your tutorial and come prepared to participate.

Lecture programme

All lecture handouts (slide lists, etc) will be available from the Art History office (OK 306) after each lecture. Lecture readings are in the course textbook. Images shown in lecture can be viewed on Blackboard.

23 November	1	Introduction: Origins and aesthetic traces
	2	Objects of knowledge: Approaches to Pacific Art
25 November	3	Aesthetics in context. Is 'Art' a European idea?
	4	<i>Kula: Ring of Power</i> (film screening).
30 November	5	The aesthetics of power I: Ritual centres in early Polynesia and Micronesia
	6	The aesthetics of power II: Hawaii and Rapa Nui
2 December	7	The art of the body I: Tattooing and adornment in Polynesia
	8	The art of the body II: Tattooing and adornment in Polynesia (continued)
7 December	9	Art and ritual I: Spirit houses and male initiation ceremonies in Papua New Guinea
	10	Art and ritual II: Life, death and the art of the mask in New Ireland and New Britain
9 December	11	Exchange, sanctity and history: Barkcloth and matwork
	12	Negotiating colonialism: Syncretic traditions and quiltmaking in Hawaii, the Cook Islands and French Polynesia
14 December		Te Papa visit/exhibition <i>Tapa Pacific Style</i> (optional)
16 December		TEST (lectures 1-12)

Mid-trimester break: Lectures resume 11 January 2010
Essays due: Friday 8 January 2010

11 January	13	Independence, decolonisation and cultural revival
	14	Imagining the nation: Decolonisation and contemporary art in Papua New Guinea
13 January	15	Settler nations and the art of indigenous minorities I: Maori modernism in Aotearoa-New Zealand
	16	Settler nations and the art of indigenous minorities II: Australia, New Caledonia and Hawaii
18 January	17	Tourism and tourist art
	18	<i>Cannibal tours</i> , dir. Dennis O'Rourke (1987) (Film screening)
20 January	19	Themes and issues in Contemporary Pacific art in Aotearoa New Zealand I: Migrants and new ethnicities
	20	Themes and issues in Contemporary Pacific art in Aotearoa New Zealand II: Migrants and new ethnicities (continued)
25 January		NO LECTURES/UNIVERSITY HOLIDAY
27 January	21	Contemporary Pacific art in the global artworld I
	22	Contemporary Pacific art in the global art world II
1 February		No class
3 February		TEST (lectures 13-22)

End of course

Tutorial programme

Tutorials are compulsory. You must attend 4 out of 6 tutorials to meet mandatory course requirements and it is recommended you attend them all. Tutorials are important as they supplement lectures and provide an opportunity to deal in more depth with some of the ideas and issues raised in the course. They are also the best context for you to ask questions. Readings are in your Course Handbook, which can be purchased from Student Notes.

Wednesday:

25 November	Tutorial 1: From artificial curiosities to works of art
2 December	Tutorial 2: Tatau/tattoo
9 December	Tutorial 3: Thinking about art and ritual
13 January	Tutorial 4: Art and decolonisation
20 January	Tutorial 5: Tourists and tourist art
27 January	Tutorial 6: New ethnicities/migrant identities

Assessment

ARTH 214 is **internally assessed** by means of one essay and two slide-based in-class tests. Each test is based on lecture material from that part of the course that immediately precedes them. Each test requires you to answer two essay questions based on one slide each and one essay question based on the comparison of two slides. Test slides are chosen from slides shown in lectures.

The dates, deadlines, word lengths and percentage weightings of the different assessments are as follows:

1	Test 1	30%	covers lectures 1-12	16 December 11.00-11.50
2	Essay	40%	word length 1800-2000	Due: 8 January 5pm.
3	Test 2	30%	covers lectures 13-22	3 February 11.00-11.50

A short-list of slides from lectures for test preparation will be posted in Blackboard on the Friday before the week of each test.

Penalties

Art History has a policy that no extensions will be granted. If you have medical or other problems preventing you from meeting a deadline, you must contact your course coordinator at the earliest opportunity. Without arrangements having been agreed to, late essays will be penalised by the deduction of two percentage points for each day beyond the due date.

The reasons **exceptions are not made** are that we cannot privilege some students over others; we must adhere to a defined programme of marking; and results must be furnished to Student Records on time. It is also important that we ensure students keep up with the course.

Presentation of essays

You must pay attention to **setting out, correct spelling and grammar**. Essays should be typed in double space. A generous margin should be left on the left side of the page. Essays should be fully and accurately documented and spelling, punctuation and grammar checked before handing in. Always proofread your essay carefully, or get a friend to do so, as poorly presented material can be very distracting for a marker. You are advised to read *Researching and Writing Art History Essays*, Art History's handbook which sets out standard practice, which is available on Blackboard (under

'Assignments'). You should always make a copy of your essay before placing it in the Art History assignment box in the foyer of Old Kirk, Level 3 (ground floor).

Marking

Criteria for assessment of essays: Assessment of essays will be based on the following criteria:

- understanding and definition of question
- formulation and development of argument
- use of visual and written resources
- originality and independence of thought
- mechanics (legibility, fluency, presentation, grammar, spelling, documentation)

Essays and tests are marked by your course co-ordinator. A **second opinion** may be requested in the final assessment of any piece of written work.

Mandatory course requirements

To gain a pass in this course each student must:

- complete **two** in-class tests.
- complete and submit **one essay** specified for the course, on or by the due date
- attend **4** out of 6 tutorials.

No assignments will be accepted after **Friday 5 February 2009**. No extensions (for any reason) can be granted beyond this date. If you are in doubt about your ability to meet this deadline you must see your course coordinator immediately. All requirements are strictly enforced.

There are limited aegrotat provisions in internally assessed courses. Only under special circumstances, such as illness (supported with a medical certificate), may a piece of written work be substituted for a test.

Expected Workload

The University recommends that 15 hours per week, inclusive of lectures and tutorials, be given to a 200-level course in order to maintain satisfactory progress. However, because this is a concentrated summer course with double the usual number of lectures per week, it is recommended you give **20-25 hours per week** during lecture periods. Please ensure you can set aside at least this amount of time throughout the course – it is not worth taking on a greater workload than you can manage.

Academic integrity and plagiarism

Academic integrity means that university staff and students, in their teaching and learning are expected to treat others honestly, fairly and with respect at all times. It is not acceptable to mistreat academic, intellectual or creative work that has been done by other people by representing it as your own original work.

Academic integrity is important because it is the core value on which the University's learning, teaching and research activities are based. Victoria University's reputation for academic integrity adds value to your qualification.

The University defines plagiarism as presenting someone else's work as if it were your own, whether you mean to or not. 'Someone else's work' means anything that is not your own idea. Even if it is presented in your own style, you must acknowledge your sources fully and appropriately. This includes:

- Material from books, journals or any other printed source
- The work of other students or staff
- Information from the internet
- Software programs and other electronic material
- Designs and ideas
- The organisation or structuring of any such material

Find out more about plagiarism, how to avoid it and penalties, on the University's website: <http://www.victoria.ac.nz/home/study/plagiarism.aspx>

Reading

Required texts:

1. **Thomas, Nicholas, *Oceanic art*, London: Thames and Hudson, 1995**
(available from vicbooks, Student Union Building, Kelburn Campus)
2. **Course Handbook ARTH 214 *Art in the Pacific*** (available from Student Notes Distribution Centre, ground floor, Student Union building)

Dealer and public galleries in the Wellington region

Check out Wellington's dealer and public galleries. Some of them show Pacific art and work by Pacific artists. This is the best way to gain first-hand experience of works of art and an important means to develop your skills in visual analysis. Here is a selected list to help you locate them.

Public galleries

Adam Art Gallery, Victoria University of Wellington

City Gallery, Civic Square

New Zealand Film Archive, Cnr Ghuznee and Taranaki Streets

National Library Gallery, National Library, Molesworth Street

New Dowse Art Museum, 35 Laings Road, Lower Hutt

Pataka Porirua Museum of Arts and Cultures, Cnr Norrie and Parumoana Sts, Porirua

Te Papa Tongarewa/Museum of New Zealand, Wakefield Street, Wellington

Toi Poneke, 61 Abel Smith St

Dealer galleries

Bartley and Company Art, 56A Ghuznee St

Bowen Galleries, 35 – 37 Ghuznee Street (check for new address)

Hamish McKay Gallery, First floor, 39 Ghuznee Street

Lesa Gallery, 328 Jackson Street, Petone

Mark Hutchins Gallery, 216A Willis Street

Mary Newtown Gallery, 150 Vivian Street

Paige Blackie Gallery, 42 Victoria Street
Peter McLeavey Gallery, First floor, 147 Cuba Street
Photospace, First floor, 37 Courtney Place
Suite, 69 Owen Street, Newtown

Artist-run/not-for-profit spaces:
Enjoy Public Art Gallery 2nd Floor, 147 Cuba Street

General Information

GENERAL UNIVERSITY POLICIES AND STATUTES

Students should familiarise themselves with the University's policies and statutes, particularly the Assessment Statute, the Personal Courses of Study Statute, the Statute on Student Conduct and any statutes relating to the particular qualifications being studied; see the *Victoria University Calendar* or go to the Academic Policy and Student Policy sections on:

<http://www.victoria.ac.nz/home/about/policy>

The AVC(Academic) website also provides information for students in a number of areas including Academic Grievances, Student and Staff conduct, Meeting the needs of students with impairments, and student support/VUWSA student advocates. This website can be accessed at:

http://www.victoria.ac.nz/home/about_victoria/avcacademic/Publications.aspx

Taping of Lectures

All students in the School of Art History, Classics and Religious Studies are welcome to use their own audio-tapes to record lectures. If you want to do this, please see your lecturer, tutor or the relevant programme administrator and complete a disclaimer form, which advises of copyright and other relevant issues.

GOOD LUCK AND ENJOY THE COURSE!