**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 quilters 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 mohoa (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 Tsinhanhjinnie, 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.

<table>
<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Topic</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>17 July</td>
<td>No tutorials</td>
</tr>
</tbody>
</table>
2  24 July  Viewing of *Black Chicks Talking*
3  31 July  Introductions. Art vs craft.
4  7 Aug  Impact of tourism on women’s art traditions
5  14 Aug  Viewing of *Legacy of Generations* 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:

<table>
<thead>
<tr>
<th>Type of assessment</th>
<th>Due date</th>
<th>Weighting</th>
<th>Word limit</th>
</tr>
</thead>
<tbody>
<tr>
<td>1  Seminar</td>
<td>Weeks 10, 11, 12</td>
<td>20%</td>
<td>1000</td>
</tr>
<tr>
<td>2  Research essay</td>
<td>10am Thurs 21 Sept</td>
<td>30%</td>
<td>2000</td>
</tr>
<tr>
<td>3  Final exam</td>
<td>to be announced</td>
<td>50%</td>
<td></td>
</tr>
</tbody>
</table>

** 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 Ao 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.


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:


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


Indigenous women of power


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


Mana wahine – indigenous feminism

Smith, Linda Tuhiiwai, ‘Some thoughts on “being constructed”: The view from my grandmother’s verandah’, *Te Pua* (1992), Sept, vol. 1, no. 1.

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:


**Textiles - Aotearoa**

Mead, H. M., ‘Clothing Fashions in Traditional Maori Society’, *Maori Art on the World Scene* (as above), pp.96-101

**Textiles - Pacific**

Rongokea, L., *Art of Tivaevae: Traditional Cook Islands Quilting* (2001), Auckland: Godwit. FA 709.26 R773a NZP 746.46 R77a
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
Native American Quilting – Lakota and Seminole


African-American Quilts


>> case study: Harriet Powers


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


Jewellery - Maori


Jewellery – Pacific


www.bartleynees.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


1 Noble savage, 2 Dusky Maidens (1999) Exhibition catalogue. FA 709.93 O58n


Indigenous tattoo including moko


Pottery – Native American


NEW: POTTERY OF SANTA ANA PUEBLO

>>> case study: Maria Martinez


Photography


Students researching for essays in this area may benefit from reading about Visual Anthropology. The following books were drawn from a booklist recommended for those attending a workshop entitled ‘Visual Anthropology. New dilemmas of representation’ held at UOA in Sept 2003.


Photography - colonial – general


Quanchi, Max (ed.), *Imaging, Representation and Photography of the Pacific Islands*, Special Issue of *Pacific Studies* (1997), vol. 20, no. 4. NZP 990.5 P117


Photography – North American (Native American and African-American)


Especially the interview with Carm Little Turtle, pp. 137-147.


**Colonial Photography – Maori and Pacific**


**Contemporary Maori and Pacific Photography**

>>> Fiona Pardington:


>> Natalie Robertson:

www.natalie.robertson.com

General re Aboriginal Photography

*Aboriginal Art in the Public Eye (Art Monthly Australia supplement)*, 1992 [mixed media]. FA Serials

*Art and Australia* (Aboriginal Art Now issue), (Spring 1993) vol. 31, no. 1, particularly:

*Art and Australia* (The Festival of the Dreaming: Aboriginal and Torres Strait Islander Art issue), vol. 35, no. 1, 1997. FA Serials particularly:
Gough, Julie, "Time ripples in Tasmania: like waves upon our island shore, it rhymically serves to remind Aboriginal people of connections to place and to practices", pp. 108-115 [mixed media].

Batchen, Geoffrey and Tracey Moffatt, "NADOC '86 exhibition of Aboriginal and Islander Photographers", *Photofile*, vol. 4, no. 3, Summer 1986, pp. 24-6. FA Serials

Caruana, Wally and Jennifer Isaacs (eds.), The land, the city. The emergence of urban Aboriginal art (*Art Monthly Australia* supplement), no. 30, May 1990 [mixed media]. FA Serials


*Photofile* (100% Mabo issue), no. 40, November 1993, particularly:
- Fraser, Virginia, "Destiny’s Dollys", pp. 7-11.


Photography - Australia


Bruce, Candice, ‘Portraits of Our Elders’, *Photofile* (Nov 1993), no. 40, pp. 26-29


Koop, S., ‘Fiona Foley: Bare Bones’, *Art Asia Pacific* (June 1999), no. 22. FA serials


Fraser, V., ‘Destiny’s Dolly’, *Photofile* (1993), no. 40. FA serials


Oguibe, O., ‘Medium and memory in the art of Fiona Foley’, *Third Text* (1995-6), no. 33. FA serials


Brenda L. Croft’s writings as a curator and commentator


Croft, Brenda L., "Postcard from Sydney", *Artlink* (Spr 1994), vol. 14, no. 3, pp. 47-51


Selected exhibition catalogues of her work


Exhibition reviews


**Leah King-Smith: artist's publications**


Fox, Paul, "Leah King-Smith Patterns of Connection", *Agenda*, issue 24, July/August 1992, p. 29.


Williamson, Clare, "Patterns of Connection: Leah King-Smith’s Subject", *Photofile*, no. 41, March 1994, pp. 28-31. FA serials.

**Film - general**

Shepard, Deborah, Reframing Women: A History of Women and Film (2000) Auckland: Harper Collins Publishers. NZP 3 copies @ 791.43082 S54. FA 1 copy @ 709.93 S547

Documentary film

Nichols, Bill, Introduction to documentary (2001) Bloomington, IND : Indiana University Press. GL 791.4353 N61i. SHORT LOAN 2 Hour - Kate Edger Information Commons(Level 1) 791.4353 N61i

Film - Maori

Te Awekotuku, Ngahuia, ‘He Take Ano: Another Take: Conversations with Lisa Reihana’, Art New Zealand (Spring 1993), no. 68.
**Merata Mita**


**Reviews of Whale Rider**


Figueroa, Esther, ‘Whale Rider. (Movie Review)’, *The Contemporary Pacific* (Fall 2004), vol. 16, issue 2, pp. 422-426. (e-Resource)

**Reviews of The Piano**

Brown, Caroline, ‘The representation of the indigenous other in Daughters of the Dust and The Piano’, *NWSA Journal* (Spring 2003) Vol.15, Iss. 1; pg. 1


DuPuis, Reshela, ‘Romanticizing Colonialism: Power and Pleasure in Jane Campion’s The Piano’, *The Contemporary Pacific* (1996), vol. 8, no. 1, pp. 51-79. SHORT LOAN(2 Hour) - Kate Edger Information Commons(Level 1). 990.5 C76


**Reviews of Once Were Warriors**


*Once Were Warriors* Xeroxed material in the General Library, anthology no. 1 = X97/250. Anthology no. 2 = X97/673.

**The politics of representation of the Pacific**


Simei-Barton, Justine, ‘Tala Pasifika – Pacific Voices on Film’, *Wasafiri* (Spring 1997), no. 25: Pacific Writing Special


**Film - Aboriginal**


Langton, M., Well, I heard it in the radio and I saw it on the television: an essay for the Australian Film Commission on the Politics and Aesthetics of Filmmaking by and about Aboriginal People and Things (1993) North Sydney GL 791.4365203 L28


**Rabbit-Proof Fence:**


**Reviews of Rabbit-Proof Fence:**


**Film – North American and Canadian**


Rollins, Peter C. and John E. O'Connor (eds.), *The Portrayal of the Native American in Film* (1999) GL 791.436520397 R75


**Exhibition catalogues**


*Purangiako: Seeing Clearly* (2001), Auckland Art Gallery, Toi o Tamaki, Auckland

*Taiawhio* (2002), Te Papa Tongarewa, Museum of New Zealand, Wellington


**Periodicals**

*Art and Australia*

*Art New Zealand*

*Art Asia Pacific*

*Artlink*

*Hecate*

*History of Photography*

*New Zealand Journal of Media Studies*

*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 Simei-Barton: *Overstayer* (1999)

Other videos of interest

*Rangatira - Making Waves: Merata Mita*

TUTORIAL READINGS –

Souvenir [tourist] arts

Santa Fe: Museum of New Mexico Press. GL 978.956 A54.
Haymarket, NSW: Powerhouse Publishing FA 709.9 P667.
‘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)

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