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 indigeneity 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.


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  

**WEEK 2  APRIL 13**  Collecting, Museums, and the Nation State  
NAGPRA documents (see the first 2 listed):  
[http://pages.ucsd.edu/~rfrank/NAGPRAdocs.html](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  
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


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


WEEK 4  APRIL 25  Reading Absences


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


ASSIGNMENT: Investigate the PILA (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


**NMAI - Take I**


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


Lonetree, Amy. *Decolonizing Museums Representing Native America in National and Tribal Museums*. 2012, Chapters 3-4, 73-167. Restricted to UCSD.


**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**


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WEEK 8 MAY 25 

The Tourist and the Captive; Arts of Survivance?


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.


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PART V Conclusions

WEEK 9 JUNE 1 Project Developments and Presentations

WEEK 10 JUNE 8 Project Developments and Presentations

FINAL PROJECT WRITEMUP DUE Thursday, JUNE 8, 10AM