ARTH 402
THEORY AND CONTEXT:
PACIFIC ART AND POSTCOLONIAL THEORY

Course outline

Shigeyuki Tualeniutasina Kihara, *See no evil*, 2001 (detail of diptych)

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

2004
Course description

Course co-ordinator: Peter Brunt, OK 311, 463 5805 or ext 5805
Email: Peter.Brunt@vuw.ac.nz
Office hours: Thursday 12.00-2.00pm
or by appointment

Where: Old Kirk 312
When: Wednesdays, 2.00-4.00pm
(First class 24 March)

ARTH 402 investigates a number of thematic intersections between post-colonial theory and writing on art and culture in the colonial and post-colonial Pacific. Topics include concepts of ‘colonial discourse’, nation and nationalism, ethnicity and indigeneity, feminism and postcolonialism, tradition, cultural identity, diaspora, and globalisation.

Classes will revolve around the close reading and discussion of assigned readings. Students will also take responsibility for presenting and leading discussion of one seminar during the course, and writing a critical review of the readings. It is important to the success of the course that students read assigned texts carefully and come prepared to actively contribute to class discussion.

In line with Art History’s teaching objectives, ARTH 402:

- encourages you to apply your skills of analysis to critically examine visual and textual material
- develops your capacity for independent work, including the formulation, analysis and refinement of topics
- ensures the consistent application of the conventions of academic writing and art historical research
- ensures the full use of library resources
- refines your skills in seminar presentation and oral debate
- prepares you for post-graduate research in art history
- introduces you to the standards required of scholarly articles and papers.
Seminar programme

24 March
1. Introduction: The ‘post-colonial’


31 March
2. Colonial discourse I: Knowledge and power


7 April
3. Colonial discourse II: The ‘contact zone’


Mid-term break (Seminars resume 28 April)

28 April
4. Colonial discourse III: Colonial seductions


5 May
5. Colonial discourse IV: Ambivalence


Simon During, “What was the west: Some relations between modernity, colonisation, and writing” in Meanjin 48 (4) 1989, pp 759-776

12 May
6. Colonial discourse V: Culture and resistance

Roger Neich, “Maori figurative painting: tradition and innovation in the search for identity” in Allan Hanson and Louise Hanson (eds), Art and identity in Oceania, Honolulu: University of Hawai‘i Press, 1990, pp 164-183


19 May
7. Nation and nationalism I: Imagined communities


26 May
8. Nation and nationalism II: Unsettled settlers


3 June
9. Nation and nationalism III: Tradition, indigeneity, and the post-colonial critic


End of first trimester (Seminars resume in the second trimester on 21 July)

14 July
NO CLASS THIS WEEK

21 July
10. Postcolonialism and feminism I: The ‘Polynesian’ body
(Seminar with Dr Teresia Teaiwa of Pacific Studies)

Teresia Teaiwa, ‘Reading Gauguin’s Noa Noa with Epeli Hau’ofa’s Kisses in the nederends: Militourism, feminism, and the “Polynesian” body’ in Inside Out: Literature, cultural politics, and identity in the new Pacific, eds, Vilsoni Hereniko and Rob Wilson,


View films Moana: Romance of the South Seas and Tabu (screening times to be announced)

28 July
11. Postcolonialism and feminism II: ‘Third world’ women


Jehanne Teilhet-Fisk, ‘To beat or not to beat, that is the question: A study on acculturation and change in an art-making process and its relation to gender structures, in Pacific Studies, vol. 14, no. 3 (July 1991), pp. 41-68


4 August
12. ‘Old and new ethnicities’


11 August
13. Indigeneity and globalisation

Fred Myers, ‘Representing culture: The production of discourse(s) for Aboriginal acrylic painting’ in The traffic in culture: Refiguring art and anthropology, eds, Fred Myers and George Marcus, Berkeley and Los Angeles: University of California Press, 1995, pp. 55-95
Imants Tillers, ‘Locality fails’ in Art and text, no. 6 (Winter 1982), pp. 51-60

18 August
14. Diaspora and globalisation

Selina Crosbie, Kerry Buchanan, and Cushla Parekowhai, ‘Americanisation: Amerian popular culture’s influence on Maori and Pacific Island identity’ in Midwest, no. 3 (1993), pp. 22-29
Rey Chow, ‘Where have all the natives gone?’ in Writing Diaspora: Tactics of intervention in contemporary cultural studies, Bloomington and Indianapolis: Indiana University Press, 1993, pp. 27-54
View film: My crazy life, dir. Jean-Pierre Gorin (screening time tba)

Mid-term break/End of seminar sessions

ESSAY DUE: 8 October 2004
**Assessment**

**ARTH 402** is assessed by means of one seminar reading review (20%), one 4,000-word essay (40%), and a three-hour examination (40%). Note that only the written review of the seminar presentation will be assessed, although an oral presentation is required.

The essay is due on **Friday, 8 October**. The essay should be thought of as a major piece of writing providing an opportunity for you to canvas the literature on a given topic and to construct and sustain an argument.

Seminars involve a half- to one-hour presentation on one set of seminar readings for a particular session, leading discussion, and writing a critical review (2000 words) of the reading(s). (You may choose to focus on one or two readings in your written review). The review must be submitted within **two weeks** of your oral presentation. Seminar topics will be assigned in the first session of class. Seminar presentations are occasions for you to develop your critical reading skills and to demonstrate your ability to present an argument and lead discussion.

The exam will be held at the end of the year (date to be announced). You will be required to answer two questions. The examination is a further opportunity for you to demonstrate your critical and analytical grasp of topics covered throughout the course.

Course requirements: You are expected to come to all seminar sessions and you should notify the course co-ordinator if you cannot attend, (due to illness or other pressing reasons).

All coursework must be handed in by the due dates. The department 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 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.

You must sit the end of year exam to pass the course. Aegrotat passes can only be considered on the provision of a medical certificate.

Marking: The course co-ordinator is responsible for marking assignments. You may request a second opinion of the assessment of any piece of written work, from another lecturer in Art History. An outside assessor will review coursework and the exam in order to ensure that academic standards at honours level are met.

Workload: The University recommends that approximately 12 hours per paper per week, inclusive of seminars, be given to a full-year, 4-paper graduate programme in order to maintain satisfactory progress.

Mandatory course requirements are defined in the University Calendar. You will have fulfilled the requirements of the course on completion of your essay, one oral seminar presentation and written review, and one end-of-year exam. If you are in any doubt about your ability to meet essay and seminar
deadlines you must see the course co-ordinator immediately. Extensions are not generally granted unless under exceptional circumstances. All requirements are strictly enforced.
Essay

Due Friday 8 October
4,000 words

Essay topics will be tailored to individual student interests. You should spend the first week thinking about areas of interest to you within the broad parameters of the course. Consultation appointments to discuss essay projects will be arranged on an individual basis from the second week of class.

The essay is worth 40% of your final grade and should be considered a major piece of work.

Criteria for assessment:

- 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
- style and mechanics (legibility, presentation, grammar, spelling)
**Student seminar presentations**

Seminar topics will be assigned in the first session (24 March). Seminar presentations involve a half- to one-hour presentation on the set readings, leading discussion, and writing a critical response (due two weeks after the oral presentation). The presentation is worth 20% of your final grade.

The aim of these is to encourage students to lead seminar discussions by taking responsibility for critically presenting the set readings. It is not necessary to précis the readings; the idea is that you offer your own insights, questions and responses based on your comprehension. The presentation should be informal. The ensuing discussion is as important as your formal remarks. You will be expected to hand in a written response summarising your key points, and if useful, drawing on points raised in the discussion. The written review (2000 words) must be submitted within two weeks of your oral presentation.

These seminar presentations are important contributions to the course, which will help you to develop your analytical skills and refine your abilities in oral presentation and debate.

**Criteria for assessment:**

- ability to formulate and develop your argument
- use of written and (if appropriate) visual resources
- ability to summarise and draw conclusions from the discussion
Selected bibliography

Recommended reading

Ashcroft, Bill; Griffiths, Gareth; and Helen Tiffin, *The post-colonial studies reader*, NY and London: Routledge, 1995
Ashcroft, Bill; Griffiths, Gareth; and Helen Tiffin, *Post-colonial studies: The key concepts*, NY and London: Routledge, 2000

Journals

*Art Asia Pacific*
*Artforum*
*Art and text*
*Australian and New Zealand journal of art*
*Critical Inquiry*
*Journal of the contemporary Pacific*
*Pacific Studies*
*Third text (on order)*
*Visual anthropology review*
Gauguin
Eisenman, Stephen, Gauguin’s skirt, London: Thames and Hudson, 1997

Orientalism
Wollen, Peter, ‘Fashion, Orientalism, the body, in New formations 1, (Spring 1987), pp 5-33

Postcolonialism and the contemporary Pacific
Hanson, Allan & Hanson, Louise (eds), 1990. Art and identity in Oceania. Honolulu HA: University of Honolulu Press.
Hereniko, Vilsoni and Rob Wilson (eds), Inside out: Literature, cultural politics, and identity in the new Pacific, Lanham, MD: Rowman and Littlefield, 1999
Keesing, Roger, ‘Creating the past: custom and identity in the contemporary Pacific’, The contemporary Pacific 1 (Spring and Fall 1989), pp 19-42


__________, *Te Maori*. New York.


Trask, Haunani-Kay, ‘Natives and anthropologists: the colonial struggle’, *The contemporary Pacific* (Spring 1991), pp 159-167. (See also replies to Trask in the same issue by Roger Keesing [pp 168-171] and Jocelyn Linnekin [pp 172-177]).


Photofile: South Pacific, Australian Centre for Photography (Spring 1988).

The second Asia-Pacific triennial of contemporary art, Brisbane Australia. Queensland Art Gallery 1996


Postcolonial discourse, theory and art


Bhabha, Homi K., The location of culture, London: Routledge, 1994


Clifford, James, ‘Histories of the tribal and the modern’, Art in America, April 1985.


Corrin, Lisa (ed), Mining the museum: An installation by Fred Wilson, Baltimore: The Contemporary, 1994


__________, ‘There ain’t no black in the union jack’: the cultural politics of race and nation, Chicago: The University of Chicago Press, 1991 (1987)


_______, ‘One place after another: notes on site specificity’, in October 80, (Spring 1997), pp 85-110
_______, The savage mind (La pensee sauvage), London: Weidenfeld and Nicolson, 1962.
Marcus, George and Fred Myers (eds), The traffic in culture: refiguring art and anthropology, Berkeley: University of California Press, 1995
Minh-ha, Trinh T., Woman, native, other, Indiana University Press, 1989


General information

Students should familiarise themselves with the University’s policies and statutes, particularly those regarding assessment and course of study requirements, and formal academic grievance procedures contained in the statutes in the VUW website.

The University Statute on Student Conduct and Policy on Staff Conduct
The Statute on Student Conduct together with the Policy on Staff Conduct ensure that members of the University community are able to work, learn, study and participate in the academic and social aspects of the University’s life in an atmosphere of safety and respect. The Statute on Student Conduct contains information on what conduct is prohibited and what steps can be taken if there is a complaint. For queries about complaint procedures under the Statute on Student Conduct, contact the Facilitator and Disputes Advisor. This Statute is available in the Faculty Student Administration Office or on the website at: www.vuw.ac.nz/policy/StudentConduct
The policy on Staff Conduct can be found on the VUW website at: www.vuw.ac.nz/policy/StaffConduct

Taping of lectures
If you want to audio-tape record seminars you must ask permission of the course coordinator. If permission is granted, you will need to complete a disclaimer form, which advises of copyright and other relevant issues.

Academic Grievances
If you have any academic problems with your paper you should talk to the tutor or lecturer concerned or, you are not satisfied with the result of that meeting, see the Programme Director (Roger Blackley, tel: 463 5802), Head of School (Associate Professor Jenny Harper, tel: 463 5801) or the Associate Dean, Students (Allison Kirkman). Class representatives are available to assist you with this process. If, after trying the above channels, you are still unsatisfied, formal grievance procedures can be invoked. These are set out in the Academic Grievances Statute which is published on the VUW website: www.vuw.ac.nz/policy/AcademicGrievances

Plagiarism
Victoria University defines plagiarism as the copying of ideas, organisation, wording or anything else from another source without appropriate reference or acknowledgement so that it appears to be one’s own work. This includes published and unpublished work, the Internet and the work of other students and staff. Plagiarism is an example of misconduct in the Statute of Student Conduct. Students who have plagiarised are subject to a range of penalties under the Statute. See the website: www.vuw.ac.nz/policy/StudentConduct
(See page 11 for Art History’s plagiarism policy).

Reasonable Accommodation Policy
The University has a policy of reasonable accommodation of the needs of students with disabilities. The policy aims to give students with disabilities an equal opportunity with all other students to demonstrate their abilities. If you have a disability, impairment or chronic medical condition (temporary, permanent or recurring) that may impact on your ability to participate, learn and/or achieve in lectures and tutorials or in meeting the course requirements,
then please contact the Course Coordinator as early in the course as possible. Alternatively you may wish to approach a Student Adviser from Disability Support Services to confidentially discuss your individual needs and the options and support that are available. Disability Support Services are located on Level 1, Robert Stout Building, or phoning 463-6070, email disability@vuw.ac.nz. The Art History Disability Liaison Person is Pippa Wisheart, telephone 463 5800, email art-history@vuw.ac.nz.

**Student Learning Support Services:**
A range of workshops, drop-ins and other assistance is provided by SLSS, covering such things as study techniques, essay writing, exam preparation and note taking skills. They are at 14 Kelburn Parade, tel: 463 5999.

GOOD LUCK AND ENJOY THE COURSE!