

ARTHIST 319 INDIGENOUS WOMEN'S ART

Taught by Ngarino Ellis in the Department of Art History, the University of Auckland.

AN INTRODUCTION TO THE COURSE

Kia ora, malo e lelei, talofa lava, ni sa bula, kia orana, fakaalofa lahi atu, welcome.

This course will focus on Maori women's art, and also include creative expressions by indigenous women in Australia, the United States and Canada, with some reference to the Pacific. These arts will be examined within the ambit of the social, political and cultural societies in which and for whom they are produced. We will also consider links between these arts. The course begins with a critique of how indigenous women are writing about and for themselves. It will also explore the nature of gender divisions and overlaps, such as Maori women carvers and ta moko specialists, and where men weave. The remainder of the course will be media-based, covering areas such as weaving, quilting, tattoo, jewellery, pottery and film. The lecture programme will include guest lectures by practicing indigenous women artists. The course also includes a double lecture on African-American quiltmakers to introduce students to another dynamic of non-white women's artistic production. Key to the course is examining specific artists and involving practicing artists as guest lecturers.

The tutorial programme will examine factors influential on art production by indigenous women, such as the impact of tourism and religion, issues of tapu and noa and the commodification of indigenous women in film.

During the last section of the course there will be a variety of screenings each week in the department of films in order to complement the film part of the syllabus.

LECTURE TIMETABLE 2006

All lectures are taught in a 2 hour block.

Mon 17 July

Overview and Syllabus

Inspiration from our ancestors: indigenous women of power

Mon 24 July

Colonial constructions of indigenous women

Textiles 1: Tradition and change in Maori textiles

Mon 31 July - Textiles

General survey of Pacific textiles

Panamanian Mola and Native American quilting (Seminole & Lakota)

Mon 7 Aug – African-American Quilting

Part 1 – general introduction.

Part 2 - *Artist case study*: Harriet Powers and Elizabeth Knuckley

Mon 14 Aug – Native American Pottery

Part 1 - The Matriarchs and their Legacy

Part 2 - *Artist case study*: Maria Martinez

Mon 21 Aug

Tattoo 1: General survey of indigenous women's tattoo

Tattoo 2: Moko wahine

Mid-semester break : Mon 28 August to Friday 8 Sept

Mon 11 Sept – Rei moha (contemporary jewellery)

Jewellery 1: Aotearoa (Gina Matchitt, Areta Wilkinson and others)

Jewellery 2: Pacific (Sofia Tekela-Smith, Niki Hastings-McFall and others)

Mon 18 Sept – Contemporary Photography

Photography 1: Maori – guest lecture by Lisa Reihana

Photography 2: Aboriginal (including Leah King-Smith, Fiona Foley, Destiny Deacon and Julie Gough)

Mon 25 Sept

Photography 3: Native American women (including Hulleah Tsinhanhjinie, Jolene Rickard, Carm Little Turtle and Shelley Niro)

Film 1: Aotearoa

Mon 2 Oct

Film 2: Aotearoa : analysis and discussion of *The Whale Rider*

Film 3: Issues and debates in Pacific Film

Mon 9 Oct

Film 4: Australia: including Rachel Perkins

Film 5: Australia: analysis and discussion of *Rabbit-Proof Fence*

Mon 16 Oct

Film 6: USA and Canada (including Arlene Bowman, Alanis Obomsawin and Loretta Todd)

Review lecture

We usually go out to dinner as a class at the end of the course to finish it off properly!

*** Please note that some of these may change during the course.

TUTORIAL TIMETABLE 2006

The tutorial programme is designed to enhance topics raised in the lectures and allows the students to discuss aspects of these in a friendly, informal environment. Please note that we try to visit relevant exhibitions and talks as part of the programme. This adds to the texture of the course, and makes students more aware of activities in their local communities relevant to the course and to Art History in general.

Week	Date	Topic
1	17 July	No tutorials

2	24 July	Viewing of <i>Black Chicks Talking</i>
3	31 July	Introductions. Art vs craft.
4	7 Aug	Impact of tourism on women's art traditions
5	14 Aug	Viewing of <i>Legacy of Generations</i> re Native American Women Potters
6	21 Aug	Gallery visit

Mid-semester break : Mon 28 August to Friday 8 Sept

7	11 Sept	Gallery visit
8	18 Sept	Power of photography.
9	25 Sept	Stereotyping of indigenous women in Film
10	2 Oct	Student seminars
11	9 Oct	Student seminars
12	16 Oct	Student seminars

*** Please note that some of these may change during the course.

ASSESSMENT

All pieces of assessment are compulsory. I have tried to spread out the coursework along the 12 weeks of the course. Students are expected to spend time outside class, not only on the pieces of assessment, but also in working through the book of readings. Only in this way will you gain a deeper understanding of the diversity and richness of this area.

There are 3 pieces of assessment for the course :

Type of assessment	Due date	Weighting	Word limit
1 Seminar	Weeks 10, 11, 12	20%	1000
2 Research essay	10am Thurs 21 Sept	30%	2000
3 Final exam	to be announced	50%	

** All assignments are ESSENTIAL REQUIREMENTS and must be submitted for a pass in this course.

Criteria for assessment:

- Answering the question or topic
- Wide and critical reading
- Clear structure and good use of quotes (no plagiarism)
- Originality
- No grammatical errors or spelling mistakes
- Use of footnotes or endnotes, and a bibliography with at least 5-8 references
- Neat presentation with good use of images and captions
- Word limit followed and handed in on time

This research area is particularly fertile and offers students the possibility of working across the disciplines, bringing in not only art historical perspectives but also drawing from Maori and Pacific Studies, Women's Studies, Anthropology, Sociology and Geography.

Research essay

Due : 10am Thurs 21 Sept

Value : 30%

Word length : 2000

This is the major piece of research for this course. You are expected to start this assignment well before the due date. Choose your question carefully and try to find one which you will have some passion for. This will show in your work. Planning your essay is essential.

1. Identify and discuss some of the stereotypes of indigenous women which were created and perpetuated in 19th century colonial photography.
2. In what ways have the representation of indigenous women changed over the 20th century? Discuss with reference to films made by *either* Maori *or* Pacific *or* Native American *or* Native Canadian film-makers.
3. Discuss the ways in which African-American quilters referenced their African heritage.
4. Identify some of the concerns raised by Indigenous women about Feminism in the 20th century. Comment with reference to *at least two* artists who have used the theme of indigenous feminism in their work.
5. Comment on the ways in which Indigenous women photographers have re-used colonial photography in their work. You should reference to *at least two* women photographers.
6. Discuss the impact of tourism on Native American Pottery.
7. Identify some of the gender divisions in art and how some indigenous women artists have challenged and overcome these.
8. Permanent body marking is an important tradition in many indigenous communities. Discuss the ways in which this has changed over the past 150 with specific reference to *one* indigenous culture.

9. Contemporary women jewellers often use visual references to their culture as a springboard for discussing important historical, cultural and gender issues. Comment with reference to the work of *at least two* Maori and/or Pacific women jewellers.

Seminars

Run during the tutorials on 5, 12 and 19 October

Value : 20% (15 marks from the lecturer, 5 from your fellow students).

Word length: 1000

Seminar length: 10-15 minutes.

This piece of assessment comes in 2 parts: the first is the oral presentation to be given in a tutorial, and the second is the written seminar to be handed in one week after your seminar.

Please note that your fellow students will be awarding 5 of the 20 marks for the presentation.

Topics:

Students are expected to choose their own topics in consultation with the lecturer. The seminars are deliberately run during the last section of the course when students have some idea about a topic which they would like to investigate further.

Each student is expected to book at least one appointment (either in person or via e-mail) with the lecturer to discuss their topic. Preparation is the key. Last year students ran seminars on individual artists (eg Maureen Lander, Jacqueline Fraser), films (eg comparing *Rabbit-Proof Fence* with *Radiance*), and the representation of indigenous women in film in the USA.

Exam

The date for this is yet to be announced. As with other Art History papers, an Exam Summary will be handed out in class to focus students' study. The format consists of 3 essays. Your Research Essay and Seminar presentation can be used *to help study* but students are strongly advised not to rely solely on these as the basis for study on any one area.

OTHER COURSES OF INTEREST

FTVMS 322 – Special Topic: The South Seas on Film. Semester 2.

MAORI 240 – Te Kete Aronui. Semester 1) These are practical based

MAORI 340 – Te Whare Pora. Semester 2) papers.

MAORI 342 – Te A o Kohatu. Semester 2)

BIBLIOGRAPHY

Listed below is a bibliography to accompany the course. I encourage you to read outside of this, particularly non-fiction women writers, in order to gain a fuller appreciation of the dynamics of indigenous women. Students will be notified of more recent readings in class.

Shorthand :

FA Elam School of Fine Arts library
GL General Library
KEC Kate Edgar Commons (short loan)
MM Matauranga Maori, ground floor, General Library
NZP New Zealand Pacific section, General Library
SL Short Loan.

<http://www.learningmedia.co.nz/nz/online/ngata/> - Maori-English and English-Maori online Dictionary. Viewed 28.6.05.

In addition to these books, there are several on order to the Fine Arts Library which should be available in August. The lecturer will keep you informed of these.

Recommended Reading :

hooks, bell, *Talking Back: Thinking Feminist, Thinking Black* (1989) Boston: South End Press.
Jones, Alison, Phyllis Herda and Tamasailau M Suaalii (eds.), *Bitter Sweet. Indigenous Women in the Pacific* (2000), Dunedin: University of Otago Press. NZP 305.42099B62. SL 305.42099B62. FA 709.9 B624 and FA SL 709.9 B624.
Jones, Amelia, *The Feminism and Visual Culture Reader* (2003) New York: Routledge. FA 701 F329v.
Moreton-Robinson, Alice, *Talkin' Up to the White Woman* (2000) St Lucia, Qld: University of Queensland Press. GL 305.420994M84. FA SL 305.420994 M845.
Te Awakotuku, Ngahaia, *Mana Wahine Maori* (1991) Auckland: New Women's Press. FA 709.93T253. NZP 301.4120995T25.
Trask, Haunani-Kay, *From a Native Daughter* (1999) University of Hawai'i Press, Hawai'i. NZP 996.9T77.

Please remember that this Bibliography is meant as a starting point only. It is NOT the definitive list of readings on any one topic!

Oyewm, Oyrmk, *The Invention of Women: Making an African Sense of Western Gender Discourses* (1997) Minneapolis : University of Minnesota Press GL 305.48896333 O98
Lippiard, Lucy R., *Mixed Blessings: New Art in the Multicultural America* (c1990) New York: Pantheon Books FA 709.73 L765. Another is on Short Loan in the Kate Edgar Commons.
Tsfagiorgis, Frieda High W., 'In search of a discourse and critique/s that centre the art of Black women artists', in Stanlie M James and Abena P Busia (eds.), *Theorizing Black Feminisms: The Visionary Pragmatism of Black Women* (1993). GL 301.412 T396.

Indigenous women of power

Grace, Patricia and Robyn Kahukiwa, *Wahine Toa. Women of Maori Myth* (1984) Auckland: Penguin. FA 709.93 K12 (3 copies) and MM 398.20995 K12 (3 copies + 2 in NZP)

Lili'uokalani, *Hawai'i's Story by Hawai'i's Queen* (1898), Tokyo: Charles E. Tuttle Co.

Linnekin, J., *Sacred Queens and Women of Consequence* (1990) Ann Arbor: University of Michigan Press. GL 301.41209969 L75 (2 copie s). *Also available as an e-resource.*

Te Awekotuku, Ngahaia, *Ruahine. Mythic Women* (2003) Wellington: Huia Publishers. MM 398.2 T25 (2 copies).

Mana wahine – indigenous feminism

Awatere-Huata, Donna, 'Maori Sovereignty, Pt. II', *Broadsheet* (Oct 1982), Auckland, pp. 24-9

Awatere-Huata, Donna, *Maori Sovereignty* (1984), Auckland: Broadsheet Magazine Ltd. MM 323.1199442 A96 (3 copies).

Evans, Ripeka, 'The Negation of Powerlessness: Maori Feminism, a Perspective', *Hecate* (Oct 1994), vol 20, no. 2, pp. 53-66.

Irwin, Kathie, and Irihapeti Ramsden (eds.), *Toi Wahine. The Worlds of Maori Women* (1995), Auckland: Penguin. MM 301.412 T646 (3 copies)

Irwin, Kathie, 'Towards Theories of Maori Feminism' (1992), in Rosemary Du Plessis et al (ed.), *Feminist Voices: Women's Studies Texts for Aotearoa/NZ* (1992), Auckland: Oxford University Press. NZP 301.4120995 F33 (3 copies)

Irwin, Kathie, 'Becoming an academic: Contradictions and Dilemmas of a Maori Feminist', in S. Middleton and A. Jones (eds.), *Women and Education in Aotearoa 2* (1992), Wellington: Bridget Williams Books

Paraha, Glynnis, 'He pounamu kakano rua: construction of Maori women: a visual discourse', (1992) MA thesis (Education), University of Auckland, GL thesis 93-078

Te Awekotuku, Ngahaia, 'He Whiriwhiwhi Wahine: Framing Women's Studies for Aotearoa', *Te Pua 1* (1992), vol. 1, no. 1, pp. 46-58.

Te Awekotuku, Ngahaia, 'Kia mau, kia manawanui – we will never go away: experiences of a Maori lesbian feminist', in R. Du Plessis et al (eds.), *Feminist Voices: Women's Studies Texts for Aotearoa/NZ* (1992), pp. 278-289. NZP 301.4120995 F33 (3 copies)

Smith, Linda Tuhiwai, *Decolonising Methodologies* (1998) New York : Zed Books; Dunedin : University of Otago Press. NZP 305.80072 S65 (3 copies + 2 in Kate Edgar Commons)

Smith, Linda Tuhiwai, 'Some thoughts on "being constructed": The view from my grandmother's verandah', *Te Pua* (1992), Sept, vol. 1, no. 1.

Smith, Linda Tuhiwai, 'Maori Women: Discourses, projects and mana wahine', in S. Middleton and A. Jones (eds.), *Women and Education in Aotearoa 2* (1992), Wellington: Bridget Williams Books Ltd. MM 376.995 W872 2. NZP 376.995 W872 2 (3 copies). KEC 376.995 W872 2 (3 copies).

These women above created the space for Maori women to discuss issues of feminism within the wider context of feminism in Aotearoa/NZ. Because of their 'activism' others have been able to come to the fore to talk about Maori women and the arts:

Beets, Jacqui Sutton, 'Images of Maori Women in NZ Postcards after 1900', *Women's Studies Journal* (Spring 1997) vol. 13, no. 2, pp. 7-24 and in Jones, Alison, Phyllis Herda and Tamasailau M Suaalii (eds.), *Bitter Sweet. Indigenous Women in the Pacific* (2000), Dunedin: University of Otago Press, pp. 17-32. in your handbook

Connor, Dr. Helene, 'Reclamation of Cultural Identity for Maori Women: A Response to 'Prisonisation' in Jones, Alison, Phyllis Herda and Tamasailau M Suaalii (eds.), *Bitter Sweet. Indigenous Women in the Pacific* (2000), Dunedin: University of Otago Press, pp. 125-136. CT 305.42099JON. NZP 305.42099B62. SL 305.42099B62.

- Diamond, Jo, 'Hine -titama: Maori Contributions to Feminist Discourses and Identity Politics', *Australian Journal of Social Issues* (Nov 1999) vol 34, issue 4, p.301 (xeroxed)
- Hoskins, Clea Te Kawehau, 'In the Interests of Maori Women? Discourses of Reclamation', in Jones, Alison, Phyllis Herda and Tamasailau M Suaalii (eds.), *Bitter Sweet. Indigenous Women in the Pacific* (2000), Dunedin: University of Otago Press, pp. 33-48. CT 305.42099JON. N.Z.P 305.42099B62. SL 305.42099B62.
- Johnston, Patricia and Leonie Pihama, 'What Counts as Difference and what differences count: Gender, race and the politics of difference', in Irwin, Kathie and Irihapeti Ramsden (eds.), *Toi Wahine. The Worlds of Maori Women* (1995), Auckland: Penguin, pp. 75-86.
- Johnston, Patricia and Leonie Pihama, 'The marginalization of Maori Women', *Hecate* (Oct 1994) vol. 20, no. 2, pp. 83-98
- Mohanram, Radhika, 'The Construction of place: Maori feminism and nationalism in Aotearoa/NZ', *NWSA Journal* (Spring 1996), vol. 8, no. 1, pp. 50-69
- Mohanram, Radhika, 'Postcolonial Maori sovereignty', *Women Studies Journal* (Aug 1995), vol. 11, nos. 1/2, pp.63-94
- Mohanram, Radhika, *Black Body: Women, Colonialism and Space* (1999). Arch 304 M697

Textiles - Aotearoa

- Evans, Miriama and Ranui Ngarimu, *The art of 0 Iori weaving : the eternal thread, Te aho mutunga kore* (2005) Wellington, N.Z. : Huia.
- Hindmarsh, G., 'Flax. The Enduring Fibre, in *New Zealand Geographic* (April-June 1999) no. 42, pp. 20-53.
- Mead, S. M., *Traditional Maori Clothing* (1969) Auckland: Reed.
- Mead, H. M., 'Clothing Fashions in Traditional Maori Society', *Maori Art on the World Scene* (as above), pp.96-101
- Mead, S. M., *The Art of Taniko Weaving* (1999) Auckland: Reed.
- Paka-Titi, Rora, *Rangimarie: Recollections of her Life* (1998) Wellington: Huia Publishers.
- Pendergrast, Mick, *0 Iori fibre techniques : a resource book for 0 Iori fibre arts : ka tahi hei tama Wtama* (2005) Auckland, N.Z. : Reed.
- Pendergrast, Mick, *Feathers and Fibre: A Survey of Traditional and Contemporary Maori Craft* (1984) Auckland: Penguin.
- Pendergrast, Mick, *Kakahu* (1997) Auckland: David Bateman.
- Puketapu Hetet, Erenora, *Maori Weaving* (1989) Auckland: Pitman.
- Te Awekotuku, Ngahuia, 'Te Pa Harakeke' in S. Coney (ed.), *Standing in The Sunshine* (1993) pp. 278-279, Auckland: Viking.
- Te Kanawa, Diggeress, *Weaving a Kakahu* (1992) Wellington: Bridget Williams Books.

Textiles - Pacific

- Drake, Maile, 'Ngatu Pepa: Making Tongan Tapa in New Zealand', in Sean Mallon and Pandora Fulimano Pereira (eds), *Pacific Art Niu Sila* (2000) Wellington: Te Papa Press, pp. 53-63.
- Herda, Phyllis, 'The changing texture of Tongan textiles', *Journal of the Polynesian Society* (June 1999), vol. 108, no. 2, pp. 149-167.
- Hutton, Grace, 'Tivaevae: Cook Islands Quilting in New Zealand', in Sean Mallon and Pandora Fulimano Pereira (eds), *Pacific Art Niu Sila* (2000) Wellington: Te Papa Press, pp. 65-75.
- Pereira, Pandora Fulimano, 'Lalaga: Weaving connections in Pacific Fibre', in Sean Mallon and Pandora Fulimano Pereira (eds), *Pacific Art Niu Sila* (2000) Wellington: Te Papa Press, pp. 77-89.
- Rongokea, L., *Art of Tivaevae: Traditional Cook Islands Quilting* (2001), Auckland: Godwit. FA 709.26 R773a N.Z.P 746.46 R77a
- Rongokea, L., 'Tivaevae: Cook Islands Quilting', (1995) *Art Asia Pacific*, vol. 2, no. 4, pp. 68-75.

- Rongokea, L., *Tivaevae: Portraits of Cook Islands Quilting* (1992) Wellington: Daphne Brasell Associates Press FA 709.26 R773 NZP 746.46 R77
- Te Whare Puanga: *Recent Maori and Pacific Islands Women's Weaving and Tivaevae from the Wellington Region* (1993), Wellington: City Gallery. FA 709.93W552 NZP (Pamphlets) 95-38
- Tiare Taina o te Kuki Airani – Tivaevae from Cook Island Women of Dunedin* (1998) Dunedin: Tiare Taina o te Kuki Airani FA 709.93 T551 NZP 746.460996 T55

Native American Quilting – Lakota and Seminole

- Downs, Dorothy, *Art of the Florida Seminole and Miccosukee Indians* (1995) Florida: University Press of Florida. FA 709.24 D751 [Ch 3: Twentieth Century Dress: Patchwork, pp. 83-119]
- Feest, Christian F., *Native Arts of North America* (Seminole quilting pp. 151-2, embroidery pp. 152-157). FA 709.24 F295.
- MacDowell, Marsha L. (ed.), *To Honor and Comfort: Native Quilting Traditions* (2003) Santa Fe: Museum of New Mexico Press. On order from the Fine Arts Library.

African-American Quilts

- Beardsley, John, *The quilts of Gee's Bend : masterpieces from a lost place* (2002) Tinwood ; London : Hi Marketing. FA 746.46 Q6g.
- Bearden, Romare and Harry Henderson, *A History of African-American Artists: From 1792 to the Present* (1993) GL 709.73 B3681
- Benberry, Cuesta, 'African American Quilts: Paradigms of Black Diversity', in Jacqueline Bobo (ed.), *Black Feminist Cultural Criticism* (2001) pp. 291-299. FA 701.3 B627. GL 700.820973 B66.
- Benberry, Cuesta, *Always There: the African-American Presence in American Quilts* (1992) Louisville, Ky: Kentucky Quilt Project GL 746.9708996 B45
- Freeman, Roland L., *A Communion of Spirits: African-American Quilts, Preservers and Their Stories* (1996) Nashville, TN: Routledge Hill Press. GL 746.460973 F85

>> case study: Harriet Powers

'Harriet Powers'. <http://xroads.virginia.edu/~UG97/quilt/harriet.html> viewed 14 June 2005.

'African American Quilting Traditions'. <http://xroads.virginia.edu/~UG97/quilt/atrad.html>. Viewed 14 June 2005.

'America's Quilting History' with links to African-American quilting history.

http://www.womenfolk.com/quilt_history_websites/lafam.htm. Viewed 14 June 2005.

Fry, Gladys-Marie, 'Harriet Powers: Portrait of an African-American Quilter', in Jacqueline Bobo (ed.), *Black Feminist Cultural Criticism* (2001) pp. 300-310. FA 701.3 B627. GL 700.820973 B66.

>> case study: Faith Ringgold, contemporary artist/quiltmaker

Graulich, Melody and Mara Witzling, 'The Freedom to say what she wants: A Conversation with Faith Ringgold', in Jacqueline Bobo (ed.), *Black Feminist Cultural Criticism* (2001) pp. 184-209. GL 700.820973B66.

Ringgold, Faith, *Dancing at the Louvre : Faith Ringgold's French collection and other story quilts* (c1998) Berkeley, Calif.: University of California Press. FA 759 R581d.

Ringgold, Faith, *We flew over the bridge : the memoirs of Faith Ringgold* (1995) Boston : Little, Brown. FA 759 R581.

www.faihringgold.com viewed 20 June 2005.

Jewellery - Maori

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- Mata: Maori Adornment* (2001) Auckland: Auckland Central Library. FA 709.93 M425.
- Merchandise: Jewellery by Gina Matchitt* (2000) Essay by Diedre Brown. Wellington: Arts Council of NZ Toi Aotearoa. FA 709.93 M4252
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- Wai: Recollected Works, Areta Wilkinson* (2000) Christchurch: University of Canterbury. FA 709.93 W6861.

Jewellery – Pacific

- Edmundson, Anna, *Traditional Jewellery and Body Adornment from Australia and the Pacific* (1999) Sydney: University of Sydney.
- Kitson, Eloise, 'Cultural feminisms : diversity in contemporary women's art in Aotearoa/New Zealand' (2003) MA thesis (Art History). FA THESIS 707.51 K625.
- Pereira, Pandora Fulimano, 'Identities Adorned: Jewellery and adornments', in Sean Mallon and Pandora Fulimano Pereira, *Pacific Art. Niu Sila* (2002) Wellington: Te Papa Press, pp. 39-52.
- Stevenson, Karen, 'Culture and identity: contemporary Pacific artists in New Zealand', *Bulletin of New Zealand Art History* (1996) no. 17, pp. 59-68.
- www.bartleynes.co.nz – Niki and Sofia's dealers in Wellington
- www.johnleechgallery.co.nz – Sofia's Auckland dealer

Exhibition catalogues:

- Big Bang Theory. Recent Chartwell Acquisitions (2002). AAG. FA 709.04 B592
- Dolly Mix (W)rapper. Contemporary Art by Women of Samoan Descent (2002). Waikato Museum of Art and History. FA 709.93 D665
- 1 Noble savage, 2 Dusky Maidens* (1999) Exhibition catalogue. FA 709.93 O58n
- 4th NZ Jewellery Biennale. Grammar: Subjects and Objects (2001) FA 709.93 N532j 2001
- Jewelled. Adornments from Across the Pacific (2001). MoNZ. FA 709.9 J59
- Pacific Notion. A little taste of the Pacific available in Sydney and New York (2002). FA 709.93 P117n.
- Paradise Now? Contemporary Art from the Pacific* (2004). New York. FA and FA Short loan 709.93 P222n.

Indigenous tattoo including moko

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- Ellis, Elizabeth, *Moko : an exhibition of 19th century portrait photographs of Maori with tattoo : from the photograph collection of the Alexander Turnbull Library* (1990) [Wellington, N.Z.] : Alexander Turnbull Library. FA 709.93 A379m
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- Kuwahara, Makiko, *Tattoo : an anthropology* (2005) Oxford ; New York : Berg. NZP 391.6509962 K97. (good re Tahiti)

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Pottery – Native American

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- Hoerig, Karl, *Under the palace portal : Native American artists in Santa Fe* (2003) Albuquerque : University of New Mexico Press. GL 978.956 H69
- Peterson, Susan, *Pottery by American Indian Women. The Legacy of Generations* (1997) Washington DC and Phoenix, Ar: The National Museum of Women in the Arts and The Heard Museum FA 738.3 P485
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- NEW: POTTERY OF SANTA ANA PUEBLO

>>> case study: Maria Martinez

- Peterson, Susan, *Pottery by American Indian Women. The Legacy of Generations* (1997) Washington DC and Phoenix, Ar: The National Museum of Women in the Arts and The Heard Museum FA 738.3 P485.
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- Martin, Adrian, 'Bouquet of barbed wire', *Sight and Sound* (Nov 2002) vol. 12, issue 11, pp. 24-27.
- 'Rabbit-Proof Fence: The Aborigines' Plight', *United Press International* (15 Nov 2002), p. 1008319.

Film – North American and Canadian

- Bataille, Gretchen M. (ed.), *Native American representations : first encounters, distorted images, and literary appropriations* (2001) Lincoln : University of Nebraska Press. GL 305.8973 B32.
- Churchill, Ward, *Fantasies of the Master Race. Literature, Cinema and the Colonization of American Indians* (1998) San Francisco: City Light Books, especially the chapter entitled 'Fantasies of the Master Race. The Stereotyping of American Indians in Film', pp. 167-224.
- Friedman, L. D. (ed.), *Unspeakable Images: Ethnicity and the American Cinema* (c1991) Urbana: University of Illinois Press. GL 791.430973 U59.
- Gittings, Christopher E., *Canadian National Cinema* (2002) New York: Routledge GL 791.430971 G53
- Kilpatrick, Jacquelyn, *Celluloid Indians: Native Americans and Film* (1999) GL 791.436520397 K48
- Levitin, Jacqueline, Judith Plessis and Valerie Raoul, *Women filmmakers : refocusing* (2003) New York ; London : Routledge. **GL 791.430233082 L65**, esp. chs. 19, 36 and 37.
- Rollins, Peter C. and John E. O'Connor (eds.), *The Portrayal of the Native American in Film* (1999) GL 791.436520397 R75
- Rony, F. T., *The Third Eye: Race, Cinema and Ethnographic Spectacle* (1996) Durham, N.C.: Duke University Press. GL 791.4365203 R77
- Singer, Beverly R., *Wiping the war paint off the lens. Native American Film and Video* (2001) Minneapolis: University of Minnesota Press GL 791.436520397 S61

Exhibition catalogues

- Korurangi* (1995), New Gallery, Auckland.
- Mana Tiriti* (1990) Wellington City Art Gallery, Wellington.
- Pu Manawa: a Celebration of Whatu, Raranga and Taniko* (1993) Wellington: Museum of NZ.
- Purangiaho: Seeing Clearly* (2001), Auckland Art Gallery, Toi o Tamaki, Auckland
- Taiawhio* (2002), Te Papa Tongarewa, Museum of New Zealand, Wellington
- Techno-Maori* (2001) City Gallery and Pataka, Wellington and Porirua.
- Te Puawai o Ngai Tahu* (2003) Christchurch Art Gallery, Christchurch.
- Whakamamae* (1988) Wellington City Art Gallery, Wellington.

Periodicals

- Art and Australia*
Art New Zealand
Art Asia Pacific

Artlink
Hecate
History of Photography
New Zealand Journal of Media Studied
New Zealand Journal of Photography
Object
Photofile
Screen
Third Text

Specific film-makers

Merata Mita : *Bastion Point Day 507, Patu! and Mauri* (1988)
Tracey Moffatt : *Nice Coloured Girls* and *Night Cries: A Rural Tragedy*
Rachael Perkins : *Radiance* (1997) – not available through the Art History Department
Justine Simeï-Barton : *Overstayer* (1999)
Sima Urale : *O Tamaiti* (1996) and *Velvet Dreams* (1997)

Other videos of interest

Rangatira - Making Waves: Merata Mita

TUTORIAL READINGS –

Souvenir [tourist] arts

Anderson, Duane, *When Rain Gods Reigned. From Curious to Art at Tesuque Pueblo* (2002)
Santa Fe: Museum of New Mexico Press. GL 978.956 A54.
Graburn, Nelson H H (ed.), *Ethnic and Tourist Arts: Cultural Expressions from the Third World*
(1976) Berkeley: University of California Press.
Pearlstone, Zena, *Katsina. Commodified and Appropriated Images of Hopi Supernaturals* (2001)
Los Angeles: UCLA Fowler Museum of Cultural History. GL 704.03979 P35.
Phillips, Ruth B., *Trading Identities. The Souvenir in Native North American Art from the
Northeast, 1700-1900* (1998) Seattle and Washington: University of Washington Press GL
704.0397 P55.
Stephen, Ann (ed.), *Pirating the Pacific: Images of Travel, Trade and Tourism* (1993)
Haymarket, NSW: Powerhouse Publishing FA 709.9 P667.
Swentzell, Rina, 'Accommodating the World: Cultural Tourism among the Pueblos', in *Native
American Expressive Culture. Akwe:kon Journal* (Fall/Winter 1994) vol. xi, nos. 3 and 4,
pp. 134-138.
'Native American Kitsch, Camp and Fine Art along Route 66' – online exhibition from Museum
of New Mexico at <http://www.miaclab.org/exhibits/icons/index.html>
'Weaving in the Margins - Navajo Men as Weavers', an online exhibition of at the Museum of
New Mexico in Santa Fe @
<http://www.miaclab.org/exhibits/maleweavers/introduction.html>-

Stereotyping in film (also see readings for Film – North American and Canadian)

Bird, S. Elizabeth, 'Savage Desires. The Gendered Construction of the American Indian in Popular Media', in Carter Jones Meyer and Diana Royer (eds.), *Selling the Indian. Commercializing and Appropriating American Indian Culture* (2001) Tuscon: The University of Arizona Press, pp. 78-98.

Jones Meyer, Carter and Diana Royer (eds.), *Selling the Indian. Commercializing and Appropriating American Indian Culture* (2001) Tuscon: The University of Arizona Press.

OTHER PAPERS OF INTEREST

The Department of Art History offers a range of papers on Maori and Pasifika art history.

Stage 2 :

ARTHIST 205 Contemporary Maori and Polynesian Art [Rangihiroa Panoho]

Stage 3 :

ARTHIST 317 Topics in Contemporary Pacific Art [Caroline Vercoe]

ARTHIST 318 Museology and Taonga [Rangihiroa Panoho]

Graduate level :

ARTHIST 707 Maori and Polynesian Arts [Rangihiroa Panoho]

ARTHIST 712 Postcolonial Theory and the Visual Arts [Caroline Vercoe].

We strongly encourage students to continue their studies and complete theses in the area of Maori and Pasifika art. The area is very rich yet has enjoyed relatively little attention from researchers – which is why the Art History Department's Maori and Pasifika graduate papers hold so much potential!

MAORI STUDIES also offers papers in this area

MAORI 240 Te Kete Aronui

MAORI 340 Te Whare Pora – both concentrate on the woven arts

MAORI 342 Te Ao Kohatu which examines the stone world.

All papers have a strong practical component and complement many papers in Art History.

ANTHROPOLOGY also offers a couple of papers which would build on this course:

ANTHRO 315 Anthropology of Art and

ANTHRO 320 Ethnographic Film and Photography