

TE WHARE WĀNANGA O TE ŪPOKO O TE IKA A MĀUI



ARTH 213

**ART IN AOTEAROA
NEW ZEALAND**



Art History

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

**Trimester 1 2010
1 March to 4 July 2010**

Cover: Michael Parekowhai, *Patriot: Ten Guitars*, custom made semi-acoustic jazz guitars, 1999.

Course outline

Course Content:

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 contexts.

Learning objectives:

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**

Course Delivery:

ARTH 213 consists of 22 one-hour lectures and 9 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

*Lecturers for the course are Tina Barton (TB), Roger Blackley (RB),
Arapata Hakiwai (AH), Rebecca Rice (RR)*

Lectures Mon, Fri 1-2

1 March	1	Introduction – doing art history in Aotearoa New Zealand (RR)
5 March	2	First encounters – art of the European voyagers (RR)
8 March	3	First encounters – arts of the tangata whenua (AH)
12 March	4	Colonial visions – settlers and surveyors (RR)
15 March	5	Scenic wonderlands – producing landscape in New Zealand (RR)
19 March	6	Settling in – establishing culture in colonial New Zealand (RR)
22 March	7	Depicting Maori – from fact to fiction (RB)
26 March	8	Conflict and change – art and the Maori prophets (RR)
29 March	9	Survival tactics – Apirana Ngata and the revival of Maori art (RR)
2 April		Good Friday - No lecture

2 -18 April

Mid trimester break

19 April	10	Arrival of the avant-garde – impressionism and realism (RR)
23 April	11	In search of the modern – Frances Hodgkins and expatriatism (RR)
26 April	12	Birth of a nation – nationalism and the arts (RR)
30 April	13	Regionalism – the Canterbury School (RR)
3 May	14	Canonical figures – Angus, Woollaston and McCahon (RR)
7 May	15	Towards abstraction (RR)
10 May	16	Modernism and primitivism (RR)
14 May	17	Maori modernism (RR)
17 May	18	End of the modern? New Zealand art after 1960 (RR)
21 May	19	Postmodernism in a New Zealand context (RR)
24 May	20	Art of the nineties (TB) <i>NB: lecture in Adam Art Gallery</i>
28 May	21	Photography and new media art (RR)
31 May	22	Testing boundaries – new art strategies (RR)
4 June	23	FINAL TEST

Tutorial programme

Tutorials are held weekly and are compulsory. You must attend 7 out of 9 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:

1 March	No tutorials
8 March	1 Introduction: negotiating cultural difference
15 March	2 Land into landscape
22 March	3 First impressions
29 March	4 Maori art – tradition and change

Mid trimester break 2-18 April

19 April	No tutorials
26 April	5 Happy Birthday New Zealand!
3 May	6 Remoteness and Locality
10 May	7 Mrkusich and Modernism
17 May	8 Adaptation and appropriation
24 May	9 What 'was' postmodernism?
31 May	No tutorials but optional visit to Te Papa 2.30-3.30pm

Assessment requirements

ARTH 213 is **internally assessed** by means of one assignment, an essay 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	Assignment (1200 words)	30%	colonial period	1 April
2	Essay (2000 words)	40%	modern period	14 May
3	Final test	30%	entire course	4 June

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

- 1 **The assignment** requires that you study a work of art from the colonial period in Te Papa's collection firsthand, testing your ability to analyse a work of art and consider how it relates to its historical context as well as its current location.
- 2 **The essay** provides 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 from the modern period to illustrate your argument.
- 3 **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 18-22 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.

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 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 Student Records on time. It is also important that we ensure students keep up with the course.

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 *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 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)

Assignments, 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 and submit the assignment and essay specified for the course, on or by the due date
- attend 7/9 tutorials (A good contribution to tutorial discussions will make a difference to your grade if you are borderline)
- sit the final test

No assignments will be accepted after **4 June 1010**. 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.

Expected Workload:

The University recommends that approximately 200 hours, inclusive of lectures and tutorials, be given to a 200-level course over the trimester in order to maintain satisfactory progress. Please make sure you can set aside at least this amount of time (approximately 16 hours/week) 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>

Readings

For the first two weeks of trimester all undergraduate textbooks and student notes will be sold from the Memorial Theatre foyer, while postgraduate textbooks and student notes will be available from the top floor of vicbooks in the Student Union Building, Kelburn Campus. After week two all undergraduate textbooks will be sold from vicbooks and student notes from the Student Notes Distribution Centre on the ground floor of the Student Union Building.

Customers can order textbooks and student notes online at www.vicbooks.co.nz or can email an order or enquiry to enquiries@vicbooks.co.nz. Books can be couriered to customers or they can be picked up from the shop. Customers will be contacted when they are available. Opening hours are 8.00 am – 6.00 pm, Monday – Friday during term time (closing at 5.00 pm in the holidays). Phone: 463 5515.

Essential Reading:

There is no set text for ARTH 213. However, it is essential that you purchase the **Handbook** of readings which contains a variety of essays and extracts that are arranged as set readings for each tutorial.

The following reading list is by no means exhaustive. It lists a range of books, exhibition catalogues and monographs, which are divided into the following sections: key texts, general texts; 19th century and 20th century New Zealand art; women artists; Maori art and culture; and individual artists of particular relevance to the course.

A large proportion of this material is either on closed reserve or three-day loan in VUW's Central Library. However, in order to exploit the full resources of the Library, you should become familiar with its on-line catalogue and use this to source additional material, most of which can be found on Level 6 of the library.

In addition, there are a number of videotapes on New Zealand artists. Check the catalogue in the Audio-Visual suite on Level 9 of the Library.

You will also find useful material on the Internet. Many galleries and museums now have web sites you may find helpful. A few of these are listed at the end of this reading list. *Always be selective with material sourced from the Web and do not use it in place of books, catalogues and articles.*

In addition, images from each lecture, together with a brief overview, will be posted on Blackboard (usually within two days of the lecture). *Unless you have high speed access at home, we recommend you use Blackboard in the student computing suites on campus, this will mean files can be downloaded with the minimum of delay.*

Dealer and public galleries in Wellington

We encourage you to visit various museums and galleries in Wellington. Here is a selected list to help you locate them:

Public galleries:

Adam Art Gallery, Victoria University of Wellington

City Gallery, Civic Square

The Engine Room, School of Fine Arts, Massey University

The NewDowse, 35 Laings Road, Lower Hutt

New Zealand Film Archive, Cnr Ghuznee and Taranaki Streets

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:

Bartley and Company Art, 56A Ghuznee St (www.bartleyandcompanyart.co.nz)

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

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

Mark Hutchins Gallery, 216A Willis Street (www.mhgalleries.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)

Solander works on paper, 218 Willis Street (solandergallery.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

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/avcademic/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.

WHERE TO FROM HERE?

There are many opportunities for further research on aspects of New Zealand art history.

In the second trimester, Tina Barton is teaching her third-year course ARTH 311 Topics in Contemporary New Zealand Art. This course follows on from where this course leaves off, allowing you to engage with the contemporary moment in greater depth.

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 2010

The Adam Art Gallery invites students to participate in the Chartwell Trust Student Art Writing Prize, an annual writing initiative focusing on visual art and culture.

ELIGIBILITY

The prize is open to **all** VUW students studying Art History, Classics, Religious Studies, Museum and Heritage Studies, English, Film, Theatre, and Media Studies.

PRIZE

The winning entry will receive the cash prize of **\$500** and have their essay published on the Adam Art Gallery website **www.adamartgallery.org.nz**.

The 2010 winner will be announced at the Adam Art Gallery exhibition opening on **15 October 2010**.

GUIDELINES/CRITERIA

- 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
- Check **www.adamartgallery.org.nz/learning-opportunities/chartwell-trust-student-writing-prize** for previous winning entries
- Submissions should be no more than 1,500 words
- Texts should be clearly labelled with author's name, contact details, course of study and student ID
- Texts must be submitted in both hard copy form and in Microsoft Word format (A4, single sided and 1.5 spaced).

DEADLINE

Entries are **now open** and will be accepted up until the closing date.

The closing date for submissions is **1 October 2010**.

Entries should be sent to:

The Chartwell Trust Student Art Writing Prize
c/- Adam Art Gallery
Victoria University of Wellington
PO Box 600
Wellington 6140
or via email adamartgallery@vuw.ac.nz