

Representing Native America (Part 1)

Ethnic Studies 214A
Spring 2017
TH 10:00 AM—12:50 PM
SSB 103
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Wed. 11:00-2:00, Thu. 1:00-3:00
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class materials may be viewed on TritonEd

COURSE DESCRIPTION

This seminar provides an introduction to the history and theory of museum representation of American Indians in order to explore its relation to colonialism and decolonization. In addition to a wide-ranging look at the complex foundations of systems of representing Indians and Indianness, a study of a specific art form and history of related Native American communities will allow the class to create new approaches to designing museum exhibitions and exhibition catalogs.

COURSE ORGANIZATION

Seminar assignments and responsibilities:

- Discussion: attendance and active participation in the group discussions of the reading during the weekly seminar meetings.
- Weekly assignments: these will vary over the quarter, introducing resources, interpretive exercises, presentations, and other formats.
- Weekly readings may change as the seminar direction and projects progress.
- Final Project: this may be an individual or team effort(s), and may focus on the “real art” of contemporary ledger artist Dwayne Wilcox. A final project may take shape as a proposed exhibit concept and design, a framing or analytical exhibit catalog entry, or another form of palpable intervention in the knowledge and power dynamics of representing indigeneneity through art and cultural production.

ASSIGNED READING

You may want to purchase or secure a library copy of the following required books. I will have scanned versions of the Berlo and Phillips, but not the Pearce.

Janet Berlo, and Ruth B. Phillips. *Native North American Art*. Oxford History of Art. Oxford University Press, Second Edition, 2015.

Richard Pearce. *Woman and Ledger Art: Four Contemporary Native American Artists*. Tuscon: University of Arizona Press, 2013.

Other readings assigned are available on TritonEd.

SYLLABUS

The reading(s) that follow each date should be **completed before** that class meeting. Please come to class prepared to discuss these assigned readings.

PART I The Colonial Roots of Representation

- WEEK 1 APRIL 6 Introduction, Organization, and the Problem of Art
 Catherine King, ed. *Views of Difference: Different Views of Art*, ed. New Haven: Yale University Press, 1999, (Introduction) 7-22.
 Janet Catherine Berlo and Ruth B. Phillips. *Native North American Art*. Oxford History of Art. Oxford ; New York: Oxford University Press, 2nd ed., 2015, (Chapter 1) 1-43.
 Susan Vogel. "Art/Artifact", in *Africa and the Renaissance : art in ivory*. New York: Museum for African Art, 1988, 10-17. Also available on Google Books.

- WEEK 2 APRIL 13 Collecting, Museums, and the Nation State
 Shelly Errington. *The Death of Authentic Primitive Art and Other Tales of Progress*. Berkeley, Calif.: University of California Press, 1998, 49-136. ([Available online through Roger](#))
 Ann McMullen. "Reinventing George G. Heye: Nationalizing the Museum of the American Indian and its Collections," in Sleeper-Smith, Susan. *Contesting Knowledge : Museums and Indigenous Perspectives*. Lincoln: University of Nebraska Press, 2009, 65-105.
 Sylvia Wynter. "Unsettling the Coloniality of Being/Power/Truth/Freedom: Towards the Human, After Man, Its Overrepresentation--An Argument", CR: The New Centennial Review, 3:3, Fall 2003, pp. 257-337.

NAGPRA documents (see the first 2 listed):

<http://pages.ucsd.edu/~rfrank/NAGPRAdocs.html>

Recently proposed, [Safeguard Tribal Objects of Patrimony Act \(STOP Act\)](#), also on TritonEd.

ASSIGNMENT: Familiarize yourself with the Indigenous North American image holdings of ArtStor, PILA, SIRIS (NMNH), and NMAI. ArtStor must be accessed the first time from campus. After that you may logon remotely using UCSD's VPN
<http://blink.ucsd.edu/technology/network/connections/off-campus/VPN/>

Also, find a few interesting internet resource that provide access to other tribal, museum, or other institutional holding. You will present what you find and we will discuss the content, presentation, and representation issues that these digital sources present.

PART II The Decolonizing Project**WEEK 3 APRIL 20 Disruptive Histories, Alternative Epistemologies**

Angela Cavender Wilson. "American Indian History or Non-Indian Perceptions of American Indian History?" *American Indian Quarterly* 20:1 (1996): 3-5.

Patrick Wolfe. "Settler Colonialism and the Elimination of the Native". *Journal of Genocide Research*. 8:4 (2006): 387-409.

Glen Coulthard, Glen Sean Coulthard. Chapter 2: For the Land, in *Red Skin, White Masks Rejecting the Colonial Politics of Recognition*. 2014, 51-78.

JSTOR: <http://www.jstor.org/stable/10.5749/j.ctt9qh3cv>

Linda Tuhiwai Smith. *Decolonizing Methodologies : Research and Indigenous Peoples*. St Martin's Press, 1999, 42-77.

Angela Cavender Wilson. "Grandmother to Granddaughter: Generations of Oral History in a Dakota Family." *American Indian Quarterly* 20:1 (1996): 7-13.

Waziyatawin Angela Wilson. "Decolonizing the 1862 Death Marches", in Waziyatawin Angela Wilson, ed. *In the Footsteps of Our Ancestors : The Dakota Commemorative Marches of the 21st Century*. St. Paul, MN: Living Justice Press, 2006, 43-66.

WEEK 4 APRIL 25 Reading Absences

Audra Simpson, *Mohawk Interruptus: Political Life Across the Borders of Settler States*. Durham: Duke University Press, 2014, Chapters 1, 3-4, 1-35, 67-114.

<http://read.dukeupress.edu/content/mohawk-interruptus>

Laura L. Terrance. "Resisting Colonial Education: Zitkala-Sa and Native Feminist Archival Refusal." *International Journal of Qualitative Studies in Education* 24:5 (2011): 621-626.

Eve Tuck. "Suspending Damage: A Letter to Communities." *Harvard Educational Review* 79:3 (2009): 409-428.

Ross Frank. "Keeping Time, Manifesting Power", in *Keeping Time: Plains Indian Ledger Drawings, 1865-1900*. Donald Ellis Gallery, New York, 2014, 4-11.

Janet Berlo. 'Standing Up Rolled in a Blanket': Chronicles of Life and Love in Plains Ledger Drawings," in *Keeping Time: Plains Indian Ledger Drawings, 1865-1900*. Donald Ellis Gallery, New York, 2014, 56-59.

ASSIGNMENT: Investigate the [PILA \(plainsledgerart.org\)](http://plainsledgerart.org) research bench: enter personal research notes and public comments, upload images to personal and public galleries, and create a slideshow.

PART III Problems of the Present

WEEK 5 MAY 4 Thinking About Tribal Museums

James Clifford. "Four Northwest Coast Museums: Travel Reflections," in *Exhibiting Cultures: The Poetics and Politics of Museum Display*. ed. Ivan Karp, and Steven D. Levine. Washington, DC: Smithsonian Institution Press, 1991, 212-254.

Janine Bowe chop and Patricia Pierce Erikson. "Review: Forging Indigenous Methodologies on Cape Flattery: The Makah Museum as a Center of Collaborative Research." *American Indian Quarterly* 29:1/2 (2005): 263-273.

"For the First Time, Metropolitan Museum Will Display Indigenous Art in Its American Wing", Hyperallergic.com, April 7, 2017, <https://hyperallergic.com/370919/met-acquires-dikers-collection-native-american-art/>

NMAI - Take I

Allison Arieff. "A Different Sort of (P)Reservation: Some Thoughts of the National Museum of the American Indian." *Museum Anthropology* 19:2 (1995): 78-90.

Richard W. West and Amanda J. Cobb. "Interview with W. Richard West, Director, National Museum of the American Indian." *American Indian Quarterly* 29:3/4 (2005): 517-37.

Richard Pearce. *Woman and Ledger Art: Four Contemporary Native American Artists*. Tuscon: University of Arizona Press, 2013.

Contemporary Ledger Art Press Articles folder

ASSIGNMENT: Familiarize yourself with Dwayne Wilcox "Real Art" images using the link on TritonEd. The images are available in a Box folder following the url, or in a TritonEd folder. We will begin to discuss project ideas in class.

WEEK 6 MAY 11 NMAI - Take II

Ira Jacknis. "A New Thing? The NMAI in Historical and Institutional Perspective." *American Indian Quarterly* 30:3/4 (2006): 511-542.

Kuckkahn, Tina. "Celebrating the Indian Way of Life." *American Indian Quarterly* 29:3/4 (2005): 505-509.

Berry, Susan. "Voices and Objects at the National Museum of the American Indian." *The Public Historian* 28:2 (2006): 63-68.

Conn, Steven. "Heritage Vs. History at the National Museum of the American Indian." *The Public Historian* 28:2 (2006): 69-74.

Ruth B. Phillips. "Disrupting Past Paradigms: The National Museum of the American Indian and the First Peoples Hall at the Canadian Museum of Civilization." *The Public Historian* 28:2 (2006): 75-80.

- Lonetree, Amy. *Decolonizing Museums Representing Native America in National and Tribal Museums*. 2012, Chapters 3-4, 73-167. [Restricted to UCSD](#).
- Jolene Rickard. "Absorbing or Obscuring the Absence of a Critical Space in the Americas for Indigeneity: The Smithsonian's National Museum of the American Indian." *RES: Anthropology and Aesthetics* 52 (2007): 85-92.
- Gwyneira Issac. "What Are Our Expectations Telling Us? Encounters with the NMAI" *American Indian Quarterly* 30:3/4 (2006): 574-596.
- Sonya Atalay. "No Sense of the Struggle: Creating a Context for Survivance at the NMAI." *American Indian Quarterly* 30:3/4 (2006): 597-618.
- Amanda J. Cobb. "The National Museum of the American Indian: Sharing the Gift." *American Indian Quarterly* 29:3/4 (2005): 361-383.
- Carpio, Myla Vicenti. "(Un)Disturbing Exhibitions: Indigenous Historical Memory at the NMAI" *American Indian Quarterly* 30:3/4 (2006): 619-631.

ASSIGNMENT: 1) Read the Lonetree and 5 of the other articles on the NMAI. Write a short response paper (2-3 pages) identifying the arguments and themes regarding NMAI critiques and opportunities that stand out for you and how they interrelate in all of their complexity.

2) Begin a discussion among yourselves about ideas for the final project, its subject, what form it might take, and whether it will be a team or individual effort. We will discuss ideas in class.

PART IV Plains Indian Ledger Art, past and Present

WEEK 7 MAY 18 Narrative and Meaning in Plains Indian Art

- Janet Catherine Berlo, and Ruth B. Phillips. *Native North American Art*. Oxford History of Art. Oxford ; New York: Oxford University Press, 2015 (Chapter 4: The West), 125-164.
- Raymond J. DeMallie. "These Have No Ears: Narrative and the Ethnohistorical Method." *Ethnohistory* 40:4 (1993): 516-538.
- Imre Nagy. "Cheyenne Shields and Their Cosmological Background". *American Indian Art* 19:3 (1994): 38-47, 104.
- Michal P. Jordan. "Striving for Recognition: Ledger Art and the Construction and Maintenance of Social Status during the Reservation Period," in Colin Calloway, ed., *Ledger Narratives: Plains Indian Drawings of the Lansburgh Collection at Dartmouth College*. Norman: University of Oklahoma Press, 2012, 20-33.
- Candace Green. "Buffalo and Longhorn: A Medicine Complex Revealed." *American Indian Art Magazine*, 2013, 38:4, 42-53.
- Candace Green. "Verbal Meets Visual: Sitting Bull and the Representation of History." *Ethnohistory*, 2015, 62:2, 217-240.

- Michal P. Jordan, Timothy McCleary and Linea Sundstrom. "Riding to the Rescue: An Addition to the Plains Biographic Rock Art Lexicon." Forthcoming in *Plains Anthropologist*.
- Gerald Robert Vizenor. *Fugitive Poses : Native American Indian Scenes of Absence and Presence*. The Abraham Lincoln Lecture Series. Lincoln, Neb.: University of Nebraska Press, 1998: (Chapter 5) 167-199
- Candace S. Greene. The Tepee with Battle Pictures. *Natural History*, 102:10 (1992), 68-76.
- Candace S. Greene, and Thomas D. Drescher. "The Tipi With Battle Pictures: The Kiowa Tradition of Intangible Property Rights." *The Trademark Report*; 84:42 (1994), 418-433. (+2 images in folder)
- Chapter 15: "Preparing the Exhibition Brief", in *Manual of Museum Exhibitions* (2nd ed.), 241-50.
- Chapter 16: "Interpretive Planning", in *Manual*, 251-68.
- Chapter 17: "Curatorship and Content Development", in *Manual*, 269-91.

WEEK 8 MAY 25 The Tourist and the Captive; Arts of Survivance?

- Janet Catherine Berlo, and Ruth B. Phillips. *Native North American Art*. Oxford History of Art. Oxford ; New York: Oxford University Press, 2015, (Chapter 7: Native Art From 1900-1980), 243-292.
- Janet Catherine Berlo, and Ruth B. Phillips. *Native North American Art*. Oxford History of Art. Oxford ; New York: Oxford University Press, 2015, (Chapter 9: Native Cosmopolitanisms), 293-340.
- Chapters 1-3, *Exhibit Labels: An Interpretive Approach*, 1-36.
- Chapter 4: "Who is the Audience...", *Exhibit Labels*, 37-50.
- Chapter 5 & 12: "Learning Styles" & "The Number of Words", *Exhibit Labels*, 51-64, 125-130.
- Chapter 6: "Levels of Information and Modalities", *Exhibit Labels*, 65-82.
- Chapter 7: "Writing Visitor-friendly Labels", *Exhibit Labels*, 83-94.

PART V Conclusions

WEEK 9 JUNE 1 Project Developments and Presentations

WEEK 10 JUNE 8 Project Developments and Presentations

FINAL PROJECT WRITEUP DUE Thursday, JUNE 8, 10AM