

MUSEUM ANTHROPOLOGY

SPRING 2013

ANTH 276 (1) W 5:30-8:20, MND 1032

Instructor: Terri Castaneda (tac@csus.edu)

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Office Hours: M 2:50-5:20 (MND 4028); MW 1:15-1:30 (BNC 1025)

I. Catalog Description *Surveys the practical, theoretical, and historical dimensions of museum anthropology and material culture studies, with particular emphasis on the U.S. and California. Situates contemporary issues related to the collection, exhibition, and repatriation of ethnographic and archaeological materials within the sociopolitical context of the contemporary global indigenous rights movement. Prerequisite: Graduate status in Anthropology or instructor permission.*

II. Seminar Format and Evaluation

The class is based on intensive reading, discussion, and writing. We will spend the first half of each seminar session talking about the primary reading. The remainder of the time will be dedicated to discussing the Indigenous Art Worlds reading(s). Course evaluation is based on three components.

A) Seminar Participation: To ensure that conversation is lively and relevant, students will prepare weekly discussion questions, three related to the primary readings and two based on the Indigenous Art Worlds reading/s (see course calendar). These must be emailed to me (tac@csus.edu) by 3:00 p.m. on the day of class. (Do not mail them via the SacCT messaging system and do not use attachments, simply type or copy them into the body of an email.) I will collate and distribute these during seminar, choosing two for class discussion and rotating the selection of two to three others among seminar participants on a week-to-week basis. Discussion questions will be scored on a scale of 1 (fair) to 3 (excellent), per the rubric on SacCT. **Attendance:** All students must be present at the first three and the final seminar sessions. Online participation (max. of four sessions) may be fulfilled by submitting a 750-1000 word essay (posted to our SacCT course blog). This option requires students to summarize the reading scheduled for Blog Discussion and (see course schedule) and to discuss its relevance that week's required readings. Essays must be posted to the course blog by Noon on the Monday following class. While online participants must also meet the 3 p.m. day-of-class deadline for submitting discussion questions, only blog posts will be scored (see rubric on SacCT). Online participation constitutes a legitimate form of discussion, valued for its potential to enhance the scope and understanding of literature reviewed in seminar; nonetheless, I encourage students to be present for at least one real-time discussion of any given text. Seminar absences (not met by timely fulfillment of online participation) will result in the loss of 5 percentage points from the final course average. These requirements—attendance, discussion, and preparation of discussion questions—count for 20% of your grade.

B) Seminar facilitation: Each student is required to lead a one-hour seminar session based upon an Indigenous Art Worlds reading. Assignments will be determined on the first day of class and presentations will begin on 2/26. Facilitators will be required to prepare and submit an essay (2-3 pp. double-spaced) summarizing the article's main argument and any point(s) of relevance it holds to that week's primary reading. A hard-copy of the essay must be submitted to me by the start of class. Scores for in-class

facilitation (50%) and essays (50%) will be averaged to count for 20% of your grade. Facilitators will use their own discussion questions and then choose among those submitted by others, as time permits.

C) **Essays:** Three papers (5 pp. double-spaced) comprise the final 60% of the course grade. Essays will concisely and critically analyze the substantive and theoretical intersection(s) of the unit readings, foregrounding the relationship between the primary texts, while integrating the Indigenous Art Worlds readings as a means to instantiate, expand or complicate arguments and insights. Formatting details will be posted to SacCT. I will score papers for content and style, and expect to see improvement in both as the semester progresses.

III. **Grading Scale:** A 92-100/A- 90-91/B+ 88-89/82-87/B- 80-81/C 79-70.

IV. **Academic Dishonesty:** Plagiarism will result in an F on the assignment and may result in disenrollment from class: <http://www.csus.edu/um anual/AcademicHonestyPolicyandProcedures.htm>.

V. **SSWD:** Students who need disability accommodation are urged to approach me early in the semester: <http://www.csus.edu/sswd/services/policies/LD-Policy.html>.

Required Texts

Berman, Tressa (ed.)

2013 *No Deal! Indigenous Arts and the Politics of Possession*. Santa Fe, NM: School for Advanced Research Press.

Erikson, Patricia Pierce, *with Helma Ward & Kirk Wachendorf*

2002 *Voices of a Thousand People: The Makah Cultural & Research Center*. Lincoln: University of Nebraska Press.

Lonetree, Amy

2012 *Decolonizing Museums: Representing Native America in National and Tribal Museums*. Chapel Hill: University of North Carolina Press.

Price, Sally

2007 *Paris Primitive: Jacques Chirac's Museum on the Quai Branly*. University of Chicago Press.

Stoler, Ann Laura

2002 *Along the Archival Grain: Epistemic Anxieties and Colonial Common Sense*. Princeton, NJ: Princeton University Press.

Recommended Text

Jessup, Lynda with Shannon Bagg

2002 *On Aboriginal Representation in the Gallery*. Mercury Series, Canadian Ethnology Service, Paper 135, Hull, Quebec: Canadian Museum of Civilization.

Additional Readings (*available on SacCT*) Note: the following are full citations for articles or chapters appearing on the course schedule that not drawn from the texts listed above.

Atalay, Sonya

2006 No Sense of the Struggle: Creating a Context for Survivance at the NMAI. *American Indian Quarterly* 30(3/4):597.

- Bank, Rosemarie K.
2002 Representing History: Performing the Columbian Exposition. *Theatre Journal* 54(4):589-606.
- Barrow, M.V.
2000 The Specimen Dealer: Entrepreneurial Natural History in America's Gilded Age. *Journal of the History of Biology* 33(3):493-534.
- Colwell-Chanthaphonh, Chip
2011 Sketching Knowledge: Quandaries in the Mimetic Reproduction of Pueblo Ritual. *American Ethnologist* 38(3):451-467.
- Glass, Aaron
2009 A Cannibal in the Archive: Performance, Materiality, and (In)Visibility in Unpublished Edward Curtis Photographs of the Kwakwaka'wakw Hamat'sa. *Visual Anthropology Review* 25(2):128-149.
- Isaac, Gwyneira
2009 Responsibilities toward Knowledge: The Zuni Museum and the Reconciling of Different Knowledge Systems. In *Contesting Knowledge: Museums and Indigenous Perspectives*. Susan Sleeper-Smith, ed. Pp. 303-321. Lincoln: University of Nebraska Press.
- Jones, Anna Laura
1993 Exploding Canons: the Anthropology of Museums. *Annual Review of Anthropology* 22(1):201-220.
- Levy, Janet E.
2006 Prehistory, Identity, and Archaeological Representation in Nordic Museums. *American Anthropologist* 108(1):135-147.
- Noyes, Dorothy
2011 Traditional Culture: How Does it Work? *Museum Anthropology Review* 5(1-2):39-47
- Palmer, Carolyn Butler
2008 Renegotiating Identity: "Primitivism" in 20th Century Art as Family Narrative. *Frontiers* 29(2):186-223.
- Rose, Jerome C., Thomas Green, and Victoria Green
1996 NAGPRA is Forever: Osteology and the Repatriation of Skeletons. *Annual Review of Anthropology* 25:81-103.

Course Schedule

Subject to change at the discretion of the instructor

	Date	Primary Reading	INDIGENOUS ART WORLDS	Blog Discussion
1	1/30	Course Orientation		
Unit 1: Mise-en-Scène		MATERIALITIES OF EMPIRE: <i>Colonial Sensibilities in Two & Three Dimension</i>		
2	2/6	Stoler: <i>Along the Archival Grain</i> 1. Prologue in Two Parts 2. The Pulse of the Archive 3. Habits of a Colonial Heart 4. Developing Historical Negatives	<i>No Deal!</i> McChesney: “(Art)Writing: A New Cultural Frame for Native American Art”	N/A
3	2/13	(cont’d) 5. Commissions the Their Storied Edges 6. Hierarchies of Credibility 7. Imperial Dispositions of Disregard	<i>No Deal!</i> Parezo: “Whose Photographs? Native American Images on the Internet”	N/A
4	2/20	Henare: <i>Museums, Anthropology & Imperial Exchange</i> 1: String Games 2: Objects of Exploration 3: Objects of Knowledge	<i>No Deal!</i> Bouchard: “Revisiting an Inuit Perspective: Baker Lake Sculpture”	Barrow: “The Specimen Dealer: Entrepreneurial Natural History in America's Gilded Age”
➤	2/23 2/24	<u>Marin Show: Art of the Americas</u>		
5	2/27	(cont’d) 4. Improvement & Imperial Exchange 5. Colonial Baggage 6. 'Storehouses of Science'	<i>No Deal!</i> Biddle “Literate Savages: Central Desert Painting as Writing”	Rose, Green & Green: “NAGPRA is Forever”
6	3/6	(cont’d) 7: Trophies & Souvenirs 8: Things and Words 9: Words and Things Due (5:30 pm)—Essay 1	Glass: “A Cannibal in the Archive: Performance, Materiality, and (In)Visibility in Unpublished Edward Curtis Photographs of the Kwakwaka'wakw Hamat'sa”	Bank: “Representing History: Performing the Columbian Exposition”

	Date	Primary Reading	INDIGENOUS ART WORLDS	Blog Discussion
Unit 2: Praxis		MUSEUMS & NATIVE AMERICA <i>Cultural Representation & Decolonization</i>		
➤	3/12	Native American Studies Event (1:30-2:45, location TBA) Screening of <i>Ishi, A Story of Dignity, Hope and Courage</i>		
7	3/13	Erikson: <i>Voices of a Thousand People</i> Introduction 1. Anthropologists in Neah Bay: Past and Present 2. Redefining Civilization: Struggles over Ways on Knowing on the Makah Reservation	<i>On Aboriginal Representation...</i> McMaster: "Our (Inter) Related History" — Hill: "A First Nations Perspective—The AGO or the Woodland Cultural Centre?"	Jones: "Exploding Canons: the Anthropology of Museums"
8	3/20	(cont'd) 3. Many Gifts from the Past: Elders, Memories, and Ozette Village 4. Voices of a Thousand People: The Nature of Autoethnography 5. Indigenizing the Museum: Subjectivity and the Makah Cultural and Research Center	<i>On Aboriginal Representation...</i> Jonaitis: "First Nations and Art Museums" — Brady "Framing Aboriginal Art at the Museum of Sydney" — Fung "After Essay— Questioning History, Questioning Art"	Noyes: "Traditional Culture: How Does it Work?"
➤	3/27	<i>SPRING BREAK</i>		
9	4/3	Lonetree: <i>Decolonizing Museums</i> 1. Introduction: Native Americans & Museums 2. Collaboration Matters 3. Exhibiting Native America at the National Museum of the American Indian	<i>On Aboriginal Representation. . .</i> Phillips: "A Proper Place for Art or the Proper Arts of Place?" — McCaffrey "Crossing New Borders to Exhibit Iroquois Tourist Art"	Atalay: "No Sense of the Struggle"
10	4/10	(cont'd) 4. The Ziibiwing Center for Anishinabe Culture & Lifeways 5. Conclusion: Transforming Museum into "Places that Matter" for Indigenous Peoples Due (5:30 pm)—Essay 2	<i>On Aboriginal Representation. . .</i> Glass: "(Cultural) Objects of (Cultural) Value" — Rickard: "After Essay— Indigenous is the Local"	Levy: "Prehistory, Identity, and Archaeological Representation in Nordic Museums"

	Date	Primary Reading	INDIGENOUS ART WORLDS	Blog Discussion
➤	4/11	U-Nite @ The Crocker Art Museum (5 – 9 p.m.)		
Unit 3: Museum-Making		THE ETHNOGRAPHY OF ART WORLDS		
11	4/17	Smart: <i>Sacred Modern</i> 1. Seven Layers of Blue 2. Faith 3. New World 4. Collecting as Vocation 5. “Without Servitude to the Past, Nor Recklessness”	<i>No Deal!</i> Berman “The Problematic of the Signature: Indigenous Arts and the Politics of Possession”	<i>No Deal!</i> Michaels: “Bad Aboriginal Art”
➤	4/19 4/20	Southwestern Anthropological Association Annual Conference , San Jose, CA.		
12	4/24	(cont’d) 6. Toward a Museum 7. Intimacies of Possession 8. Care 9. Institutionalization of an Aesthetic 10. For Aesthetics	Palmer: “Renegotiating Identity: ‘Primitivism’ in 20th Century Art as Family Narrative”	<i>No Deal!</i> Fricke: “Stop Sign at the Cultural Crossroads: Public Art at the University of New Mexico”
13	5/1	Price: <i>Paris Primitive</i> <i>Opening Notes</i> <i>Where to Begin</i> Jacques and Jacques Museums in the City of Light	<i>No Deal!</i> M’Closkey: “Up for Grabs: Assessing the Consequences of Sustained Appropriations of Navajo Weavers’ Patterns” — Colwell-Chanthaphonh: “Sketching Knowledge: Quandaries in the Mimetic Reproduction of Pueblo Ritual”	Isaac: “Responsibilities Toward Knowledge: The Zuni Museum and the Reconciling of Different Knowledge Systems”
14	5/8	(cont’d) The Move to the Louvre The Organ Donors An Anti-Palace on the Seine	<i>No Deal!</i> Myers: “Censorship from Below: Aboriginal Art in Australian Museums”	<i>No Deal!</i> Berman w/Centin: “ ‘Cultural Copy’: Visual Conversations on Indigenous Art and Cultural Appropriation”
15	5/15	(cont’d) Epilogue Back Matter: <i>An American in Paris</i> Due (5:30 pm)—Essay 3	<i>No Deal!</i> “ ‘Silly Little Things’: Framing Global Self- Appropriations in Native Arts”	N/A