

## ARTHIST 115 LECTURES 2017

**Lecturers: Dr. Gregory Minissale (GM), Dr. Caroline Vercoe (CV)**

### **LECTURE TIMES AND VENUES**

**Wednesdays, 2pm – 3pm Building 303, Room G23**

**Fridays, 2pm – 3pm Building 401, Room 401**

### **LECTURE SCHEDULE**

Week 1	<p><b><u>8 March (CV)</u></b> <b>Introduction:</b> An overview of the course, introducing its central aims and concerns.</p> <p><b><u>10 March (CV)</u></b> <b>Representing Power and Authority: Body Adornment in the Pacific</b> This class will focus on the ways that signs and symbols of rank and authority are represented in a range of Maori and Pacific cultures, with a particular focus on body adornment and tatau.</p>
Week 2	<p><b><u>15 March (CV)</u></b> <b>Representing Power and Authority: Maori and Pacific Carving and Sculpture</b> With a particular emphasis on carving and sculptural practice, this lecture will focus on the ways that art forms functioned in relation to indigenous pre-Christian religious practice. It will also deal with the impact and influence of colonial settlement in the Pacific.</p> <p><b><u>17 March (CV)</u></b> <b>Representing Power and Authority: Maori and Pacific Textiles</b> This class focuses on the importance and function of tapa (decorated bark cloth), tivaevae (quilts) and weaving in a range of Maori and Pacific cultures.</p>
Week 3	<p><b><u>22 March (CV)</u></b> <b>African Art – 1500-1700</b> This lecture looks at art produced on the West Coast of Africa, with a particular emphasis on figurative art from Benin.</p> <p><b><u>24 March (GM)</u></b> <b>Representing Power Through Ancestry: The Mughals in India 1550-1700</b> This lecture explains how the Mughals were influenced by Central Asian Persian and Indian cultural traditions in order to create an art form that effectively conveys power and authority.</p>
Week 4	<p><b><u>29 March (GM)</u></b> <b>Representing Power Through Art in Mughal India</b> A study of how artists worked together in the studios, materials used and painting styles and genres as well as relationships of the artists to patrons.</p> <p><b><u>31 March (GM)</u></b> <b>Representing Power Through Religious Values: The Mughals and the Jesuits</b></p>

Week 5	<p><b><u>5 April (Victoria Wynne-Jones)</u></b>  <b>Louis XIV and Versailles – Part 1</b></p> <p><b><u>7 April (Victoria Wynne-Jones)</u></b>  <b>Louis XIV and Versailles – Part 2</b></p>
Week 6	<p><b>12 April - TEST (IN CLASS)</b></p> <p><b>14 April - NO LECTURE – EASTER BREAK</b></p>
<b>EASTER AND MID-SEMESTER BREAK: 14 – 29 APRIL 2017</b>	
Week 7	<p><b><u>3 May (GM)</u></b>  <b>British Power in India and Colonial Art, Company School</b>  This lecture is devoted to how the art of Mughal India began to change and to record encounters with the first colonialists. It also looks at Indian art under the British.</p> <p><b><u>5 May (GM)</u></b>  <b>Modern Art in India</b>  This lecture looks at how Indian artists negotiated the legacy of modernism and cultural identity in a variety of ways in the early twentieth century.</p>
Week 8	<p><b><u>10 May (GM)</u></b>  <b>Modern European and American Art 1920-65 - Part 1</b>  This lecture looks at how artworks from Abstraction to Pop art and Jackson Pollock to Andy Warhol reflected the legacy of world war, the emergence of mass society, advertising and medias well as new philosophical and scientific ideas.</p> <p><b><u>12 May (GM)</u></b>  <b>Modern European and American Art 1920-65 - Part 2</b>  This lecture looks at the rise of African-American artists, gay and women artists in post-World War Two Europe and America, focusing on the Harlem Renaissance, the struggle for civil liberties.</p>
Week 9	<p><b><u>17 May (CV)</u></b>  <b>Feminism in the 1970s and 1980s - Part 1</b>  This lecture introduces the key themes of feminist art in the 1970s and 1980s. It looks at the emergence of 'Second Wave' feminism from the 1970s in New Zealand and the United States. It also focuses on a range of cultural and social responses to issues relating to gender and systems of power. These artists explored a range of artistic mediums and developed innovative and challenging modes of creative expression, including performance, installation, photography and socially collaborative artworks.</p> <p><b><u>19 May (CV)</u></b>  <b>Feminism in the 1970s and 1980s - Part 2</b></p>

Week 10	<p><b><u>24 May (CV)</u></b>  <b>Aboriginal Art</b>  This lecture focuses on a range of works by Aboriginal artists. It highlights the diversity of art practice produced by Aboriginal artists in response to social, cultural and political issues.</p> <p><b><u>26 May (CV)</u></b>  <b>Contemporary Māori and Pacific Art</b>  This lecture focuses on a range of contemporary Maori and Pacific art, making connections between gallery and non-gallery based art practices.</p> <p><b>RESEARCH ESSAY DUE Friday 26 May, 2:00 pm</b></p>
Week 11	<p><b><u>31 May</u></b>  <b>Diaspora (GM)</b>  This lecture is devoted to an examination of how artists have migrated to the west and enriched European and American cultures, while questioning cultural identity and elaborating on notions of hybridity. Artists covered include African, Middle Eastern and Korean and Chinese artists: Mona Hatoum, Ghada Amer Barthélémy Togu, Yinka Shonibare, Soo-ja Kim and Yin Xiuzhen.</p> <p><b><u>2 June (Richard Dale)</u></b>  <b>Chinese Contemporary Art</b></p>
Week 12	<p><b><u>7 June (GM)</u></b>  <b>Revision 1</b></p> <p><b><u>9 June (CV)</u></b>  <b>Revision 2</b></p>