

Lakehead UNIVERSITY

DEPARTMENT OF ANTHROPOLOGY ANTH 3739 WAO Anthropology of Art

Winter 2019

Tuesdays & Thursdays, 1:30-2:30 pm

Simcoe Hall OA 2015

Instructor: Dr Timothy Kaiser

CONTACT INFORMATION

Office: OA 3008

Office Hours: Tu 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?

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

Prerequisite(s): Anthropology 1032 and 1034, or permission of the instructor and Chair of the Department.

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.



Chiwara mask, Bambara culture, Mali.

https://upload.wikimedia.org/wikipedia/commons/a/aa/Chiwara_male_drawing.png

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.



Charlie Parker on saxophone, with (left to right) Tommy Potter, Max Roach (hard to see), Miles Davis (trumpet), and Duke Jordan, at the Three Deuces, New York, circa 1945

[https://en.wikipedia.org/wiki/Charlie_Parker#/media/File:Charlie_Parker,_Tommy_Potter,_Miles_Davis,_Duke_Jordan,_Max_Roach_\(Gottlieb_06851\).jpg](https://en.wikipedia.org/wiki/Charlie_Parker#/media/File:Charlie_Parker,_Tommy_Potter,_Miles_Davis,_Duke_Jordan,_Max_Roach_(Gottlieb_06851).jpg)

REQUIRED MATERIALS

Gretchen Bakke and Marina Peterson

(editors), (2016) *Anthropology of the Arts: A Reader*. London: Bloomsbury Academic.

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

Other papers online.

EVALUATION

Component	Value	Date
Literature summaries	3 x 10 = 30%	See below
Mask project	30%	April 4
Participation	10%	Continuous
Take-home Final Examination	30%	TBA April

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 the week's readings *before* the first class of that week. Altogether, you will write three short pieces critically summarizing readings on specific topics. The class will be divided in two. Members of Group A will individually write summaries of the readings for weeks 3, 5, and 7. Members of Group B will individually write summaries of the readings for weeks 4, 6, and 8. These summaries 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) Mask project (12 pages max). A hands-on project involving study of ethnographic masks from the Linton Collection in the Department of Anthropology. You will analyze three masks, comparing and contrasting them in the light of concepts introduced in the readings. Detailed instructions are posted on D2L. Due April 4, 2019.

Final Examination:

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

Important Dates:

Winter Study Break: Monday, February 18 – Friday, February 22, 2019. No classes.

Final Day to Drop This Course: Friday, March 8, 2019

Exam Period: April 8-18, 2019 (includes one Sunday exam day)

DO NOT MAKE ANY TRAVEL PLANS UNTIL AFTER THE EXAM DATE FOR THIS COURSE HAS BEEN POSTED. <https://www.lakeheadu.ca/faculty-and-staff/departments/services/enrolment-services/timetables> **IF APPROPRIATE, TELL YOUR FAMILY!**



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

Schedule

Week	Date	Topic and readings
1	Jan 8	Introduction to the course <ul style="list-style-type: none"> G. Bakke and M. Peterson, Introduction in G. Bakke and M. Peterson (2016) <i>The Anthropology of the Arts: A Reader</i> (henceforth "AofA Reader"), pp. 1-10.
	Jan 10	Western/Modern ideas about the nature of art
2	Jan 15	Anthropologists and art: history lessons <ul style="list-style-type: none"> H. Morphy and M. Perkins, The anthropology of art: A reflection on its history and contemporary practice. In H. Morphy & M. Perkins (editors), (2006) <i>The Anthropology of Art: A Reader</i> pp. 1-32
	Jan 17	<ul style="list-style-type: none"> W. Rubin, Modernist primitivism: an introduction. In Morphy & Perkins, pp. 129-146. A. Danto, Defective affinities: "Primitivism" in 20th century art. In Morphy & Perkins, pp. 147-149. J. Clifford, Histories of the tribal and the modern. In Morphy & Perkins, pp. 150-166.
3	Jan 22	Art as social process ☐ Group A summary #1 due <ul style="list-style-type: none"> AofA Reader, Part 1, pp. 11-60.
	Jan 24	
4	Jan 29	Making art ☐ Group B summary #1 due <ul style="list-style-type: none"> AofA Reader, Part 2, pp. 61-116.
	Jan 31	
5	Feb 5	Form and aesthetics ☐ Group A summary #2 due <ul style="list-style-type: none"> AofA Reader, Part 3, pp. 117-166.
	Feb 7	
6	Feb 12	Modes of embodiment ☐ Group B summary #2 due <ul style="list-style-type: none"> AofA Reader, Part 4, pp.167-222.
	Feb 14	
	Feb 18-22	<b style="color: red;">READING WEEK
7	Feb 26	Matters of engagement ☐ Group A summary #3 due <ul style="list-style-type: none"> AofA Reader, Part 5, pp.223-274.
	Feb 28	
8	Mar 5	Infrastructures of art ☐ Group B summary #3 due <ul style="list-style-type: none"> AofA Reader, Part 6, pp. 275-324.
	Mar 7	
9	Mar 12	Anthropology and art <ul style="list-style-type: none"> AofA Reader, Part 7, pp. 325-372.
	Mar 14	

10	Mar 19	Origins of art: cognitive basis <ul style="list-style-type: none"> J.J. Bolhuis, I. Tattersall, N. Chomsky, R.C. Berwick (2014) How could language have evolved? <i>PLoS Biol</i> 12(8): e1001934. P. Lieberman (2015) Language did not spring forth 100,000 years ago. <i>PLoS Biol</i> 13(2): e1002064. C.S. Henshilwood, F. d'Errico, & I. Watts, (2009) Engraved ochres from the Middle Stone Age levels at Blombos Cave, South Africa. <i>Journal of Human Evolution</i>, 57(1), 27-47. M. Aubert, et al. (2018) Palaeolithic cave art in Borneo. <i>Nature</i> (07 November 2018)
	Mar 21	Early prehistoric art <ul style="list-style-type: none"> R. White, (1992) Beyond art: Towards an understanding of the origins of material representation in Europe. <i>Annual Reviews in Anthropology</i>. 21: 537-564 I. Tattersall (2009) Becoming modern <i>Homo sapiens</i>. <i>Evolution Education Outreach</i> 2:584–589 D.W. Bailey (2005) <i>Prehistoric Figurines: Representation and Corporeality in the Neolithic</i>.
	Mar 26	Later prehistoric art <ul style="list-style-type: none"> Richard Bradley (2007) <i>Image and Audience</i>, Ch. 6 “Ships on Bronzes; Ships on Stones” P.S. Wells (2012) <i>How Ancient Europeans Saw the World: Vision, Patterns, and the Shaping of the Mind in Prehistoric Times</i> S. Ladrón de Guevara (2010) Olmec art: Essence, presence, transcendence. In K. Berrin and V.M. Fields (eds) <i>Olmec: Colossal Masterworks of Ancient Mexico</i>, pp. 24-33. R. A. Diehl (2010) The Olmec legacy in stone: A Mesoamerican alpha and omega. In K. Berrin and V.M. Fields (eds) <i>Olmec: Colossal Masterworks of Ancient Mexico</i>, pp. 76-85.
	Mar 28	Art and early civilization <ul style="list-style-type: none"> M. Shanks (2004) <i>Art and the Early Greek State</i>. M.E. Miller and M. O'Neil (2014) <i>Maya Art and Architecture</i>, 2nd ed.
12	Apr 2	Art and archaeology <ul style="list-style-type: none"> R. Bradley (2007) <i>Image and Audience: Rethinking Prehistoric Art</i>, “Part 1: The Problem with Prehistoric Art” pp. 3-50. (e-book pages 18-64) J. Robb (2015) Prehistoric art in Europe: A deep-time social history. <i>American Antiquity</i> 80(4): 635-654.
	Apr 4	Conclusion
	TBA	FINAL EXAMINATION

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 project 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 listing of University Regulations can be found at: http://calendar.lakeheadu.ca/current/contents/regulations/univregs_intro.html The code of student behaviour and disciplinary procedures can be found at: <http://policies.lakeheadu.ca/policy.php?pid=60>



Mayan fresco showing musicians at Bonampak, Chiapas, Mexico. Late 8th c. CE.
https://en.wikipedia.org/wiki/Bonampak#/media/File:Bonampak_painting.jpg