

# ARTH 214

## ART IN THE PACIFIC



**Art History**

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

**Trimester 1, 2011  
28 February 2011 to 5 June 2011**

Cover: *U 'u* (Marquesan war club), detail, early 19<sup>th</sup> century, 136.5 cm (Private Collection)

# ARTH 214

## ART IN THE PACIFIC

### NAMES AND CONTACT DETAILS

#### Course co-ordinator:

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

#### Art History administrator:

Pippa Wisheart                      OK 306, tel. 04 463 5800  
pippa.wisheart@vuw.ac.nz

### CLASS TIMES AND LOCATIONS

All lectures are in **Murphy LT 101 (MY LT 101)**

Monday and Wednesday 11.00 – 11.50am

Weekly tutorials will be in OK 319:

Wednesday 12-1 pm and Wednesday 2-3 pm

### COMMUNICATION OF ADDITIONAL INFORMATION

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

Art History is located on the 3rd (ground) floor of Old Kirk.

Notices regarding the course will be posted on the noticeboard outside OK 306.

#### For general information about Art History see:

<http://www.victoria.ac.nz/art-history/>

### TRIMESTER DATES

Teaching dates: 28 February to 3 June 2011

Mid-trimester break: 18 April to 1 May 2011

Study week: 6–10 June 2011

Examination/Assessment period: 10 June to 2 July 2011

#### Withdrawal dates

Information on withdrawals and refunds may be found at:

<http://www.victoria.ac.nz/home/admisenrol/payments/withdrawalsrefunds.aspx>

#### Class representative

A class representative will be elected in the first class. This person's name and contact details will be available to VUWSA, the Course Coordinator and the class. The class representative provides a communication channel to liaise with the Course Coordinator on behalf of the students.

## *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 from pre-historical times to the mid-twentieth century. The course will introduce students to a range of artistic practices from a variety of locations and times within this period. 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 aesthetic interest of Europeans in the Pacific. 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
- 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 214 consists of 21 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**

*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.*

28 February	1	Introduction: Maps and origins
2 March	2	Objects of knowledge: Approaches to Pacific Art
7 March	3	Aesthetics in context: Is 'Art' a European idea?
9 March	4	Lapita ceramics and the Lapita culture complex <u>Reading:</u> Thomas, <i>Oceanic Art</i> , pp. 9-36.
14 March	5	The aesthetics of power I: Ritual centres in early Polynesia and Micronesia
16 March	6	The aesthetics of power II <u>Reading:</u> Thomas, <i>Oceanic Art</i> , pp. 151-64
21 March	7	The art of the body I: Tattooing and body adornment in Polynesia
23 March	8	The art of the body II <u>Reading:</u> Thomas, <i>Oceanic Art</i> , pp. 99-114
28 March	9	Art and ritual I: Spirit houses and male initiation ceremonies in Papua New Guinea
30 March	10	Art and ritual II: Life, death and the art of the mask in New Ireland and New Britain <u>Reading:</u> Thomas, <i>Oceanic Art</i> , pp. 37-57
4 April	11	The art of war <u>Reading:</u> Thomas, <i>Oceanic Art</i> , pp. 79-97
6 April	12	Exchange, sanctity and history: Barkcloth and textiles <u>Reading:</u> Thomas, <i>Oceanic Art</i> , pp. 131-150
11 April	13	No lecture (test preparation)
13 April		TEST 1 (lectures 1-13)

**Mid-trimester break: Lectures resume 2 May 2011**  
**Essays due: Friday 13 May 2011**

2 May	14	Idols, artefacts and missionaries
4 May	15	'Painted Histories': Narrative, figurative art and the painted

Maori meeting house

Reading: Thomas, *Oceanic Art*, pp. 59-78

9 May	16	Syncretic traditions and quilting in Hawaii, the Cook Islands and French Polynesia (SR) <u>Reading:</u> Thomas, <i>Oceanic Art</i> , pp 148-150
11 May	17	Conversion and Re-enactment ( <i>The Transformed Isle</i> ) (SR)
16 May	18	Museums, collectors and anthropologists
18 May	19	Photography in the Pacific; Image, culture and agency
23 May	20	Modernists I
25 May	21	Modernists II
30 May	22	No lecture (test preparation)
1 June		TEST 2 (lectures 14-21)

End of course

### ***Tutorial programme***

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

#### ***Week beginning:***

<b>28 February</b>	<b>No tutorials</b>
<b>7 March</b>	<b>Tutorial 1: From artificial curiosities to works of art</b>
<b>14 March</b>	<b>Tutorial 2: Appropriating the Centre</b>
<b>21 March</b>	<b>Tutorial 3: Encountering Polynesia</b>
<b>28 March</b>	<b>Tutorial 4: Tatau/ Tattoo</b>
<b>4 April</b>	<b>Tutorial 5: Art and ritual</b>
<b>11 April</b>	<b>No tutorials (test preparation)</b>

**Mid-trimester break: 18 April – 1 May**

<b>2 May</b>	<b>Tutorial 6: Te Papa visit/ Maori and Pacific exhibitions [No reading]</b>
<b>9 May</b>	<b>Tutorial 7: Indigenous art and Christianity (SR)</b>
<b>16 May</b>	<b>Tutorial 8: Photography, film and cross-cultural interaction</b>
<b>23 May</b>	<b>Tutorial 9: Modernist 'Primitivism' in the Pacific</b>

## *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 it. 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 1-13	13 April 11.00-11.50
2	Essay	40%	word length 1800-2000	Due: 13 May 2011
3	Test 2	30%	covers lectures 13-21	1 June 11.00-11.50

A short-list of slides from lectures for test preparation will be posted in Blackboard on the Thursday 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**. You should type your essay, presenting it double-spaced, on one side of the page, with a generous left-hand margin. 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 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
- 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 **7** out of 9 tutorials (A good contribution to tutorial discussions will make difference to your grade if you are borderline).

No assignments will be accepted after **Friday 3 June 2011**. 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 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 20-point 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 staffn
- 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](http://www.victoria.ac.nz/home/study/plagiarism.aspx)

## *Readings*

### **Required texts:**

1. Thomas, Nicholas, *Oceanic art*, London: Thames and Hudson, 1995
2. Course Handbook ARTH 214 Art in the Pacific

All undergraduate textbooks and student notes will be sold from the Memorial Theatre foyer from 7 February to 11 March 2011, 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 of the trimester all undergraduate textbooks and student notes will be sold from vicbooks on Level 3 of the Student Union Building.

Customers can order textbooks and student notes online at [www.vicbooks.co.nz](http://www.vicbooks.co.nz) or can email an order or enquiry to [enquiries@vicbooks.co.nz](mailto:enquiries@vicbooks.co.nz). Books can be couriered to customers or they can be picked up from nominated collection points at each campus. 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.

### **Reading List:**

The attached reading list is by no means exhaustive. It is a selection only. You will want to extend your reading, particularly on the topics that you choose to investigate in essays, through your own bibliographic searches. Additional bibliographic references will also appear at the bottom of slide lists distributed at lectures. A large proportion of the texts on the following list is available in the University Library (either in the Rankine Brown building on the Kelburn campus or in the School of Architecture and Design in Vivian Street). Many have been placed on 3-day loan and if more than four requests are made will automatically be placed on Closed Reserve.

**Become familiar with the Library.** 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. A wealth of art-historical material that will expand your knowledge of the field is stored in the Library and more is being published all the time in all areas of interest. The library is set up to meet your needs and a variety of courses are offered to assist you if you are still unfamiliar with aspects of this facility. Do not forget other libraries such as the Wellington Public Library and the National Library.

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

## *Dealer and public galleries in the Wellington region*

We encourage you to visit various museums and galleries in Wellington. 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 Dorse 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

If you are in Auckland, visit the Maori and Pacific collections at:

**Auckland War Memorial Museum**, The Auckland Domain, Parnell, Auckland

### **Dealer galleries**

**Bartley and Company Art**, 56A Ghuznee St

**Bowen Galleries**, 39 Ghuznee Street

**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

## *General Information*

### **WHERE TO FIND MORE DETAILED INFORMATION**

Find key dates, explanations of grades and other useful information at [www.victoria.ac.nz/ home/ study](http://www.victoria.ac.nz/home/study). Find out how academic progress is monitored and how enrolment can be restricted at [www.victoria.ac.nz/ home/ study/ academic-progress](http://www.victoria.ac.nz/home/study/academic-progress). Most statutes and policies are available at [http:// www.victoria.ac.nz /home/ about/ policy](http://www.victoria.ac.nz/home/about/policy), except qualification statutes, which are available via the Calendar webpage at [www.victoria.ac.nz/ home/ study/ calendar.aspx](http://www.victoria.ac.nz/home/study/calendar.aspx) (see Section C).

Other useful information for students may be found at the website of the Assistant Vice-Chancellor (Academic), at [www.victoria.ac.nz/ home/ about\\_victoria/ avcacademic](http://www.victoria.ac.nz/home/about_victoria/avcacademic).

### **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!**

# WIN \$500

## THE CHARTWELL TRUST STUDENT ART WRITING PRIZE 2011

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** Victoria University of Wellington 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](http://www.adamartgallery.org.nz)**.

### **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](http://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 can be submitted anytime until the closing date. The closing date for submissions is **30 September 2011**.

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](mailto:adamartgallery@vuw.ac.nz)

**GOOD LUCK!**



