

ARTH 213

**ART IN AOTEAROA
NEW ZEALAND**



Art History

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

**Trimester 2
2008**

Cover: Tupaia (attributed), *One of the Endeavour's Company with a Maori*,
1769, watercolour, London: British Museum

ARTH 213
ART IN AOTEAROA/NEW ZEALAND

- Course co-ordinator:** Rebecca Rice
OK 317, ph: 04 463 5808
rebecca.rice@vuw.ac.nz
- Where and when:** All lectures are in Murphy LT101
Monday & Thursday 2.10-3.00 pm
- Weekly tutorials will be held in OK 319
(times to be advised)
- For more information:** See Blackboard (<http://blackboard.vuw.ac.nz>)
Art History is situated on the 3rd (ground) floor of
Old Kirk. You will find the Art History Office in
OK 306. The Art History administrator is Pippa
Wisheart (ph 463 5800). Notices regarding the course
will be posted on the Art History noticeboard in Old
Kirk.
- For general information about Art History see:**
<http://www.victoria.ac.nz/art-history/>

Course outline

ARTH 213 is a chronological survey of the art of Aotearoa New Zealand from the 1760s to the present. It introduces the major artists, art forms and issues to have shaped the history of New Zealand art. In particular, the paper focuses on:

- the effects of Maori-Pakeha interrelations on the arts of both cultures,
- the role of landscape as a key subject in the history of New Zealand art,
- the evolving institutional frameworks and theoretical contexts for New Zealand art in the colonial, modern and contemporary periods.

A feature of this course is the opportunity to visit a range of art venues, exhibitions and collections as part of the tutorial programme. This will ensure you gain first-hand experience of New Zealand art in its various contexts.

In line with Art History's learning objectives, this course will:

- **introduce you to the chronology and key artists of New Zealand art**
- **develop your skills in visual analysis**
- **develop your ability to analyse and interpret art within relevant social, political and theoretical contexts**
- **introduce you to some major themes and currents in the literature of art history in Aotearoa/New Zealand**
- **develop your ability to gather and organise relevant information and evidence from published material and further your ability to use this 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**
- **develop your skills in reading art history and make you aware of the range of available library resources**
- **encourage you to participate in group discussions in tutorials**
- **encourage you to view relevant art exhibitions and collections**

The lecture and tutorial programmes, information about assessment and assignments, and a reading list follow.

Lecture programme

*Lecturers for the course are Tina Barton (TB), Conal McCarthy (CM)
and Rebecca Rice (RR)*

Lectures Mon, Thurs 2-3

7 July	1	Introduction – doing art history in Aotearoa New Zealand (RR)
10 July	2	First encounters – art of the European voyagers (RR)
14 July	3	First encounters – arts of the tangata whenua (CM)
17 July	4	Early impressions – Augustus Earle in New Zealand (RR)
21 July	5	Colonial visions – settlers and surveyors (RR)
24 July	6	Settling in – establishing culture in colonial New Zealand (RR)
28 July	7	Scenic wonderlands – producing landscape in New Zealand (RR)
31 July	8	Depicting Maori – from fact to fiction (RR)
4 August	9	Conflict and change – art and the Maori prophets (RR)
7 August	10	Survival tactics – Apirana Ngata and the revival of Maori art (RR)
11 August	11	Arrival of the avant-garde – impressionism and realism (RR)
14 August	12	In search of the modern – Frances Hodgkins and expatriatism (RR)

18-31 August

Mid trimester break

1 September	13	Birth of a nation – nationalism and the arts (RR)
4 Sept	14	Regionalism – the Canterbury School (RR)
8 Sept	15	Canonical figures – Angus, Woollaston and McCahon (RR)
11 Sept	16	Towards abstraction (RR)
15 Sept	17	Modernism and primitivism (RR)
18 Sept	18	Maori modernism (RR)
22 Sept	19	End of the modern? New Zealand art after 1960 (TB)
25 Sept	20	Postmodernism in a New Zealand context (RR)
29 Sept	21	Identity issues in contemporary New Zealand art (RR)
2 October	22	Testing boundaries – new art strategies (TB)
6 Oct	23	Photography after 1970 (RR)
9 Oct		FINAL TEST

Tutorial programme

Tutorials are held weekly and are compulsory. You must attend 7 out of 10 tutorials to meet mandatory course requirements. Tutorials are designed to give you first-hand experience of New Zealand art and its contexts and for further discussion of key themes and issues raised in lectures.

Readings are in your Course Handbook, which can be purchased from Student Notes.

Week beginning:

7 July	No tutorials	
14 July	1	Introduction: negotiating cultural difference
21 July	2	Land into landscape
28 July	3	Colonial context
4 August	4	Depicting the other
11 August	5	Maori art – tradition and change

Mid trimester break

1 September	6	Remoteness and locality
8 Sept	7	Modernism in a New Zealand context
15 Sept	8	Art in context
22 Sept	9	Adaptation and appropriation
29 Sept	10	What is postmodernism?
6 October	No tutorials (final test preparation)	

Assessment

ARTH 213 is **internally assessed** by means of two essays and a final test. The two essays relate, as far as practicable, to the part of the course that immediately precedes them. The final test requires you to answer a question about the latter part of the course and then to choose one further question from a choice of three that address topics from the rest of the course.

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

1	Essay I (1,500 words)	30%	covers lectures 2-10	14 Aug
2	Essay II (1,500 words)	30%	covers lectures 11-18	19 Sept
3	Final test	40%	covers lectures 1-23	9 Oct

These assignments are designed to fulfil the learning objectives outlined on page 4. In particular:

- 1 **The essays** provide an opportunity to read relevant art historical and critical literature, testing your ability to organise this and to construct an argument. You will be encouraged to focus on particular artists and to analyse works of art to illustrate your argument.
- 2 **The final test** is designed to test your knowledge and understanding of issues raised through the course. You will be required to answer one compulsory question relating to lectures 19-23 and then to choose one further question (from a choice of three) relating to the course as a whole. The test enables you to relate your knowledge to particular examples to focus your argument and to draw out specific information you have learned during the course.

All assignments aim to develop your observational and analytical skills, as well as your abilities to research, write and present relevant material.

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 tutor or course co-ordinator 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 the central Registry on time. It is also important that we ensure students keep up with the course.

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).

You must pay attention to **setting out, correct spelling and grammar**. You should type your essay, presenting it double-spaced, on one side of the page, with a generous left-hand margin. Always proof-read 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 *Writing art history essays*, Art History's handbook which sets out standard practice, which is available on Blackboard (under 'Assignments').

Marking:

Criteria for assessment of essays: Assessment of your 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
- quality and accuracy of referencing
- mechanics (legibility, presentation, grammar, spelling)

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

Mandatory course requirements are defined in the University Calendar.

These will be fulfilled:

- on **attendance at 8/10 tutorials** (A good contribution to tutorial discussions will make a difference to your grade if you are borderline)
- the completion and handing in of **two essays**
- **and sitting the final test.**

No assignments will be accepted after **10 October 2008**. No extensions (for any reason) can be granted beyond this date. If you are in any doubt about your ability to meet this deadline you must see your course co-ordinator immediately. All requirements are strictly enforced.

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

Workload:

The University recommends that approximately 15 hours per week, inclusive of lectures and tutorials, be given to a 200-level course in order to maintain satisfactory progress. Please make sure 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 is about honesty – put simply it means *no cheating*. All members of the University community are responsible for upholding academic integrity, which means staff and students are expected to behave honestly, fairly and with respect for others at all times.

Plagiarism is a form of cheating which undermines academic integrity. The University defines plagiarism as follows:

The presentation of the work of another person or other persons as if it were one's own, whether intended or not. This includes published or unpublished work, material on the Internet and the work of other students or staff.

It is still plagiarism even if you re-structure the material or present it in your own style or words.

Note: It is however, perfectly acceptable to include the work of others as long as that is acknowledged by appropriate referencing.

Plagiarism is prohibited at Victoria and is not worth the risk. Any enrolled student found guilty of plagiarism will be subject to disciplinary procedures under the Statute on Student Conduct and may be penalized severely. Consequences of being found guilty of plagiarism can include:

- an oral or written warning
- cancellation of your mark for an assessment or a fail grade for the course
- suspension from the course or the University.

Find out more about plagiarism, and how to avoid it, on the University's website:

<http://www.victoria.ac.nz/home/study/plagiarism.aspx>

To avoid plagiarism, always reference properly. *Researching and Writing Art History Essays* gives rules and examples for quotations, footnotes, bibliographies, etc.

Dealer and public galleries in Wellington

Visits to various museums and galleries in Wellington are planned as part of your tutorial programme, however if you would like to visit these in your own time, here is a selected list to help you locate them. Information about what is on is posted on the Art History noticeboard.

Public galleries

Adam Art Gallery, Victoria University of Wellington

City Gallery, Civic Square

The NewDowse, 35 Laings Road, Lower Hutt

New Zealand Film Archive, Cnr Ghuznee and Taranaki Streets

National Library Gallery, National Library, Moleworth Street

Te Papa, Museum of New Zealand Te Papa Tongarewa, Cable Street

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

Toi Poneke, 61 Abel Smith St

Dealer galleries

Bowen Galleries, 35-37 Ghuznee Street (www.bowengalleries.com)

Hamish McKay Gallery, First Floor, 39 Ghuznee Street (www.hamishmckaygallery.com)

Janne Land Gallery, Unit 1/13 Jessie Street (www.janneland.co.nz)

Mark Hutchins Gallery, Level 1, Press House, 82 Willis Street (www.mhgallery.co.nz)

Mary Newton Gallery, 150 Vivian Street (www.marynewtongallery.com)

Paige Blackie Gallery, 42 Victoria Street (www.pageblackiegallery.co.nz)

Peter McLeavey Gallery, First Floor, 147 Cuba Street

Photospace, First floor, 37 Courtney Place (www.photospace.co.nz)

Suite, 69 Owen St, Newtown (www.suite.co.nz)

Artist-run/not-for profit spaces

Enjoy Public Art Gallery 2nd Floor, 147 Cuba Street

Useful web resources

While I advise you to be wary of relying overly on web resources in researching formal academic essays, the following websites and blogs provide some useful (interesting and occasionally amusing) information. Checking these out is a great way to keep in touch with what's going on in New Zealand galleries at the moment. You can also sign up to many of the galleries' email lists through their websites and they will notify you of forthcoming exhibitions:

A few useful websites

www.tepapa.govt.nz	Te Papa
www.vuw.ac.nz/adamartgal	Adam Art Gallery
timeframes.natlib.govt.nz/	Alexander Turnbull Library image database
paperspast.natlib.govt.nz	19 th -century NZ newspapers online
www.aucklandartgallery.govt.nz	Auckland Art Gallery
www.dunedin.art.museum	Dunedin Public Art Gallery
www.christchurchartgallery.org.nz	Christchurch Art Gallery
www.citygallery.org.nz	City Gallery, Wellington
www.govettbrewster.com	Govett-Brewster Art Gallery
www.mccahon.co.nz	Colin McCahon Database and Image Library
www.thebigidea.co.nz	News/info/links for NZ's creative sector

NB. The Auckland Art Gallery and Christchurch City Gallery and Library (<http://library.christchurch.org.nz/>) websites also have good electronic resources relating to past exhibitions (online catalogues etc.).

Blogs:

These are some New Zealand-based blogs that provide informal (and sometimes extreme in the case of artbash) opinions about the New Zealand (and international) art scene.

Eye contact	http://eyecontactartforum.blogspot.com/
Over the net and on the table	http://overthenet.blogspot.com/
Best of 3: one foot in the art world	http://best-of-3.blogspot.com/index.html
Artbash	http://www.artbash.co.nz/

General information

General University Statutes and Policies

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* available in hardcopy or under "about Victoria" on the Victoria homepage at:

http://www.victoria.ac.nz/home/about_victoria/calendar_intro.html

Information on the following topics is available electronically under "Course Outline General Information" at:

<http://www.victoria.ac.nz/home/about/newspubs/universitypubs.aspx#general>

- Academic Grievances
- Student and Staff Conduct
- Academic Integrity and Plagiarism
- Meeting the Needs of Students with Impairments
- Student Support

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.

WHERE TO FROM HERE?

There are many opportunities for further research on aspects of New Zealand art history. If you are interested in furthering your studies or finding out where an Art History degree might lead, don't hesitate to come and discuss this with me. I shall look forward to seeing you in further Art History courses!

ENJOY THE COURSE!

THE CHARTWELL TRUST STUDENT ART WRITING PRIZE 2008

The Adam Art Gallery, in association with the School of Art History, Classics, Religious Studies and Museum and Heritage Studies and the School of English, Film, Theatre, and Media Studies, invites students to participate in the Chartwell Trust Student Art Writing Prize, an annual writing initiative focusing on visual art and culture.

The winning entry will receive a cash prize of \$500.

The prize is open to all VUW students studying Art History, Classics, Religious Studies, Museum and Heritage Studies, English, Film, Theatre, and Media Studies. Entries should be in the form of a review or essay addressing an exhibition at the Adam Art Gallery or a work from the Victoria University of Wellington Art Collection. The submissions should be no more than 1,500 words. Entries close on **3 October 2008.**

The winner will be announced at the opening of the exhibition *I, Here, Now: Vivian Lynn* at the Adam Art Gallery on **24 October 2008**

Entries should be sent with a registration form to:

The Chartwell Trust Student Art Writing Prize,
c/- Adam Art Gallery
Victoria University of Wellington
PO Box 600, Wellington

CRITICAL WRITING WORKSHOP

Adam Art Gallery
Friday 5 September
3-5pm

In the lead up to the Chartwell Trust Student Art Writing Prize, the Adam Art Gallery presents a workshop in which established art writers, reviewers and critics will discuss their approach to art criticism and critical writing in the context of the current Adam Art Gallery exhibitions. This discussion will offer invaluable insights into the methods and techniques of critical writing and provide transferable skills and practical advice to aid your submission to the Chartwell Trust Student Art Writing Prize.

For more information please contact Laura Preston or pick up a registration form from your Programme Administrator or the Adam Art Gallery office or download it from Blackboard.

ph: 463 5229 or laura.preston@vuw.ac.nz