

## Representing Native America (Part 1)

Ethnic Studies 114A | 214A  
Winter 2018  
TU, TH 3:30 — 4:50 PM  
McGill 2322  
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Tue & Wed 10:00-noon  
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This course 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 Plains Indian drawings from 1860-1890 will allow the class to create new approaches to designing a museum exhibition.

### COURSE ORGANIZATION

Class meetings, readings, and include:

- Discussion: attendance and active participation and group discussions of the reading during the course meetings;
- Assignments: these will vary over the quarter, introducing resources, interpretive exercises, presentations, and other formats;
- Midterm: essay and classroom presentation;
- Final Project: written final research project and classroom presentation.

Course grade will be based on the following: 30% - attendance and participation during in-class activities; 20% - midterm essay and presentation; 50% - research project presentation and final research project report (25% each).

### COURSE POLICIES

#### Classroom Ethics

By the very nature of the course topic, there will likely be a wide range of opinions as you read and engage the assigned materials. You are responsible for helping to establish a good classroom environment, one that will stimulate you to think for yourself and raise questions about conventional views and received wisdom. Please keep in mind that we also engage each other in a respectful and considerate discussion in the classroom. Derogatory language, intimidation, and personal attacks will not be tolerated. These ground rules are reflected in the [UCSD Principles of Community](http://ucsd.edu/explore/about/principles.html) to which each of us is expected to adhere (see: [ucsd.edu/explore/about/principles.html](http://ucsd.edu/explore/about/principles.html)).

#### Accommodations

We wish to make this course as accessible as possible to students with disabilities or medical conditions that may affect any aspect of course assignments or participation. Students with disabilities should be sure to register with the Office for Students with Disabilities (OSD) <http://disabilities.ucsd.edu/about/index.html>. If you require

specific accommodations, please provide a copy of your paperwork to me as soon as possible. Also, if you prefer to be called by a different name or to be referred to by a different name or gender than what appears on your enrollment record, please feel free to notify me.

### **Academic Integrity**

According to the [UCSD Policy on Integrity of Scholarship](#), “no student shall engage in any activity that involves attempting to receive a grade by means other than honest effort.” Any work that you produce for this course that violates the UCSD Policy on Integrity of Scholarship will result in an ‘F’ on that assignment and will be reported following the process outlined by the [UCSD Office of Academic Integrity](#).

## **COURSE OBLIGATIONS**

All students must attend all class meetings and read the assigned materials in order to complete this course. You have a responsibility to create an environment conducive to learning during class meetings and discussion, and to abide by the UCSD *Principles of Community*. Attendance and participation in discussions held throughout the quarter will count for part of your class grade. These in-class discussions cannot be made up.

## **REQUIRED ASSIGNMENTS**

Students will make in-class presentations of class readings and contribute to question for discussion. Classroom assignments are listed in the syllabus for the day that they are due: January 18, February 8, February 15. The Midterm Examination consists of a written essay (5 pages) and an in-class presentation. The Final Examination will consist of an individual or team research project, presented in class, and the written component due during the scheduled exam period.

## **ASSIGNED READING**

The following required book has been ordered for the course and is available at the Bookstore. It has also been placed on reserve in the Geisel Library:

Janet Berlo, and Ruth B. Phillips. *Native North American Art*. Oxford History of Art. Oxford University Press, 2<sup>nd</sup> edition, 2015.

Other assigned readings are available on [TritonED](#): [triton.ed.ucsd.edu](http://triton.ed.ucsd.edu)

### **Majoring or Minor in Ethnic Studies**

Many students take an Ethnic Studies course because the topic is of great interest or because of a need to fulfill a college general education requirement. Often students have taken many ETHN courses out of interest, yet do not realize how close they are to a major, a minor, or even a double major. An Ethnic Studies major is excellent preparation for a career in law, education, medicine, public health, social work, counseling, public policy, and many other careers. If you would like information about the Ethnic Studies major or minor, please contact:

Monica Rodriguez, Ethnic Studies Department Undergraduate Advisor

858-534-3277 or [http://nmrodriguez@ucsd.edu](mailto:nmrodriguez@ucsd.edu) or visit [www.ethnicstudies.ucsd.edu](http://www.ethnicstudies.ucsd.edu)

## 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. Students taking ETHN 214A will also read SUGGESTED READINGS and other materials assigned during the course.

### PART I      The Colonial Roots of Representation

WEEK 1    JANUARY 9                      Introduction and Course Organization

JANUARY 11                      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, 2014, (Chapter 1), 1-43 [1-35 – 1st edition pages – if you have to!].

SUGGESTED READING: Eric Venbrux, Pamela Sheffield Rosi and Robert L. Welsch, eds. *Exploring World Art*. Long Grove, IL: Waveland Press, 2006, (Introduction) 1-37.

Susan Vogel. *Art/Artifact* New York: Museum for African Art, 1988, 10-17. Also available on Google Books.

WEEK 2    JANUARY 16                      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](#). [Restricted to UCSD](#).

**ASSIGNMENT:** Familiarize yourself with ArtStor (<http://libraries.ucsd.edu/locations/arts/resources/find-image-collections/index.html>) and its Native American image holdings. 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/>).

JANUARY 18                      Museum of the American Indian Roots

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.

NAGPRA documents (read the first 2 documents listed):  
<http://pages.ucsd.edu/~rfrank/NAGPRAdocs.html>

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

**ASSIGNMENT:** Find 2 or more internet resources that provide access to a tribal, museum, or other institutional holdings of Native American material. You will show what you find and we will discuss the content, presentation, and representation issues that these digital sources pose.

## **PART II      The Decolonizing Project**

### **WEEK 3    JANUARY 23            Disruptive Histories**

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

Glen Coulthard, "Place Against Empire: Understanding Indigenous Anti-Colonialism," *Affinities: A Journal of Radical Theory, Culture, and Action*, 4:2 (2010): 79-83.

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

**SUGGESTED READING:** 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.

### **JANUARY 25                    Alternative Epistemologies**

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.

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

## **MIDTERM ASSIGNMENT DISTRUBUTED**

**WEEK 4 JANUARY 30 Reading Absences**

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

Audra Simpson. "On Ethnographic Refusal: Indigeneity, 'Voice,' and Colonial Citizenship." *Junctures* 9 (2007): 67-80.

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.

**FEBRUARY 1 Midterm Reports****MIDTERM ASSIGNMENT DUE****PART III Problems of the Present****WEEK 5 FEBRUARY 6 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 Bowechop 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.

Ledger Art Press Articles folder

**FEBRUARY 8 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.

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

**ASSIGNMENT:** Familiarize yourself with the [Plains Indian Ledger Art Digital Publishing Project \(PILA\)](http://plainsledgerart.org) @ plainsledgerart.org. Register for an account and begin to try out the various capabilities of the web site: explore the research bench, enter personal research notes and public comments, upload images to personal and public galleries, and create a slideshow.

## WEEK 6 FEBRUARY 13 NMAI - Take II

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

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.

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.

SUGGESTED READING: 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:** I will assign one of the Amy Lonetree chapters and 2 of the other articles on the NMAI to each of you. Read the assigned material and 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.

**PART IV What To Do With Plains Indian Ledger Art?**

FEBRUARY 15 Narrative and Meaning: Art and the Plains Indian World View (week 6 continued)

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.



## WEEK 7 FEBRUARY 20 What is Ledger Drawing?

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

## FEBRUARY 22 An Art Historical View

Janet Catherine Berlo, and Ruth B. Phillips. *Native North American Art*. Oxford History of Art. Oxford ; New York: Oxford University Press, 2014, Chapter 4: The West), 122-163 [106-137].  
Chapter 7: Native Art From 1900-1980 [The Twentieth Century], 242-291 [208-239].

Jarrett Martineau and Eric Ritskes. "Fugitive indigeneity: Reclaiming the terrain of decolonial struggle through Indigenous art." *Decolonization: Indigeneity, Education & Society* 3:1 (2014) I-XII.

**SUGGESTED READING:** Janet Catherine Berlo, and Ruth B. Phillips. *Native North American Art*. Oxford History of Art. Oxford ; New York: Oxford University Press, 2014, (Chapter 6: The Northwest), 205-241 [71-136].

**ASSIGNMENT:** Assemble Final Project Teams and begin to define areas of research.

## WEEK 8 FEBRUARY 27 Narrative and Meaning in Plains Indian Art

Michael 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.

### MARCH 1                      Ledger Art as History

Candace S. Greene. The Tepee with Battle Pictures. *Natural History*, 102:10 (1992), 68-76.

Michael P. Jordan, Timothy McCleary and Linea Sundstrom. "Riding to the Rescue: An Addition to the Plains Biographic Rock Art Lexicon." Forthcoming in *Plains Anthropologist*.

Candace Green. "Verbal Meets Visual: Sitting Bull and the Representation of History." *Ethnohistory*, 2015, 62:2, 217-240.

### WEEK 9    MARCH 6                      The Tourist and the Captive

Marsha C. Bol. Chapter 13, "Defining Lakota Tourist Art, 1880-1915, in Phillips, Ruth B., and Christopher Burghard Steiner. *Unpacking Culture : Art and Commodity in Colonial and Postcolonial Worlds*. Berkeley: University of California Press, 1999, [214-228](#). [Restricted to UCSD](#).

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)

SUGGESTED READING: Janet Catherine Berlo, and Ruth B. Phillips. *Native North American Art*. Oxford History of Art. Oxford ; New York: Oxford University Press, 2014, (Chapter 8: Native Cosmopolitanisms), 292-340.

### MARCH 8                      Arts of Survivance

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

Hertha D. Sweet Wong. "Native American Visual Autobiography: Figuring Place, Subjectivity, and History." *The Iowa Review* 30:3 (2000): 145-156.

## PART V    Conclusions

WEEK 10    MARCH 13                      Project Developments, Presentations and Discussions  
I

MARCH 15                      Project Developments, Presentations and Discussions  
II

**FINAL PROJECT DUE**    Tuesday, MARCH 20, 3:00-6:00 PM