



University of Wollongong Faculty of Creative Arts

Subject Outline

Subject

Representation and Space in a Postcolonial World

Number

VISA322

Credit points

6

Session

Spring

Subject co-ordinator

Associate Professor Diana Wood Conroy

Contact details

Room 130, tel 0242 214269 dconroy@uow.edu.au

Consultation times

Tuesday 9.30 -11.30 am, Friday 1.30 –3.30 pm.

Timetable

25:128 Thursday 10.30 –12.30

Lectures

25:149 Thursday 8.30 – 9.30.

Tutorials (3):

25:160 Thursday 1.30 – 2.30

Subject Overview

This subject surveys contemporary arts practices, with a focus on Australian and Asian arts in relation to postcolonial ideas. There is an emphasis on comprehending the art historical background to current exhibitions and the use of theoretical views and critical practices appropriate to recent art debates.

Aims

On successful completion of this subject students will be able to:

1. present a coherent analysis of images of contemporary art in tutorials and seminars.
2. comprehend main directions of current art practice and theory
3. understand key words used in contextualising and describing artworks

Attendance Requirements

Attendance at all classes is compulsory. Late arrivals (>10 minutes) will be deemed as absence. Medical or other supporting documentation is required to excuse missed classes.

Special Consideration

Students who cannot meet subject requirements (eg. attendance, assessment dates including examinations) due to illness, mishap or other extenuating circumstances, should apply for Special Consideration via SOLS. In all instances, students will be required to verify the reasons by providing appropriate documentation to Student Administration (Bldg 36) before special consideration is granted. (To apply for Special Consideration, students must log onto SOLS using their student number and barcode, and select the Special Consideration link. A personalised application form will then appear for electronic completion and submission.)

Assessment Requirements**Assessment due dates**

Review of an exhibition:	Due: Week 6: 26 August	30%
Tutorial Paper/Presentation	Due one week after presentation	30%
Major Essay	Due Week 11, 7 October	40%

Assessment Criteria

- 1) Conceptual coherence and grasp of main ideas

- 2) Comprehensive textual and visual research: exhibition viewing, library sources, referencing
- 3) Clear and accurate presentation: grammar, images, formatting
- 4) Audible, well illustrated presentation within a time limit

1. Review: Major Exhibition

30% 800 words Due: Week 6: 25 August

Review: Choose ONE exhibition from a major public art space:

Art Gallery of NSW: Unscripted, Tranquillity, The Art of Margaret Preston

Wollongong City Gallery: Reconciliation ready or Not, Stephanie Monteith.

Powerhouse Museum: Greek Treasures from the Benaki Museum, Athens, Conversations at the Studio

Object: Korbert/Flaubert Adventure. Louiseann Zahra: the dead are never lonely

National Gallery of Australia, Museum of Contemporary Art, Artspace.

Relate the exhibition to issues of representation and space highlighted in the course.

2. Tutorial essay and presentation 30%

Tutorial essay 1000 words 20%: Due one week after presentation.

3. Presentation 10%

Tutorial topics will be allocated in the first tutorial (Week 2) from the list of tutorial topics. The aim of the tutorial paper is to develop skill and confidence in speaking. The aim of the tutorial as a whole is to enable all participants to discuss the topic in a lively, stimulating and supportive manner. You may use audio-visual equipment but please organise ahead with technicians. Organise your material succinctly so that it fits 15 minutes. Take into account discussion that follows your presentation when writing up your paper.

4. Major Essay 3000 words 40%: Due Week 12, 13 October

Pick a research topic from the tutorial series

In your tutorial essay, you should demonstrate:

- i. Library and internet research skills.
- ii. a coherent well-thought out discussion which clearly states its theme and attempts to convincingly demonstrate your viewpoint through the use of examples.
- iii. an ability to discuss artworks without depending solely on the analysis of other writers. Remember you are encouraged to use photocopies of images to reference your text.
- iv. attention to presentation, including paragraphing, quoting, footnotes, and bibliography.

Submission of all assignments is compulsory Please note that in calculating final grades in this subject, your marks obtained in individual assessment items may be scaled by the co-ordinator to produce a final (composite) mark from which your result in the subject will be determined. Essays must be submitted on the due date. If you are unable to complete the essay by the due date due to illness or personal reasons, you must provide a medical certificate or counsellor's letter.

Performance grades

HD	High Distinction	85-100%
D	Distinction	75-84%
C	Credit	65-74%

P	Pass	50-64%
F	Fail (unsatisfactory completion)	0-49%
Late work policy		
<i>Assignments submitted within three (3) working days beyond the due date will be marked at no higher than a Pass Grade. Work submitted beyond this date will be assessed as a component of the subject but no mark will be awarded.</i>		

Textbooks: recommended texts to buy:

Nicholas Mirzoeff (ed) The Visual Culture Reader, Routledge, London and New York, 2nd edition 2002 From UniCentre Bookshop, \$39.95 approx (Library 700.103/36)
 Joseph Gibaldi, MLA handbook for writers of research papers
 New York : Modern Language Association of America, 1999 (Library reference: 808.02/34) OR
 UniCentre Bookshop.

Weekly outline: Lecture program

Week	Date	Lecture topic
1	21 July	Introduction: Hybrid spaces: postcolonial journeys

Topic 1: wks 2-7 Understanding postcolonial representation

4	28 July	Representation and space: the humanist background
	4 August	Alain Viguier: Spaces of difference
5	11 August	Debra Petrovitch: Anita Cobby
6	18 August	Feminism and postcoloniality
	25 August	War and memory
		*Review of exhibition due

Topic 2: wks 8-12 The fractured self: postcolonial stories

7	29 August	Lycia Trouton: The divisions of country and self
8	1 September	Subjectivity and the fairytale
9	8 September	-----Non-teaching week-----
10	15 September	Chris McMillan: textile spaces
11	22 September	Visual Codes of Secrecy: Julia St George
12	13 October	The postcolonial project and landscape: R. Hook * Major essay due
13	20 October	Theory for the future: Panel discussion with Honours

References and Reading List Books in Closed Reserve

These may be photocopied, or borrowed overnight.

Please consult art and craft journals on the second floor of the Library: Object, Art in Australia, Parkett, Art Monthly, Art +Text, Artlink, Periphery etc.

Please note: Museum and Gallery Webpages, and Data Abstracts, as well as journals should be consulted. Vicki Dodd is the Creative Arts Librarian, and you may make an appointment with her. (vicki_dodd@uow.edu.au)

Tutorial program

week 1 24 July

No tutorial. Sign up for a tutorial group

weeks 2 -6 Understanding postcolonial representation and space: Choose ONE topic.

Topic 1.: The Sydney Biennale

week 3 - 24 July

week 4 - 31 July,

week 5 - 7 August

‘Even if not directly enunciated, the postcolonial situation is the subterranean vein running through the entire exhibition.....‘Throughout the exhibition the dimension of translation is present... I must add here that I am myself a postcolonial product, as Portugal was one of the last European countries to maintain a colonial regime until the mid 1970s.’ Isabel Carlos (curator) Catalogue; On Reason and Emotion

Select an artist from one of the four venues of the Biennale and comment on his or her work in relation to this quote from the catalogue. Pinpoint what is the challenging aspect of the artist’s work by describing one piece in detail, commenting on process, and the historical and theoretical background of the artist. Research the context of the work in your assigned textbooks, and in relevant journals and web pages.

(Biennale 2004 Catalogue in Closed Reserve from week 2.)

OR

The Hybrid Artist

2. After the demise of the British Empire hybrid forms of both language and culture continue to emerge across former colonies. What are the core issues of the postcolonial debate in art?

Discuss the idea of ‘authenticity’ and ‘ethnicity’, focusing on Janis Jefferies’ essay on Yinka Shonibare. and using one Australian artist.

Readings:

Jude Adams. ‘Home ground: foreign territory. The works of Fiona Foley and Sidney Nolan’ in Unpacking culture : art and commodity in colonial and postcolonial worlds / edited by Ruth B. Phillips and

Christopher B. Steiner Berkeley : University of California Press, c1999. 306.47/13. (see also Chapter 1: ‘Art, authenticity and the baggage of cultural encounter’)

Edward Bull’Constructing Ethnicity’. in Lynne Cooke and Peter Wollen. Visual Display: Culture beyond appearances. Bat Press, Seattle, 1995. 701/63.

Janis Jefferies: ‘Yinka Shonibare: Dressing Down textiles in a Victorian Philanthropist’s Parlour’. Sue Rowley (ed) Reinventing Textiles. Vol 1: Tradition and Innovation Telos Art Publishing Winchester. 1999. 59-73.

PART Four: Race and Identity in Colonial and Postcolonial Culture in Nicholas Mirzoeff (ed) The Visual Culture Reader, Routledge, London and New York, 1998. 700.103/36

Other readings:

Constructions of colonialism : perspectives on Eliza Fraser's shipwreck / edited by Ian J McNiven, Lynette Russell, and Kay Schaffer. London ; New York : Leicester University Press, 1998 994.3/17

Weeks 7-10 The postcolonial landscape

Topic 1 The inner landscape: Subjectivity and the fairy tale.

Individual artists tell stories about their lives, often grounded in childhood experiences and narratives which form subjectivity. Surrealism prefigured many of these concerns of current art with its emphasis on literature and sign. Of particular interest to the surrealists was the fairy tale, with its overtones of unconscious forces, and of a pattern to human endeavour., often presented in a whimsical and mocking form. Marina Warner has been influential in identifying fairy tales for our time.

Compare and contrast two artists who have been influenced by the experiences of childhood, or the fairytale/mythological narrative.

(e.g. Bill Henson, Ginger Riley, Kay Lawrence, Marlene Dumas, Louise Bourgeois, Paula Rego.)

Readings in Closed reserve

Marina Warner. *Six myths of our time: Little angels, little monsters, beautiful beasts and more.* Vintage Books, London, New York. 1995 828.9 WAR 3/4

Rosalind Krauss, *The Optical Unconscious*, MIT Press, Cambridge, Mass. 1994

Hal Foster, 'Armour Fou', in Stephen Melville and Bill readings (eds), *Vision and textuality*, Macmillan, London, 1995, 215-248.

Whitney Chadwick *Women artists and the Surrealist movement*, Thames and Hudson. London, 1985.

Janet A Kaplan *Unexpected Journeys: the art and life of Remedios Varo*. Abbeville Press, London, Paris 1988 759.972 VAR/1

Close Ties: Exhibition catalogue of Kay Lawrence and Marcel Marois, University of Queensland, March 1999.

Rozsika Parker, *The Subversive Stitch: Embroidery and the making of the feminine*, Routledge, New York, 1989.

Susan Stewart. *On Longing: Narratives of the miniature, the gigantic, the souvenir, the collection*, Duke University Press. Durham and London, 1993.

OR

Re positioning Australian land and identity

6 In 1988 the new Parliament House in Canberra provided a showcase for the art of the Bicentennial Year and Australia's understanding of itself through art. The Parliament House embroidery, designed by Kay Lawrence, investigated a contentious history of Australian settlement and relationship to land.

Readings : main texts and

Ivor Indyk. 'The Semiotics of the New Parliament House' in H. Beck (ed) Parliament House Canberra: a building for the Nation. Collins, Sydney 1988.

Dorothy Jones: 'Embroidering the Nation'. Textile: the Journal of Cloth and Culture. Vo1, issue 2. 174-193 2002 (Library)

Weeks 9-12 Asia and Australia

Loss and migration

1. At present we in Australia are in a bitter political discussion about the role of asylum seekers and emigrants coming to Australia from countries in the Middle East and in South-east Asia.

Comment on the representation of trauma in contemporary art using two artists from Indonesia and/or Australian/Asian/Indigenous artists.

Describe systems of representation used in specific bodies of work and analyse the use of media.

Readings

Art APT 2002 : Asia-Pacific Triennial of Contemporary Art / edited by Lynne Seear Queensland Art Gallery, 2002 South Brisbane, Qld. 700.95074943/1

Beyond the future : the third Asia-Pacific Triennial of Contemporary Art Brisbane, Queensland Art Gallery. 1999. 709.507494/1

Meridian: Focus on contemporary Australian art. Museum of Contemporary Art, Sydney 2003
Negotiating Rapture: the power of art to transform lives. Richard Francis (ed) with essays by Homi K Bhabha et al. Chicago, Museum of Contemporary Art 1996. F700.1/73
Wright, Astri, Soul, spirit, and mountain : preoccupations of contemporary Indonesian painters. Kuala Lumpur ; New York : Oxford University Press, 1994 759.9598/3
Isle of Refuge. Ivan Dougherty Gallery, College of Fine Arts 2003

2. What is a 'diaspora'? Do you find evidence for an Asian diaspora in Australian arts? Discuss with reference to specific Asian/Australian artists (e.g William Yang, Fan Dong Wang, Guan Wei, Lindy Lee, John Young). Outline attitudes to Chinese culture in Australia in your discussion.

Readings: References above and

Alison Broinowski, The Yellow Lady: Australian impressions of Asia, Oxford University Press, Oxford, Melbourne, 1992, republished 1996. 700.994/5
Art APT 2002 : Asia-Pacific Triennial of Contemporary Art / edited by Lynne Seear
Queensland Art Gallery, 2002 South Brisbane, Qld. 700.95074943/1
Yang, William, Sadness Allen & Unwin, St. Leonards, 1996 770/YAN/1

Catalogues in Library Closed Reserve

Art APT 2002 : Asia-Pacific Triennial of Contemporary Art / edited by Lynne Seear
Queensland Art Gallery, 2002 South Brisbane, Qld. 700.95074943/1
Australian Art in the National Gallery of Australia. Anne Gray (ed). National Gallery of Australia, Canberra, 2002 709.94/85
Biennale of Sydney 2000 Ewen McDonald (ed) Sydney : Biennale of Sydney, 2000
700.74/2
2002 Biennale of Sydney : (the world may be) fantastic Ewen McDonald (ed.) ; Richard Crayson, curator
Sydney : Biennale of Sydney, 2002 700.749944/1
Beyond the pale: contemporary indigenous art : 2000 Adelaide Biennial of Australian Art /Art Gallery of South Australia, curated by Brenda L. Croft Adelaide. Art Gallery Board of South Australia 2000. 709.94074/29
Federation Australia: Australian Art and Society 1901-2001. National Gallery of Australia, Canberra ACT 2000.
Beyond the future : the third Asia-Pacific Triennial of Contemporary Art
Brisbane, Queensland Art Gallery. 1999. 709.507494/1
Fluent : Emily Kame Kngwarreye, Yvonne Koolmatrie, Judy Watson : XLVII esposizione internazionale d'arte La Biennale di Venezia 1997 Art Gallery of New South Wales, Sydney c1997
709.94/60
Inside the visible: an elliptical traverse of 20th century art. M Catherine de Zegher (ed) Institute of Contemporary Art MIT Press, Boston 1996. 704.042/13
Lake Mungo revisited Goulburn Regional Art Gallery, October 2000. Goulburn Regional Art Gallery & University of Wollongong, 2000. 709.944/1
Meridian: Focus on contemporary Australian art. Museum of Contemporary Art, Sydney 2003
Negotiating Rapture: the power of art to transform lives. Richard Francis (ed) with essays by Homi K Bhabha et al. Chicago, Museum of Contemporary Art 1996. F700.1/73

Books in Library Closed Reserve

Jude Adams. 'Home ground: foreign territory. The works of Fiona Foley and Sidney Nolan' in Unpacking culture : art and commodity in colonial and postcolonial worlds / edited by Ruth B. Phillips and Christopher B. Steiner Berkeley : University of California Press, c1999. 306.47/13. (see also Chapter 1: 'Art, authenticity and the baggage of cultural encounter')
Wendy Ashmore and A. Bernard Knapp (eds) Archaeologies of landscape: contemporary perspectives Blackwell, Oxford: 1999 930.1/44
Edward Bull'Constructing Ethnicity'. in Lynne Cooke and Peter Wollen. Visual Display: Culture beyond appearances. Bat Press, Seattle, 1995. 701/63.
Alison Broinowski, The Yellow Lady: Australian impressions of Asia, Oxford University Press, Oxford, Melbourne, 1992, republished 1996. 700.994/5

Lynne Cooke and Peter Wollen. Visual Display: Culture beyond appearances. Bat Press, Seattle, 1995. 701/63.

Anne Dangar. Earth, fire, water, air : Anne Dangar's letters to Grace Crowley, 1930-1951 Helen Topliss (ed) St Leonards, N.S.W. : Allen & Unwin, 2000 738.092/3

*Charles Green Editor, Postcolonial + art : where now ? : Artspace, N.S.W. c2001. 709.94/81
Janis Jefferies (ed) Reinventing Textiles: Gender and Equity. Telos Publishing, UK 2002.

Joan Kerr and Jo Holder (eds) Past present : the national women's art anthology Craftsman HouseNorth Ryde, N.S.W., c1999 704.0420994/3

Geoff Levitus (ed) Lying about the landscape Craftsman House, North Ryde, N.S.W. c1997 704.9436/3

Nicholas Mirzoeff (ed) The Visual Culture Reader, Routledge, London and New York, 1998. 700.103/36
Modjeska, Drusilla Stravinsky's lunch Sydney, N.S.W. :Picador, 1999.759.994/155

*McLean, Ian The art of Gordon Bennett Craftsman House, 1996 709.94/BEN-1/C-
Constructions of colonialism : perspectives on Eliza Fraser's shipwreck / edited by Ian J McNiven, Lynette Russell, and Kay Schaffer. London ; New York : Leicester University Press, 1998 994.3/17

Sue Rowley (ed) Reinventing Textiles. Vol 1: Tradition and Innovation Telos Art Publishing Winchester. 1999. 59-73. 746.09049/1 v. 1

Sayers, Andrew. Aboriginal artists of the nineteenth century with a foreword by Lin : Oxford University Press in association with the National Gallery of Australia, Melbourne 1994 704.039915/6

Wright, Astri, Soul, spirit, and mountain : preoccupations of contemporary Indonesian painters. Kuala Lumpur ; New York : Oxford University Press, 1994 759.9598/3

*Yang, William, Sadness Allen & Unwin, St. Leonards, 1996 770/YAN/1
* not in Closed Reserve at start of session