

## DEPARTMENT OF ANTHROPOLOGY ANTH 3739 FAO Anthropology of Art

Fall 2016

**Tuesdays & Thursdays, 10-11:30 am  
OA 2006**

Instructor: Dr Timothy Kaiser

### CONTACT INFORMATION

Office: OA 3008

Office Hours: Tu Th 11:30-12:30, or by appointment

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Supplementary Course Website: Desire2Learn

### COURSE DESCRIPTION

Cross-cultural and diachronic consideration of art and art-making in human societies. The arts of hunter-gatherers, simple farmers, and complex societies – today and in the past – are examined in comparative perspective. The ethnography and archaeology of visual arts, music, dance, and body art are brought to bear on the question: is art a human universal? Prerequisite(s): Anthropology 1032 and 1034, or permission of the instructor and Chair of the Department.

<http://navigator.lakeheadu.ca/Catalog/ViewCatalog.aspx?pageid=viewcatalog&to picgroupid=9634&entitytype=CID&entityid=66013&loaduserredits=False>



Chi-Wara mask, Bambara culture, Mali.

### SUPPLEMENTARY COURSE DESCRIPTION

Most societies do not have a special word for what we call art. Rather, art is an integral part of life and artistic activities are always in some measure cultural. They involve shared patterns of behavior, belief and sentiment, and so over time and across space we see variations in societies' characteristic kinds of art. In this course we will examine the contexts in which artistic activity began and developed. We will also inquire into the place that art and art-making occupies in contemporary societies. Topics thus range from the art of the Ice Ages to that of the present. This course will combine seminar and lecture formats to consider ethnological and archaeological perspectives on art.

## COURSE OUTCOMES

By the end of this course you will be able to:

- Articulate core concepts in the anthropology of art.
- Articulate an understanding of the role of art and art-making in prehistoric societies and modern cultures
- Analyze regional and cultural diversity in the social and cultural roles of art and art-making.
- Integrate archaeological and ethnological perspectives on human behavior, social organization, and art.

## REQUIRED MATERIALS

Robert Layton (1991) *The Anthropology of Art*. 2<sup>nd</sup> edition. Cambridge: Cambridge University Press.

On reserve at the library. Howard Morphy and Morgan Perkins (editors), (2006) *The Anthropology of Art: A Reader*. Oxford: Blackwell.

## EVALUATION

Component	Value	Date	Individual/Group
Literature summary/critiques	5 x 6 = 30%	See below	Individual
Short Essay	30%	November 22	Individual
Participation	10%	Continuous	Individual
Final Examination	30%	Take-home, December	Individual

### Participation:

Learning demands your active participation – it is not something that lends itself to osmosis. In this course, most learning will take place as we discuss topics initially presented in readings and/or lectures. Consequently, you are expected not only to show up for classes but also to be engaged with the subject matter, beginning by being familiar with that material from the outset. Aspects that will be considered for the participation mark include how often you show up, how often you speak up, and how often your contribution(s) advance(s) the conversation. It is expected that students who have been assigned to write a summary of a particular week's readings (see below) will also help guide the ensuing class discussion. This aspect of participation will be worth 5% of your grade. Participation at other times will be worth 5%.

### Written work:

- (1) In order to help you become familiar with the topics to be discussed you will write occasional summaries of all or part of the week's readings before the first class of that week. Altogether, you will write five short pieces critically summarizing readings on specific topics. These summary/critiques are to be no longer than 2500 words, and must be uploaded to D2L *before* the first class of the week to which the readings pertain. For a successful, informed discussion, it is

important that these critiques be written before the discussion begins. Consequently, any late submission will be subject to a 50% deduction.

- (2) Free choice short essay (10 pages max). Select two works of art, or two traditions of art production, from two different times and/or places. Discuss these works (or traditions) in terms of at least one of the concepts addressed by the readings in this course. Due November 22, 2016.

**Final Examination:**

There will be a comprehensive, essay-format take-home examination during the regular December exam period.

**GRADING SCHEME:**

A+	90 to 100%	Outstanding understanding of the course concepts including integration of materials and ideas, ability to apply knowledge to situations
A	80 to 89%	Above average to excellent knowledge, ability to apply knowledge to situations
B	70 to 79%	Satisfactory knowledge including ability to recognise and apply major course concepts, and to progress to next level of course
C	60 to 69%	Some grasp of course concepts; will likely encounter difficulty with higher levels
D	50 to 59%	Failed to meet minimum requirements of the course
E	40 to 49%	Failure
F	1 to 39%	Failure resulting from academic dishonesty
F	0	



Sisiutl motif painted over the entrance doors to Gukw'dzi. Kwakiutl bighouse at Tsaxis, Vancouver Island  
<http://www.firstnations.eu/fisheries/kwakwakawakw-kwakiutl.htm>

## COURSE SCHEDULE (contents subject to change)

Members of Group A will summarize the readings for Weeks 4, 6, 7.2, 9, 11. Members of Group B will summarize the readings for Weeks 5, 7.1, 8.2, 10, 12. Group membership TBA.

### Week 1

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Sept 6            **Introduction to the course**  
Sept 8            **Western/modern ideas about art**

### Week 2

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Sept 13 **Arts of Other Cultures**  
Sept 15

- Robert Layton (1991) *The Anthropology of Art*, pp. 1-41.
- Susanne Kuchler (1999) Binding in the Pacific: Between loops and knots. *Oceania* 69(3): 145–56.

### Week 3

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Sept 20 **Anthropologists and Art: History Lessons**  
Sept 22

- Howard Morphy and Morgan Perkins, The anthropology of art: A reflection on its history and contemporary practice. In H. Morphy & M. Perkins (editors), (2006) *The Anthropology of Art: A Reader*. Oxford: Blackwell [henceforth **AofA readings**] pp. 1-32
- Franz Boas, Primitive art, **AofA readings**, pp. 39-55
- Claude Lévi-Strauss, Split representation in the art of Asia and America, **AofA readings**, pp. 56-73.
- Raymond Firth, Tikopia art and society. **AofA readings**, pp. 91-108.

### Week 4

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summary ☐

Sept 27 **Art and Social Life**  
Sept 29

- Robert Layton (1991) *The Anthropology of Art*, pp. 42-92.
- David S. Whitley (1994) By the hunter, for the gatherer: art, social relations and subsistence change in the prehistoric Great Basin. *World Archaeology* 25(3): 356-373.

### Week 5

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summary ☐

Oct 4            **Primitivism**  
Oct 6

- W. Rubin, Modernist primitivism: an introduction. **AofA readings**, pp. 129-146.
- A. Danto, Defective affinities: “Primitivism” in 20<sup>th</sup> century art. **AofA readings**, pp. 147-149.
- J. Clifford, Histories of the tribal and the modern. **AofA readings**, pp. 150-166.

- S. Vogel, Introduction to *Art/Artifact: African art in anthropology collections*. **AofA readings**, pp. 209-218.
- A. Gell, Vogel's net: Traps as artworks and artworks as traps. **AofA readings**, pp. 219-236.

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**Week 6**

 summary ☐
 

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**Oct 18 Art and Visual Communication**
**Oct 20**

- Robert Layton (1991) *The Anthropology of Art*, pp. 93-149.
- TBA

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**Week 7**

 summary ☐
 

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**Oct 25 Aesthetics**

- R. Thompson, Yoruba artistic criticism. **AofA readings**, pp. 242-269.
- J. Coote, "Marvels of everyday vision": The anthropology of aesthetics and the cattle-keeping Nilotes. **AofA**, pp. 281-301.
- H. Morphy, From dull to brilliant: the aesthetics of spiritual power among the Yolgnu. **AofA readings**, pp. 302-320.

**Oct 27 Form, style and meaning**

 summary ☐
 

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- Robert Layton (1991) *The Anthropology of Art*, pp. 150-192.
- N. Munn, Visual categories: an approach to the study of representational systems. **AofA readings**, pp. 326-338.
- A. Rosman and P. Rubel, Structural patterning in Kwakiutl art and ritual. **AofA readings**, pp. 339-357.
- A. Jonaitis, Sacred art and spiritual power: an analysis of Tlingit shamans' masks. **AofA readings**, pp. 358-373.
- D. Guss, All things made. **AofA readings**, pp. 374-386.

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**Week 8**

 no summary X
 

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**Nov 1 Archaeological approaches to form and style**

- Prudence Rice, (2015) *Pottery Analysis: A Sourcebook* 2<sup>nd</sup> ed., Ch. 24
- Michael Shanks, (1996) Style and the design of a perfume jar from an archaic Greek city state. In R. Preucel and I. Hodder (eds) *Contemporary Archaeology in Theory*. Oxford: Blackwell, pp. 364-393.

**Nov 3 Origins of Art / Cognitive Basis of Art**

 summary ☐
 

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- Johan J. Bolhuis, Ian Tattersall, Noam Chomsky, Robert C. Berwick (2014) How could language have evolved? PLoS Biol 12(8): e1001934. doi: 10.1371/journal.pbio.1001934  
<http://journals.plos.org/plosbiology/article?id=10.1371/journal.pbio.1001934>

- P. Lieberman (2015) Language did not spring forth 100,000 years ago. *PLoS Biol* 13(2): e1002064. doi:10.1371/journal.pbio.1002064  
<http://journals.plos.org/plosbiology/article?id=info:doi/10.1371/journal.pbio.1002064>
- C.S. Henshilwood, F. d'Errico, & I. Watts, (2009) Engraved ochres from the Middle Stone Age levels at Blombos Cave, South Africa. *Journal of Human Evolution*, 57(1), 27-47. doi:10.1016/j.jhevol.2009.01.005P.  
[http://journals1.scholarsportal.info.ezproxy.lakeheadu.ca/details/00472484/v57i0001/27\\_eoftmslabcsa.xml?q=henshilwood&search\\_in=AUTHOR&date\\_from=2008&date\\_to=2010&sort=relevance&op=AND&q=Journal+of+Human+Evolution&search\\_in=JOURNAL&sub=](http://journals1.scholarsportal.info.ezproxy.lakeheadu.ca/details/00472484/v57i0001/27_eoftmslabcsa.xml?q=henshilwood&search_in=AUTHOR&date_from=2008&date_to=2010&sort=relevance&op=AND&q=Journal+of+Human+Evolution&search_in=JOURNAL&sub=)

## Week 9

summary

### Nov 8                   Origins of Art / Early Prehistoric Art

Nov 10

- R. White, (1992) Beyond art: Towards an understanding of the origins of material representation in Europe. *Annual Reviews in Anthropology*. 21: 537-564  
<https://ezproxy.lakeheadu.ca/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=edsjrs&AN=edsjrs.2155999&site=eds-live&scope=site>
- Ian Tattersall (2009) Becoming modern *Homo sapiens*. *Evolution Education Outreach* 2:584–589 DOI 10.1007/s12052-009-0164-x  
<http://www.geol.utas.edu.au/geography/kg171/KGA172/Module%203/L3.2%20Homo%20sapiens%20in%20the%20landscape/Tattersall%202009%20Becoming%20Modern%20Homo%20Sapiens.pdf>
- Richard Bradley (2007) *Image and Audience: Rethinking Prehistoric Art*, “Part 1: The Problem with Prehistoric Art” pp. 3-50. (e-book pages 18-64)  
<http://books2.scholarsportal.info.ezproxy.lakeheadu.ca/viewdoc.html?id=/ebooks/ebooks0/oxford/2010-09-30/9780199533855&page=18>
- Jean Clottes (2008) Cave Art

## Week 10

summary

### Nov 15                   Art in Later Prehistory

Nov 17

- Richard Bradley (2007) *Image and Audience*, Ch. 6 “Ships on Bronzes; Ships on Stones”  
<http://books2.scholarsportal.info.ezproxy.lakeheadu.ca/viewdoc.html?id=/ebooks/ebooks0/oxford/2010-09-30/9780199533855&page=142>
- Sara Ladrón de Guevara (2010) Olmec art: Essence, presence, transcendence. In K. Berrin and V.M. Fields (eds) *Olmec: Colossal Masterworks of Ancient Mexico*, pp. 24-33.
- Richard A. Diehl (2010) The Olmec legacy in stone: A Mesoamerican alpha and omega. In K. Berrin and V.M. Fields (eds) *Olmec: Colossal Masterworks of Ancient Mexico*, pp. 76-85.

**Nov 22            Creativity of the Artist****Nov 24**

- Robert Layton (1991) *The Anthropology of Art*, pp. 150-192.
- G. Bennett, Aesthetics and iconography: an artist's approach. *AofA readings*, pp. 513-519.
- C. Townsend-Gault, Kinds of knowing. *AofA readings*, pp. 520-543.
- J. Richard, Cew ete haw I tih: the bird that carries language back to another. *AofA readings*, pp. 544-548.

**Nov 29            Globalization and the art of small-scale societies**

- N. Graburn, Arts of the fourth world. *AofA readings*, pp. 412-430.
- R. Phillips, The collecting and display of souvenir arts: authenticity and the "strictly commercial". *AofA readings*, pp. 431-453
- N. Thomas, A second reflection: presence and opposition in contemporary Maori art. *AofA readings*, pp. 472-494.

**Dec 1            Conclusion**

## COURSE POLICIES

1. It is your responsibility to attend classes and to do the readings. Regular absences will seriously affect your grade in this course.
2. To aid your review, Powerpoint notes from lectures and other course material will be posted on Desire2Learn at regular intervals.
3. Literature summaries/critiques should be uploaded to D2L by 10 am on the appropriate Tuesday.
4. Late submissions of the literature summary/critiques will be docked 50%. No assignment that is more than ten days late will be accepted. Late submissions of the short essay will be penalized at a rate of 2% per day.

## ACCOMMODATIONS

Student Affairs (Orillia) coordinates services and facilitates reasonable academic accommodations for students with disabilities. Academic accommodations are provided on the basis of documentation of a disability. Additional information is available at the following campus website:

<https://www.lakeheadu.ca/current-students/student-services/accessibility/>

## ACADEMIC DISHONESTY

The University takes a most serious view of offences against academic honesty such as plagiarism, cheating and impersonation. Penalties for dealing with such offences will be strictly enforced.

A copy of the "Code of Student Behaviour and Disciplinary Procedures" including sections on plagiarism and other forms of misconduct may be obtained from the Office of the Registrar.

The following rules shall govern the treatment of candidates who have been found guilty of attempting to obtain academic credit dishonestly.

(a) The minimum penalty for a candidate found guilty of plagiarism, or of cheating on any part of a course will be a zero for the work concerned.

(b) A candidate found guilty of cheating on a formal examination or a test, or of serious or repeated plagiarism, or of unofficially obtaining a copy of an examination paper before the examination is scheduled to be written, will receive zero for the course and may be expelled from the University.

Students disciplined under the Code of Student Behaviour and Disciplinary Procedures may appeal their case through the Judicial Panel.

Note: "Plagiarism" shall be deemed to include:

1. Plagiarism of ideas as where an idea of an author or speaker is incorporated into the body of an assignment as though it were the writer's idea, i.e. no credit is given the person through referencing or footnoting or endnoting.
2. Plagiarism of words occurs when phrases, sentences, tables or illustrations of an author or speaker are incorporated into the body of a writer's own, i.e. no quotations or indentations (depending on the format followed) are present but referencing or footnoting or endnoting is given.
3. Plagiarism of ideas and words as where words and an idea(s) of an author or speaker are incorporated into the body of a written assignment as though they were the writer's own words and ideas, i.e. no quotations or indentations (depending on format followed) are present and no referencing or footnoting or endnoting is given.

A listing of University Regulations can be found at:

<http://calendar.lakeheadu.ca/current/contents/regulations/univregsintro.html>

The code of student behaviour and disciplinary procedures can be found at:

<http://policies.lakeheadu.ca/policy.php?pid=60>