

ARTHIST 369R-2
Histories and Ethics: Indigenous Arts of the Americas in Museums
Spring 2020, Monday/Wednesday 1:00-2:15pm
Anthropology Building 105



IMAGE: Detail of Kukuli Velarde's "Najallota Insolente Playfully disobedient. Does not believe in hierarchies, la hija de la gran" Maya, México, 750 BC, terracotta and paint, 2006. AMOCA

Professor: Dr. Megan O'Neil
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Office hours: Mondays 2:30-4:30pm, or by appointment

This class is part of the Mellon Undergraduate Humanities Pathways Grant.

We acknowledge that the land on which we are gathering has long served as a site of meeting and exchange among many indigenous peoples. At Emory University, we are on the traditional lands of the Mvskoke (Muscogee / Creek) people. We honor and respect the diverse indigenous peoples connected to this land on which we gather.

ARTHIST 369R-2: Histories and Ethics: Indigenous Arts of the Americas in Museums

Course Description: This course addresses the history and ethics of the collecting and display of indigenous arts of North and Central America, including ancient artistic traditions. We will study selected episodes from the late 19th century to the present, considering both the colonial or imperial origins of museums and more recent museum practices. We also will explore the intertwined histories of private and institutional collecting of indigenous arts of the Americas and consider the legality and ethics of this collecting, as well as histories of repatriation. Furthermore, we will examine collaborative practices in which contemporary artists, curators, and activists critique, contextualize, or transform historic collections and displays.

Course Objectives: Students will become familiar with select episodes in the history of museum collection and exhibition of the indigenous arts of the Americas, ancient to contemporary. Students will gain knowledge about contemporary issues related to cultural heritage and will become familiar with multiple theoretical approaches to the study of the history of museums. Students will gain knowledge about ethical issues in contemporary museums and about innovative approaches to museum curation and collaboration. Through the readings and writing assignments, students will develop skills in critical reading, research, and writing.

REQUIREMENTS

- **Attendance, Class Participation, and In-class Writing**

I expect you to attend all classes and be present and participate in discussion when relevant. Some class meetings will have in-class writing components. If you miss class because of illness or other justifiable reason, please contact a fellow student for notes.

- **Weekly readings**

Weekly reading of assigned texts is required (see “Schedule”) and will give you the necessary background for participating in class and completing assignments. Click the links to find the articles and book chapters posted on Canvas. Please do readings **before** the class with which they are listed. I expect you to come prepared to talk about the readings at every class meeting.

- **Writing Assignments and Presentations**

Assignments must be turned in on time; for each 24-hour period late, a ½-grade will be deducted (e.g., an “A” will be an “A-”). Appropriate medical or family excuses must be provided to establish new dates for assignments. For papers, please use double-spacing, 11 or 12 point font, 1 or 1.5 in margins; do not include cover pages or images in your page counts. Cite your sources.

- **Reading Responses**

These assignments are designed to help you engage with the readings and give me a better idea of your grasp of the readings and class discussions. You are responsible to read everything, but you only need to submit **6 responses (you choose when)**. For each response, please write **2 paragraphs** about **2 articles** assigned that week. You should summarize each author’s argument and compare and critique the approaches, arguments, or use of evidence. Also include one question for class discussion. Responses are due on Canvas **by 8pm** on the Sunday night before Monday’s class. Graded as Complete or Incomplete.

- **Class presentation on an assigned reading**

Each student will give one 5-minute class presentation about an assigned reading; the presentation should propose discussion questions. Sign-ups during second week of class.

- **Class presentation on a contemporary article**

Each student will give one 5-minute class presentation about a contemporary newspaper or online article relevant to the day’s theme. Sign-ups during second week of class.

- **Paper # 1: Exhibition or Gallery Installation Review**

Write a review (including a summary and critique) of an exhibition or gallery installation at the Carlos Museum (Americas Galleries) or another museum that includes indigenous arts of the Americas (the High Museum, for example). Think about organization, presentation, labels, and other matters. Discuss your observations in relation to the issues we have discussed in class; use at least one assigned reading (or another that you find). 5-6 pages. **Due February 12, 1pm.** Bring paper copy to class.

- **Paper # 2: Interview a Museum Professional**

Interview a museum professional about their job duties and role of ethics in their work. Write a paper summarizing your questions and their responses in relation to the issues we have discussed in class. Use at least one assigned reading (or another that you find). Professor O’Neil will help connect you to someone to interview. 3-4 pages. **Due March 4, 1pm.** Bring paper copy to class.

- **Paper # 3: Research Paper or Literature Review**

A research paper (8-9 pages) is required. This can be about a specific museum or exhibition or related theme, or it can be a literature review of a particular topic. Assignment details to be provided in class. Your paper topic (1 paragraph) is due **March 27 by 6pm**; post on Canvas. Students will meet with Prof. O’Neil in **weeks of March 30 and April 6** about their papers. **Rough-draft due on April 13 before 1pm** for peer review during part of class; post on Canvas. **Paper due Friday, April 17 by 6pm**; post on Canvas.

- **Take-home Final Exam.** Due on **Friday, May 1, 5:30pm, on Canvas.**

Grading Percentages:

Attendance, class participation, and in-class writing	15%
Weekly reading responses (6)	10%
Class presentation on an assigned reading	5%
Class presentation on a contemporary article	5%
Paper # 1: Exhibition or Gallery Installation Review	15%
Paper # 2: Interview a Museum Professional	10%
Paper # 3: Research Paper or Literature Review	20%
Take-Home Final Exam	20%

All exams and assignments must be completed and submitted in order to pass this class. Professor O’Neil reserves the right to alter any assignments or topics with appropriate notice. Revisions will be posted on Canvas and announced in class.

Extra credit: Attend a lecture (or watch one online) about a topic relevant to our class and submit a review.

COURSE POLICIES

Office hours: Mondays 2:30-4:30, or by appointment. If you have questions, are having problems, or want to discuss any aspect of the course, please see me during office hours or make an appointment. Email is a good way to communicate with me for brief questions.

Canvas Website: Prof. O’Neil will use Canvas for announcements and class documents. Students can access the syllabus and readings on Canvas and will post some assignments there.

Guest Lectures: This course is part of the Mellon Undergraduate Pathways Program and will feature guest lecturers inside and outside class. I expect students to try to attend lectures scheduled outside class time; dates and times to be determined. Class meetings will be adjusted to account for this time.

Electronic devices: Cell phones must be turned OFF during class. You are welcome to use an electronic device for note-taking, but please focus on class materials so as not to distract yourself or others. Texting, emailing, and web browsing are not allowed in class.

Honor Code: Familiarize yourself with Emory’s Honor Code regarding plagiarism and academic integrity. There is zero tolerance for cheating and plagiarism in this course. If you have questions about what constitutes cheating or plagiarism, please consult your professor.

Office of Accessibility Services: Emory provides all persons an equal opportunity to participate in and benefit from programs and services afforded to others. Students needing accommodations are encouraged to see Professor O’Neil as soon as possible in the semester (and at least two weeks before the assignment due date). Students must also register with Emory’s Office of Accessibility Services: <http://accessibility.emory.edu/students/new-to-oas/registering.html>.

Religious Accommodations: Students who are absent because of religious beliefs will be given the opportunity to make up examination, study, or work requirements. At the beginning of the semester (and at least 2 weeks in advance of the date), please inform me of religious observances that are likely to conflict with this class so that we can make any necessary accommodations.

Content on Canvas: *Lectures and other classroom presentations presented through video conferencing and other materials posted on Canvas are for the sole purpose of educating the students enrolled in the course. The release of such information (including but not limited to directly sharing, screen capturing, or recording content) is strictly prohibited, unless the instructor states otherwise. Doing so without the permission of the instructor will be considered an Honor Code violation, and may also be a violation of state or federal law, such as the Copyright Act. All University policies remain in effect for students participating in remote education.*

Schedule of Topics and Readings

Wednesday, January 15. Introduction

[NO CLASS January 20: Martin Luther King, Jr. Day]

Wednesday, January 22. Voices and Perspectives

Clifford, James. Chapter 7: Museums as Contact Zones. In *Routes: Travel and Translation in the Late Twentieth Century*, pp.188-219. Harvard University Press, Cambridge, MA; London (1997). [\[LINK\]](#)

Halfmoon, Stacey. Caddo art: a personal perspective. In *Hero, Hawk, and Open Hand: American Indian Art of the Ancient Midwest and South*, ed. Robert V. Sharp, pp.247-251. Art Institute of Chicago; in association with Yale University Press, Chicago; New Haven (2004). [\[LINK\]](#)

Greeves, Teri. Bearing Witness. In *Hearts of Our People: Native Women Artists*, ed. Jill Ahlberg Yohe and Teri Greeves, pp.314-315. University of Washington Press, Seattle (2019). [\[LINK\]](#)

Monday, January 27. The World as Exhibition: 19th-century World's Fairs

Mitchell, Timothy. The World as Exhibition. *Comparative Studies in Society and History* 31(2):217-236 (Apr. 1989). [\[LINK\]](#)

Hinsley, Curtis. The World as Marketplace: Commodification of the Exotic at the World's Columbian Exposition, Chicago, 1893. In *Exhibiting Cultures: The Poetics and Politics of Museum Display*, eds. I. Karp and S. Lavine, pp.344-365. Smithsonian Institution Press, Washington; London (1991). [\[LINK\]](#)

Wednesday, January 29. National Museums in Latin America

Florescano, Enrique. The Creation of the Museo Nacional de Antropología of Mexico and its scientific, educational, and political purposes. In *Nationalism: Critical Concepts in Political Science*, ed. J. Hutchinson and A. Smith, v.4, pp. 1238-1259. Routledge, London; New York (2001). [\[LINK\]](#)

Rosental, Sandra. On the Nature of Patrimonio: "Cultural Property" in Mexican Contexts. *The Routledge Companion to Cultural Property*, ed. J. Anderson and H. Geismar, pp.237-257. Routledge, London (2017). [\[LINK\]](#)

Monday, February 3. European Museums Case Study: The British Museum

Aguirre, Robert D. Agencies of the Letter: The Foreign Office and the Ruins of Central America. *Victorian Studies* 46(2): 285-96 (2004). [\[LINK\]](#)

Duthie, Emily. The British Museum: An Imperial Museum in a Post-Imperial World. *Public History Review* 18:12-25 (2011). [\[LINK\]](#)

Wednesday, February 5. Looting and the Market for Ancient American Antiquities

Gill, William Jerome. Art from Nobody Knows Where. *Saturday Evening Post* 237(5):56-58 (February 8, 1964). [\[LINK\]](#) [see next page for additional reading]

O’Neil, Megan E. and Mary Ellen Miller. An Artistic Discovery of America: Exhibiting and Collecting Mexican Pre-Hispanic Art in Los Angeles from 1940 to the 1960s. In *Found in Translation: Design in California and Mexico, 1915-1985*, ed. W. Kaplan, pp.162-167. LACMA and Prestel, Los Angeles (2017). [\[LINK\]](#)

Coggins, Clemency Chase. Archaeology and the Art Market. *Science* 175(4019):263-266 (1972). [\[LINK\]](#)

Monday, February 10. Looting, “Subsistence Digging,” and Economic Justice
Guest speaker (online): Dr. Larry Coben, Sustainable Preservation Initiative

Matsuda, David. The Ethics of Archaeology, Subsistence Digging, and Artifact Looting in Latin America: Point, Muted Counterpoint. *International Journal of Cultural Property* 7(1):87-97 (1998). [\[LINK\]](#)

Brodie, Neil. Archaeological Looting and Economic Justice. *Cultural heritage management: a global perspective*, edited by P. Messenger and G. Smith, pp.261-277. University Press of Florida, Gainesville (2010). [\[LINK\]](#)

Wednesday, February 12. Collecting Case Study: Nelson Rockefeller, MPA, and The Met
Errington, Shelley. What Became Authentic Primitive Art? *Cultural Anthropology* 9(2):201-226 (1994). [\[LINK\]](#)

*****PAPER # 1 DUE Feb. 12 at 1pm. BRING TO CLASS*****

Monday, February 17. Museums and Community Engagement

Guest Speaker: Professor Vialla Hartfield-Méndez and Klamath Henry (19C)

Hartfield-Méndez, Vialla and Meghan Tierney. The University Museum and Community Engagement: A Case Study of the Michael C. Carlos Museum at Emory University and the Atlanta Hispanic/ Latino Community. *Imagining in America Blog: Linked Fates and Futures* v. 1, Issues 1 + 2. [\[LINK\]](#)

A Typology of the Publicly Engaged Humanities

<https://humanitiesforall.org/features/five-types-of-publicly-engaged-humanities-work-in-u-s-higher-education>

Wednesday, February 19. Ethics of Private Collecting

Griffin, Gillett G. Collecting Pre-Columbian Art. In *The Ethics of Collecting Cultural Property: Whose Culture? Whose Property?*, ed. Phyllis Mauch Messenger, pp.103-116. University of New Mexico Press, Albuquerque (2003 [1999]). [\[LINK\]](#)

Keech McIntosh, Susan and Colin Renfrew. The Good Collector: Fabulous Beast or Endangered Species? *Public Archaeology* 1:73-81 (2000). [\[LINK\]](#)

Monday, February 24. Art and Anthropology Museums

Jacknis, Ira. A New Thing? The NMAI in Historical and Institutional Perspective. *American Indian Quarterly* 30(3-4):511-542. Special Issue: Decolonizing Archaeology (Summer - Autumn, 2006). [\[LINK\]](#)

Pillsbury, Joanne and Miriam Doutriaux. Robert Woods Bliss and the Creation of the Maya Collection at Dumbarton Oaks. *Ancient Maya Art at Dumbarton Oaks*, ed. J. Pillsbury, R. Ishihara-Brito, M. Doutriaux, and A. Tokovinine. Pre-Columbian Art at Dumbarton Oaks no. 4, pp.1-25. Washington, D.C.: Dumbarton Oaks Research Library and Collection (2012). [\[LINK\]](#)

Wednesday, February 26. Latin American Archaeological Museums Case Study: Sipán

Alva, Walter. Discovering the New World's Richest Unlooted Tomb. *National Geographic* 174(4):510-549 (1988). [\[LINK\]](#)

Silverman, Helaine. Embodied Heritage, Identity Politics, and Tourism. *Anthropology and Humanism* 30(2):141-155 (2005). [\[LINK\]](#)

Monday, March 2. National Patrimony and Cultural Heritage in Guatemala

Valdés, Juan Antonio. Management and Conservation of Guatemala's Cultural Heritage: A Challenge to Keep History Alive. In *Art and Cultural Heritage: Law, Policy, and Practice*, ed. Barbara T. Hoffman, pp.94-99. Cambridge University Press, Cambridge; New York (2006). [\[LINK\]](#)

Cojti Ren, Avexnim. Maya Archaeology and the Political and Cultural Identity of Contemporary Maya in Guatemala. *Archaeologies* 2 (1): 8-19 (2006). [\[LINK\]](#)

Wednesday, March 4. Out of the Maya Tombs documentary

Watch: Night Fire Films, *Out of the Maya Tombs: The Study of Maya Art* (2015). [\[LINK\]](#)

*****PAPER # 2 DUE 1pm. BRING TO CLASS*****

[Emory Spring Break. No class March 9 & 11. Break Extended. No class March 16 & 18]]

Monday, March 23. Provenance and Museum Acquisitions

American Association of Museum Directors. Guidelines on the Acquisition of Archaeological Material and Ancient Art (2008, revised 2013). Published at aamd.org. [\[LINK\]](#)

des Portes, Elizabeth. Museums and Ethics: Long History, New Developments. *International Journal of Cultural Property* 7(1):141-148 (1998). [\[LINK\]](#)

Wednesday, March 25. Latin American Collaborations: Golden Kingdoms; Teotihuacan Guest: Joanne Pillsbury

Pillsbury, Joanne. Luminous Power: Luxury Arts in the Ancient Americas. *Golden Kingdoms: Luxury Arts in the Ancient Americas*, ed. J. Pillsbury, T. Potts, and K. Richter, pp.1-13. Los Angeles: Getty Museum (2017). ALSO READ BOOK'S FRONT MATTER, pp. ix-xiii. [\[LINK\]](#)

*****PAPER TOPIC DUE March 27 by 5pm. Post on Canvas*****

Monday, March 30. NAGPRA and Repatriation: Bringing Ancestors Home

Guest: Brooke Luokkala

Atalay, Sonya, Jen Shannon, and John G. Swagger. Journeys to Complete the Work: Stories about repatriations and changing the way we bring Native American ancestors home. *NAGPRA Comics* 1. Ziibiwing Center of Anishinabe Culture & Lifeways, Mt. Pleasant, MI (2017). [\[LINK\]](#)

Preucel, Robert W., Lucy F. Williams, Stacey O. Espenlaub, and Janet Monge. Out of Heaviness, Enlightenment: NAGPRA and the University of Pennsylvania Museum of Archaeology and Anthropology. *Expedition Magazine* 45(3):21-27. Winter 2003. [\[LINK\]](#)

*****Schedule online meeting with Prof. O’Neil about your paper, this week or next*****

Wednesday, April 1. NAGPRA and Repatriation: Debates

ALL READ: Riding In, James, Cal Seciwa, Suzan Shown Harjo, Walter R. Echo-Hawk, and Rebecca Tsosie. Protecting Native American Human Remains, Burial Grounds, and Sacred Places: Panel Discussion. *Wicazo Sa Review* 19(2):169-183 (Fall 2004). [\[LINK\]](#)

GROUP 1 READ: Deloria, Jr., Vine. Indians, Archaeologists, and the Future. *American Antiquity* 57(4):595-598 (1992). [\[LINK\]](#)

GROUP 2 READ: Meighan, Clement W. Some scholars' views on reburial. *American Antiquity* 57(4):704-710 (1992). [\[LINK\]](#)

GROUP 3 READ: Vincent, Stephen. Indian Givers. In *Who Owns the Past? Cultural Policy, Cultural Property, and the Law*, ed. Kate Fitz Gibbon, pp.33-43. Rutgers University Press, New Brunswick, NJ; London (2005). [\[LINK\]](#)

Monday, April 6. Comparisons: Restitution and Repatriation Debates for African Art

Ndiaye, El Hadji Malick. The Museum, Colonization, and Restitution. Translated by John Warner Monroe. *African Arts* 52(3):1-6 (Autumn 2019). [\[LINK\]](#)

Monroe, John Warne. Restitution and the Logic of the Postcolonial Nation-State. *African Arts* 52(3):6-8 (Autumn 2019). [\[LINK\]](#)

Wednesday, April 8. First American Art Magazine. Guest: America Meredith (Cherokee Nation)

Lonetree, Amy. Chapter 1: Introduction: Native Americans and Museums. In *Decolonizing Museums: Representing Native America in National and Tribal Museums*. The University of North Carolina Press, Chapel Hill (2012). Chapter 1, pp.19-42. [\[LINK\]](#)

Meredith, America. “Why Categorizing Native Art as “Traditional” and “Contemporary” Is Toxic.” *First American Art Magazine*. February 6, 2020.

http://firstamericanartmagazine.com/traditional_contemporary/

Monday, April 13. “Decolonizing” and “Indigenizing” Museums

Rangel, John Paul. Moving Beyond the Expected: Representation and Presence in a Contemporary Native Arts Museum. *Wicazo Sa Review* 27(1):31-46. Special Issue: American Indian Curatorial Practice (Spring 2012). [\[LINK\]](#)

*****ROUGH-DRAFT DUE ON APRIL 13 BEFORE 1PM FOR PEER REVIEW DURING PART OF CLASS; POST ON CANVAS.*****

Wednesday, April 15. Case Study: NMAI

Atalay, Sonya. No Sense of the Struggle: Creating a Context for Survivance at the NMAI. *The American Indian Quarterly* 30(3-4):597-618 (Summer/Fall 2006). [\[LINK\]](#)

Lonetree, Amy. Missed Opportunities Reflections on the NMAI. *The American Indian Quarterly* 30(3-4):632-645 (Summer/Fall 2006). [\[LINK\]](#)

*****PAPER DUE FRIDAY, APRIL 17 BY 6PM; POST ON CANVAS*****

Monday, April 20. Curatorial Collaboration in *Hearts of Our People*: Guests (via Zoom online) will be Teri Greeves and Jill Ahlberg Yohe, Co-Curators of *Hearts of Our People*

Ahlberg Yohe, Jill and Teri Greeves. Introduction, *Hearts of Our People: Native Women Artists*, ed. J. Yohe and T. Greeves, pp.12-33. University of Washington Press, Seattle (2019). [\[LINK\]](#)

Ahlberg Yohe, Jill. Animate Matters: Thoughts on Native American Art Theory, Curation, and Practice. *Hearts of Our People: Native Women Artists*, pp.168-181 [info above]. [\[LINK\]](#)

Wednesday, April 22. Artists and Activists in Museums: James Luna and Fred Wilson

Chaat Smith, Paul. Luna Remembers. In *Everything You Know About Indians Is Wrong*, pp.88-102. Univ. of Minnesota Press, Minneapolis (2009). [\[LINK\]](#)

Corrin, Lisa G. Mining the Museum: Artists Look at Museums, Museums Look at Themselves. In *Mining the Museum: An Installation by Fred Wilson*, pp.381-402. The New Press Distributed by W.W. Norton, Baltimore (1994). [\[LINK\]](#)

Wilson, Fred and Howard Halle. Mining the Museum. *Grand Street* 44:151-172 (1993). [\[LINK\]](#)

Monday, April 27. Artists and Activists in Museums: Lasch, Velarde, and Porras-Kim

Lasch, Pedro. Introductory Statement by the Artist / Texto introductorio del artista. *Black Mirror / Espejo Negro*, pp.10-13. John Hope Franklin Humanities Institute; Nasher Museum of Art at Duke University, Durham, NC (2010). [\[LINK\]](#)

Mignolo, Walter. Decolonial Aesthetics: Unlearning and Relearning the Museum Through Pedro Lasch's “Black Mirror/Espejo Negro.” *Black Mirror / Espejo Negro*, pp.86-103. John Hope Franklin Humanities Institute; Nasher Museum of Art at Duke University, Durham, NC (2010). [\[LINK\]](#)

Wednesday, April 29. Optional Final Exam Review Session.

Friday, May 1. TAKE-HOME FINAL EXAM, due before 5:30pm, on Canvas.