

ANTH 315--Art and Anthropology (3 credits)
Chapman University—Spring Semester 2020
Wilkinson College of Humanities and Social Sciences
Argyros Forum 211
Tu/Th 8:30-9:45 am

Instructor: Erin Gould, PhD

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Office Hours: TBD; and by appointment

Course Description:

This course is designed to introduce students to ways of using anthropological lenses to understand humanities connections with art. Starting with critiquing and analyzing historical frameworks of “primitive” vs. “high” art, this course works to problematize these categories and instead look to see what art does in the world. In recent decades, anthropologists have become increasingly interested in the study of all types of art worlds and the conditions under which art is produced, consumed, distributed, and represented across globalized cultural landscapes. Many anthropologists and artists have been working side-by-side to demonstrate potential for this intersection, building foundations for discussion on how installation, performance, site specific, and relational art work to critique and further examine contemporary world happenings. In addition to discussing cross-over works, we will engage in different methodologies for course objectives that link art and anthropology in qualitative data gathering and our understandings of the world. These cross-over and integrated conversations shed light on further ways that anthropology can be integrated into public culture.

Course Description (from Chapman Course Catalog):

Prerequisite: Anthropology 102: Introduction to Cultural Anthropology or Instructor Approval. This course will use anthropological approaches to analyze artistic movements and the ideological construction of “art” itself. It will take both western and non-western artifacts as its subject, situating them within larger issues of taste, class, politics, identity and economy. (Offered as needed.) 3 credits.

Course Learning Objectives:

Understand how art contributes to the construction of different social worlds, including how people have categorized and stratified status of art throughout the centuries

- Connect key terms and concepts in anthropology, including (but not limited to) colonization, class, race, gender, identity, immigration, and politics to engaging art and art production
- Engage with methodologies for qualitative, artistic data gathering and conceptions of how anthropologists display/represent findings in official institutions
- Examine case studies from around the world to gain insight on how artists and art production comment on contemporary life

- Students will present, both orally and through written/visual assignments, their analyses and demonstrate their ability to consider course tools/topics as they create their own course projects

Couse Required Reading:

- All materials required to prepare for class will be posted to Canvas (articles; podcasts; visual materials; short video clips)
- All mandatory materials should be read/listened to/viewed before coming to class on that date, and even if not discussed in class, all materials are fair game for exams and quizzes
- Any materials used for in class discussion will be noted in this syllabus in order to students to return to them on their own time, if desired

Course Requirements (total grade out of 1000 points):

**For each assignment, I will provide a handout with detailed instructions and will review it in class.

1. **(8) Week Reflections (Due online via Google Forms on Mondays by 5:00 p.m.):**
During the first week of the course, there will be a sign-up sheet for you to choose 8 weeks where you commit to writing a short (2-3 paragraph) analysis of the week's topics/themes. Every Thursday afternoon, I will create a Google Form question for the material we have covered that week, which will be sent through email to be filled out by **the following Monday** (if you have chosen that week). You should: **1) demonstrate your understanding of the week's topic(s), and 2) connect the week's discussion to larger themes in the course.** You can bring in pertinent information from the readings, our lecture class discussion, and any multimedia/visual materials/fieldtrips from that week. These reflections **(8)** will be worth **10 pts each--8% (80 pts.)** of the total course grade.
2. **Assignment 1—MUSEUM VISIT ACTIVITY (Due 3/17):** This assignment will require you to visit a museum of your choosing (excluding the on-campus art museum) and produce a critical analysis of the ways through which items, art, materials, etc are represented in the museum. This is not meant to say all museums do a poor job of representing people/items/art, but you should describe your understanding of their process of representation. This assignment will be worth **16% (160 pts.)** of the total course grade. Part of your grade includes a presentation of the data you collected (2-3 minutes).
3. **Assignment 2— ARTISTIC DATA GATHERING ACTIVITY (Due 4/23):** This activity will require you to brainstorm a small ethnographic project which would benefit from the collection of a variety of qualitative data, particularly using artistic qualitative data gathering strategies (some of which we will outline in class, but is not limited to those). This activity will be worth **16% (160 pts.)** of the total course grade. Part of your grade includes a presentation of the data you collected (2-3 minutes).

4. **Midterm Exam (in class 3/19):** This midterm will be based off readings, class lectures, films, handouts, activities, and any other materials used in **class meetings between 2/4 and 3/17**. This will take place in our classroom during class time. The exam may consist of multiple choice, short answer, and essay questions. This will be worth **20% (200 pts.)** of the total course grade.

5. **Final Project (5/19 by 5:00 p.m.):** For the final project, students (individually or collaboratively) will choose one case study of their choice for a topic that represents an intersection of art and anthropology, where the final project can take the form of (but is not limited to): a traditional term paper; podcast episode; zine or graphic novel on a topic (configuration to be discussed with instructor individually); poster project with accompanying paper; OR any other project discussed individually with instructor. Students will be responsible for turning in a preliminary idea (Week 5), an abstract (Week 9), and an outline and short annotated bibliography (Week 11) before the final due date (Finals Week). This will be worth **25% (250 pts.)** of the total course grade. Must be submitted by 5/19 by 5:00 p.m. in lieu of a final exam. Upload to Canvas (if possible) or bring to Erin on campus on 5/19/2020. Part of your grade includes a presentation of your project to the class (about 10 minutes).

6. **Participation (Entire course duration):** Participation is a large component to making this course productive and useful for you and your classmates. Please come prepared by being on time, doing the assigned readings before class, and being ready to participate in class discussion and activities. This will be worth **15% (150 pts.)** of the total course grade.

Grade Breakdown:

Graded Item	Points Possible
Week Reflections (8 @ 10 pts each)	80 pts.
Assignment 1 (Artistic Data Gathering)	160 pts.
Assignment 2 (Museum Representation)	160 pts.
Midterm	200 pts
Final Project--including smaller projects (10 pts each) and oral presentation of work (20 pts)	250 pts.
Participation (about 10 pts a week)	150 pts.
Total Grade	1000 pts.

Course Policies:

- **Canvas:** For this class, primary communication will occur on Canvas. All announcements will be posted on Canvas, and Canvas will be important for checking grades and submitting assignments.

- **Email:** Our primary contact will be through Canvas, but if there are any questions or any concerns that you have about class or material, please feel free to email me. Emails should adhere to a business format, and I will reply to all emails within 3 *business* days.
- **Electronics Policy:** You can use electronics in this classroom, but please only use them for course purposes. If you want to distract yourself, stay home so that you don't also distract other classmates. If you are seen using electronics for non-course reasons at any time, I can tell you to put it away or revoke electronics use for you in the classroom.
- **Attendance:** Attendance is not mandatory for lecture portions of the course. If you miss lecture, you will miss course materials, associated activities, and these absences will reflect in your class participation grade.
- **Academic Integrity:** Assignments, including group work, must represent the original work of each student. Use of other's work (i.e., former students, non-enrolled students, paper mills, or published, Internet, or other borrowed materials) is considered plagiarism. Plagiarism, including cheating on examinations or written assignments, may result in a failing grade (F) for the course and referral to the Student Conduct Committee. Acts of plagiarism represent a failure to meet the academic standards of the University.
- **Respect and inclusion:** This class is meant to have a casual, friendly atmosphere where everyone feels welcome and invited to speak. We want healthy debates and academic deliberations; you are expected to remain courteous to others and to differing opinions. Please follow a mature and respectful moral guide in the discussions. If you leave the class meeting holding judgment over a classmate's input, you have missed an opportunity to learn a different point of view.

Course Schedule: (Is subject to change throughout the semester)

****Readings and other materials must be completed before the date for which they are assigned to be discussed in class****

Week 1 (Introduction and Welcome)

2/4 (Class 1): Welcome/10 Things I Believe to be True

Introductions

10 things I believe to be true

Reading: NONE

2/6 (Class 2): Syllabus/Re-introduction to Cultural Anthropology

Syllabus and assignment expectations

How do we know what we know? What is art?

Video Clip: "Robots" from Love, Death, and Robots on Netflix (content warning: explicit language; death)

Reading: NONE

Week 2: (Start of Class Material/Art and Anthropology)

2/11 (Class 3): Introduction to Art and Anthropology

Discuss introduction to art and anthropology, many approaches, etc

Reading:

- Schneider and Wright. 2010. "Between Art and Anthropology." *In Between Art and Anthropology: Contemporary Ethnographic Practice*, pp. 1-21. Oxford: Berg.
- Brodine, Campbell, Hennessy, McDonald, Smith, & Takaragawa. 2011. Ethnographic Terminalia: An Introduction. *Visual Anthropology Review* 27 (1): 49-51.

2/13 (Class 4): Artworlds

What is an artworld? How does it intersect with anthropological concern?

***Introduce Final Project→Preliminary ideas due 3/5

Reading:

- Becker, Howard S. 2008. "Chapter 1: Art Worlds and Collective Activity." *In Art Worlds*. Pp. 1-39. Berkeley: University of California Press. (Blackboard)

Due Dates:

- *Response Prompt 1 sent out (evening)—Due 2/17 if chosen Response 1*

Week 3 (Colonization & Categorization)

2/18 (Class 5): Critique of Art Worlds

Global Art and review of art worlds

Reading:

- Buurman, Dornhof, Hopfener, Lutz. 2018. "Situating Global Art. An Introduction." *In Situating Global Art*, Image 89: 11-32.

2/20 (Class 6): Colonization and Art Worlds

Film: *In and Out of Africa* (59 mins)

Reading:

- Svasek, Maruska. 2007. "Chapter 5: Markets: Art/effects on the Move." *In Anthropology, Art and Cultural Production*. Pp. 88-122. London: Pluto Press

Due Dates:

- *Response Prompt 2 sent out (evening)—Due 2/24 if chosen Response 2*

Week 4 (Museums and Representation)

2/25 (Class 7): Critique and Colonization

Reading:

- Svasek, Maruska. 2007. "Chapter 6: Museums: Space, Materiality, and the Politics of Display." *In* Anthropology, Art and Cultural Production. Pp. 123-153. London: Pluto Press

2/27 (Class 8): Museum Ethics/Engagement

Difference in museum frameworks

Case Study of *First Peoples* exhibition in Melbourne

***Introduce Museum Assignment (Assignment 1)

Reading:

- Harris, Beatrice. 2018. Indigenous Representation in the 'moral museum': perspectives from classical ethical theory. *Museum Management and Curatorship* 33:2: 195-211.

Due Dates:

- *Response Prompt 3 sent out (evening)—Due 3/2 if chosen Response 3*

Week 5 (Museums and Representation)

3/3 (Class 9): Representation

Grappling with Stuart Hall

Reading:

- Hall, Stuart. 2013. "Ch. 1: The Work of Representation." *In* Representation. Stuart Hall, Jessica Evans, and Sean Nixon, eds. SAGE Publications.

3/5 (Class 10): Participation in Museums/Slow Walking

Participating as a visitor/Museum experiences

Slow Walking Activity: What does it mean to observe?

Reading:

- Pieprzak, Katarzyna. 2010. "Ch. 5: Taking Arts to the Streets: The Ephemeral Outdoor Museum as Contact Zone." *In* Imagined Museums: Art and Modernity in Postcolonial Morocco. Minneapolis: University of Minnesota Press.
- Hurston, Zora Neale. 1995. "Their Eyes Were Watching God." *In* *Novels and Stories*. Pp. 175-333. New York: The Library of America. **(excerpt Ch. 1-3—***Ch. 4-7 optional)**

Due Dates:

- *Final Project: Preliminary Ideas Due in class*
- *Response Prompt 4 sent out (evening)—Due 3/9 if chosen Response 4*

Week 6 (Ethnographic Methodologies and Art/Guest Lecture)

3/10 (Class 11): Art and Fieldwork

Review of ethnographic methods and what are ethnographic methods that include artistic practice?

***Introduce Artistic Ethnographic Data Gathering Activity (Assignment 2)

Reading:

- Taussig, Michael. 2011. *I Swear I Saw This*. Chicago: University of Chicago Press. (ch. 1-3)
- Marcus, George. 2010. "Affinities: Fieldwork in Anthropology Today and the Ethnographic in Fieldwork." *In Between Art and Anthropology: Contemporary Ethnographic Practice*, pp. 83-94. Oxford: Berg.

3/12 (Class 12): Guest Lecture—Dr. Jared Katz (Denver Art Museum)

Understanding innovation and the role of anthropologists in museums

Discussion of his upcoming exhibition at Museo de las Americas in Denver (in conjunction with the Denver Art Museum): *Rhythm and Ritual: Music of the Ancient Americas*

Reading:

- None

Due Dates:

- *Response Prompt 5 sent out (evening)—Due 3/16 if chosen Response 5*

Week 7 (Midterm Week)

3/17 (Class 13): Midterm Review

Assignment 1 Presentations

Reading: Review any readings you have questions on up to this point in the course

Due Dates:

- *Museum Assignment due online by 8:30 am on 3/17*

3/19 (Class 14): MIDTERM (in-class)

Week 8 (March 23-28)—SPRING BREAK

Week 9 (Ethnographic Methodologies and Art, Part 2; Begin Case Studies)

3/31 (Class 17): Perspectives and Practice

Practicing Artistic Methodologies and Perspectives ("not being a good artist")

Causey Activity from "Drawn to See" (2017)

Reading:

- Taussig, Michael. 2011. *I Swear I Saw This*. Chicago: University of Chicago Press. (chs. 4, 10, 17, 18, Afterthoughts)

4/2 (Class 18): Fashion

Reading:

- Khabeer, Su'ad Abdul. 2017. "Muslim Dandies." *Anthropology News* website, September 8, 2017. doi: 10.1111/AN.602
- Luvaas, Brent. 2013. Material Interventions: Indonesian DIY Fashion and the Regime of the Global Brand. *Cultural Anthropology* 28 (1): 127-143.
- Luvaas, Brent. 2016. "Internet Famous in Real Life: Becoming a Street Style Star at New York Fashion Week." Photo Essays, Cultural Anthropology website, June 8.
<https://culanth.org/fieldsights/internet-famous-in-real-life-becoming-a-street-style-star-at-new-york-fashion-week>

Due Dates:

- *Final Project: Abstract Due online.*
- *Response Prompt 6 sent out (evening)—Due 4/6 if chosen Response 6*

Week 10 (Representation, Gender, Art)

4/7 (Class 19): Takarazuka Case Study

Case study to think about gender and identity representation in art—return to Stuart Hall

Takarazuka Revue (theatre performance genre in Japan)

Film: "Dream Girls" (dir. Longinotto and Williams; 48 minutes)

Reading:

- Berlin, Zeke. 1991. The Takarazuka Touch. *Asian Theatre Journal* 8 (1): 35-47.
- Nanda, Serena. 2014. *Gender Diversity: Crosscultural Variations*. Long Grove, IL: Waveland Press.
(Ch. 3—Men and Not-Men: Sexuality and Gender in Brazil)
- **(optional)** Butler, Judith. 1990. *Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory*.
- **(optional)** Nanda, Serena. 2014. *Gender Diversity: Crosscultural Variations*. Long Grove, IL: Waveland Press. **(Ch. 5—Transgendered Males in Thailand and the Philippines)**

4/9 (Class 20): Performance Art: Case Studies

Review of ideas from "Dream Girls"/Gender case studies from Nanda

Examples including Allan Kaprow, Marina Abramović, and groups like Fluxus and Pilobolus, if time

Readings:

- Khatchikian, Alicja. *Trespassing Borders: Encounters and Resistances in Performance Art*. *An Anthropology of Contemporary Art: Practices, Markets, and Collectors*. Fillitz, Thomas and Paul van der Grijp, eds. Pp. 163-178. London: Bloomsbury.

- Royce, Anya. 2004. *Anthropology of the Performing Arts: Artistry, Virtuosity, and Interpretation in a Cross-Cultural Perspective*. New York: AtlaMira Press. (Ch. 1 & Pilobolus Excerpt)

Due Dates:

- *Response Prompt 7 sent out (evening)—Due 4/13 if chosen Response 7*

Week 11 (Arts in the Public Sphere)

4/14 (Class 21): Tattooing

Tattooing and body modification

Video Clip: “Tattoos” From Explained series on Netflix (16 mins)

Reading:

- Back, Les. 2004. “Inscriptions of Love.” *Cultural Bodies: Ethnography and Theory* 27: 27-54.
- Dance, Amber. 2019. “How the Samoan Tattoo Survived Colonialism.” From Sapiens.org <<https://www.sapiens.org/body/samoan-tattoo/>>
- Learn, Joshua Rapp. 2019. “A New Generation Is Reviving Indigenous Tattooing.” From Sapiens.org <<https://www.sapiens.org/body/native-american-tattoos/>>

4/16 (Class 22): Street Art and Urban Movement

Film: Exit through the Giftshop: <https://www.youtube.com/watch?v=lqVXThss1z4>

Reading:

- De Miguel Molina, María, and Jonathan Skinner. 2019. “Walls of Expression and Dark Murals Tourism.” *Anthropology News Online*.
- Lee, Doreen. 2013. ““Anybody Can Do It”: Aesthetic Empowerment, Urban Citizenship, and the Naturalization of Indonesian Graffiti and Street Art.” *City & Society* 25 (3): 304-327.
- **(optional)** Pineda, Dorany. 2019. "Meet six artists making the public art you'll soon see on Metro's Crenshaw/LAX Line." *Los Angeles Times*. https://www.latimes.com/entertainment-arts/story/2019-11-11/metro-lax-crenshaw-public-art-artists_
- **(optional)** Rojas, James. 2014. “Latino Placemaking: How the Civil Rights Movement Reshaped East LA.” Project for Public Spaces. <https://www.pps.org/article/latino-placemaking-how-the-civil-rights-movement-reshaped-east-la>.

Due Dates:

- *Final Project: Outline and Annotated Bibliography with 5 sources Due online.*
- *Response Prompt 8 sent out (evening)—Due 4/20 if chosen Response 8*

Week 12 (Film—Ethnographic and Art Concepts)

4/21 (Class 23): Ethnographic Film/Graphic Novels

Film trailer: Tajen (Vimeo)

Reading:

- Geertz, Clifford. 1973. *The Interpretation of Cultures*. New York: Basic Books. (ch.1)
- Kung, Jess. 2020. How a Graphic Novel Resurrected a Forgotten Chapter in American History. NPR Codeswitch. PDF on Canvas.
- (optional) Williams, Ian C. M. 2012. "Graphic Medicine: Comics as Medical Narrative." *Medical Humanities*.
- (optional) Geertz, Clifford. 1973. *The Interpretation of Cultures*. New York: Basic Books. (ch.15)

4/23 (Class 24): Student Presentations

Presentations for Assignment 2

Reading: NONE

Due Dates:

- *Assignment 2—Artistic Gathering Activity Due in class*
- *Response Prompt 9 sent out (evening)—Due 4/27 if chosen Response 9*

Week 13 (Art and the Environment)

4/28 (Class 25): NO CLASS

4/30 (Class 26): Art and the Anthropocene

Environmental engagement with arts and human impacts to the environment; Anthropocene discussion

Reading:

- Kane, Stephanie C. 2017. Engineering an Island City-State: A 3D Ethnographic Comparison of the Singapore River and Orchard Road. *In Rivers of the Anthropocene*. Jason M. Kelly et al, eds. Pp. 135-149. Berkeley: University of California Press.
- Wyndham, Felice S., and Karen E. Park. 2018. "“Listen Carefully to the Voices of the Birds”: A Comparative Review of Birds as Signs." *Journal of Ethnobiology* 38 (4): 533-549.
- (optional) Kelly, Jason M. 2017. Anthropocenes: A Fractured Picture. *In Rivers of the Anthropocene*. Jason M. Kelly et al, eds. Pp. 1-18. Berkeley: University of California Press.

Due Dates:

- *Response Prompt 10 sent out (evening)—Due 5/4 if chosen Response 10*

Week 14 (Policy and Future through Art)

5/5 (Class 27): Public Humanities and Art

Reading:

- Sommer, Doris. 2014. *The Work of Art in the World: Civic Agency and Public Humanities*. Durham: Duke University Press. **(Prologue & Ch. 1 excerpt)**
- **(optional)** Cohen, Alina. 2020. “Why Mexican Modernism Is so Relevant Right Now.” *Artsy*.
https://www.artsy.net/article/alina-cohen-mexican-modernism-relevant?utm_medium=social&utm_source=facebook&utm_campaign=editorial.

5/7 (Class 28): Considering the Future

Video Clip: “When the Yogurt Took Over” from *Love, Death, and Robots* on Netflix (content warning: death, rioting, protest)

Video Clip: “Out of the Past” from *Altered Carbon* on Netflix (S1, E1): 13:20-18:49

Podcast: “New York 2140” from *Imaginary Worlds Podcast* by Eric Molinsky (22 mins)

Reading:

- Appadurai, Arjun. 2013. *The Future as Cultural Fact: Essays on the Global Condition*. London: Verso. **(Chapter 15)**
- MOMUS. 2018. “What Will Art Look like in 100 years? 16 Contemporary Artists Predict the Future” (and also investigate *Future Library* at <https://www.futurelibrary.no/#/>)
- The Future Newspaper (Call for Papers, online PDF on Canvas)
- Van Houten Maldonado. 2019. “What will art look like in 20 years?”, BBC.

Due Dates:

- *Response Prompt 11 sent out (evening)—Due 5/11 if chosen Response 11*

Week 15: Final Project Presentations

5/12 (Class 29):

Individual Presentations

5/14 (Class 30):

Individual Presentations

No Final Exam

Final Project Due: 5/19 (Final Exam Day) by 5:00 p.m.