



ARTH 213

ART IN AOTEAROA NEW ZEALAND



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

Trimester 1 2012
5 March to 4 July 2012

Cover image:

Louis J. Steele, *Spoils to the victor* 1908, oil on panel (Auckland Art Gallery Toi o Tāmaki)

ARTH 213

ART IN AOTEAROA/NEW ZEALAND

NAMES AND CONTACT DETAILS

Course co-ordinator:

Roger Blackley OK 308, ph: 04 463 5802
 roger.blackley@vuw.ac.nz

Art History administrator:

Pippa Wisheart OK 306, ph: 463 5800
 pippa.wisheart@vuw.ac.nz

CLASS TIMES AND LOCATIONS

All lectures are in Murphy LT101
Mondays & Thursdays 2.10-3 pm

Weekly tutorials will be held in OK 319:
Mondays, 4.10-5 pm, 5.10-6 pm; Thursdays 4.10-5 pm, 5.10-6 pm.

COMMUNICATION OF ADDITIONAL INFORMATION

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

Art History is situated 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: 5 March to 8 June 2012
Mid-trimester break: 6-22 April 2012
Study week: 11-15 June 2012
Examination/Assessment period: 15 June to 4 July 2012

Withdrawal dates

Information on withdrawals and refunds may be found at:
<http://www.victoria.ac.nz/home/admisenrol/payments/withdrawlsrefunds.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 students.

Course outline

Course Prescription

A chronological survey of the art of Aotearoa New Zealand from the 1760s to the present.

Course Content:

ARTH 213 introduces the major artists, art forms and issues to have shaped the history of New Zealand art. In particular, the course 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 10 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 Roger Blackley (RB), Rebecca Rice (RR),

Geoffrey Batchen (GB) and Tina Barton (TB).

Lectures Mondays and Thursdays, 2.10-3.00 pm

5 March	1	Introduction – doing art history in Aotearoa New Zealand (RB)
8 March	2	First encounters – arts of the tangata whenua (RB)
12 March	3	First encounters – art of the European voyagers (RB)
15 March	4	Colonial visions – settlers and surveyors (RB)
19 March	5	Scenic wonderlands – producing landscape in New Zealand (RB)
22 March	6	Settling in – establishing culture in colonial New Zealand (RR)
26 March	7	Depicting Maori – from fact to fiction (RB)
29 March	8	Conflict and change – art and the Maori prophets (RB)
2 April	9	Survival tactics – Apirana Ngata and the revival of Maori art (RB)
5 April	10	Photography in a settler society (GB)

6-22 April

Mid trimester break

23 April	11	Arrival of the avant-garde – impressionism and realism (RB)
26 April	12	In search of the modern – Frances Hodgkins and expatriatism (RB)
30 April	13	Birth of a nation – nationalism and the arts (RB)
3 May	14	Regionalism – the Canterbury School (RB)
7 May	15	Canonical figures – Angus, Woollaston and McCahon (RB)
10 May	16	Towards abstraction (RB)
14 May	17	Modernism and primitivism (RB)
17 May	18	Maori modernism (RB)
21 May	19	End of the modern? New Zealand art after 1960 (TB)
24 May	20	After the modern? Postmodernism and postcolonialism (TB)
28 May	21	Expanding media – the forms of contemporary art (TB)
31 May	22	Case study: Billy Apple, contemporary artist (TB)
4 June		no lecture (Queen's Birthday)
7 June	23	FINAL TEST

Tutorial programme

Tutorials are held weekly and are compulsory. You must attend 8 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 Vicbooks.

Week beginning:

5 March	No tutorials
12 March	1 Introduction: negotiating cultural difference
19 March	2 Land into landscape
26 March	3 First impressions
2 April	4 Maori art – tradition and change

6-22 April *Mid trimester break*

23 April	5	'Art' in a colonial context
30 April	6	Essay Writing workshop
7 May	7	Remoteness and locality: inventing the canon
14 May	8	Adaptation and appropriation
21 May	9	Art and life in the wake of modernity
28 May	10	Postmodernism and the contemporary in art

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%
2	Essay (2000 words)	40%
3	Final test	30%

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 and Academic Services 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 8/10 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 **8 June 2012**. 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

All undergraduate textbooks and student notes will be sold from the Memorial Theatre foyer from 13 February to 16 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 4 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 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.

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.

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 Dowse Art Museum, 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, 39 Ghuznee Street (www.bowengalleries.com)
Hamish McKay Gallery, First Floor, 39 Ghuznee Street (www.hamishmckaygallery.com)
Mark Hutchins Gallery, 216A 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)
Robert Heald Gallery, 209 Leftbank, Cuba Mall (www.roberthealdgallery.com)
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 (www.enjoy.org.nz)
Alterations, Shop 3 Book House, Plimmer Steps, 86 Boulcott Street
(<http://www.altsproject.info/>)

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. Find out how academic progress is monitored and how enrolment can be restricted at www.victoria.ac.nz/home/study/academic-progress. Most statutes and policies are available at 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 (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.

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, especially with the 2012 reopening of the Alexander Turnbull Library.

In the second trimester of 2012, Roger Blackley is teaching ARTH 310 Topics in Colonial Art, which encourages primary research into historical topics. Even if your interests are more in contemporary art, a deeper knowledge of its historical underpinnings can be invaluable.

Also in the second trimester, Peter Brunt is teaching ARTH 335, Topics in Pacific Art, which allows you to place New Zealand art within a Pacific and postcolonial frame.

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 any of the teaching staff.

ENJOY THE COURSE!

WIN \$500!

THE CHARTWELL TRUST STUDENT ART WRITING PRIZE 2012

The Adam Art Gallery is calling for entries for the Chartwell Trust Student Art Writing Prize—an annual writing initiative focusing on visual art and culture.

ELIGIBILITY

The prize is open to Victoria University of Wellington students from any of the following programmes:

Art History, Classics, Religious Studies, Museum and Heritage Studies, English, Film, Theatre, Media Studies and Music.

PRIZE

The winning entry will receive a cash prize of **\$500** and have their essay published on the Adam Art Gallery website 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
- 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)
- Check www.adamartgallery.org.nz/learning-opportunities/chartwell-trust-student-writing-prize for previous winning entries.

DEADLINE

Entries are **now open** and can be submitted anytime until the closing date.
The closing date for submissions is **Friday 28 September 2012**.

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

GOOD LUCK!