

Lakehead UNIVERSITY

DEPARTMENT OF ANTHROPOLOGY ANTH 3739 WAO Anthropology of Art

Winter 2022

Tuesdays & Thursdays, 1:00-2:30 pm

Simcoe Hall OA 2015

Instructor: Dr Timothy Kaiser

CONTACT INFORMATION

Office: OA 3008

Office Hours: By appointment or by chance

Email: tkaiser@lakeheadu.ca

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?

<https://csdc.lakeheadu.ca/~Catalog/ViewCatalog.aspx?pageid=viwcatalog&catalogid=29&topicgroupid=31364>

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

EVALUATION

Component	Value	Date
Literature summaries	3 x 10 = 30%	See below
Mask project	30%	Dec 1
Participation	10%	Continuous
Take-home Final Examination	30%	TBA

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) 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 (10 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 them in the light of concepts introduced in the readings. Detailed instructions are posted on D2L. Due Dec. 1, 2022.

Final Examination:

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

Important Dates:

Fall Study Break: October 10-14, 2022. No classes.

Final Day to Drop This Course: Friday, November 4, 2022

Exam Period: December 8-18, 2022

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	Sept 6	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.
	Sept 8	Western/Modern ideas about the nature of art
2	Sept 13	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
	Sept 15	<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	Sept 20	Art as social process ☐ Group A summary #1 due <ul style="list-style-type: none"> AofA Reader, Part 1, pp. 11-60.
	Sept 22	
4	Sept 27	Making art ☐ Group B summary #1 due <ul style="list-style-type: none"> AofA Reader, Part 2, pp. 61-116.
	Sept 29	
5	Oct 4	Form and aesthetics ☐ Group A summary #2 due <ul style="list-style-type: none"> AofA Reader, Part 3, pp. 117-166.
	Oct 6	
Oct 10-14		FALL STUDY BREAK – NO CLASSES
6	Oct 18	Modes of embodiment ☐ Group B summary #2 due <ul style="list-style-type: none"> AofA Reader, Part 4, pp.167-222.
	Oct 20	
7	Oct 25	Matters of engagement ☐ Group A summary #3 due <ul style="list-style-type: none"> AofA Reader, Part 5, pp.223-274.
	Oct 27	
8	Nov 1	Infrastructures of art ☐ Group B summary #3 due <ul style="list-style-type: none"> AofA Reader, Part 6, pp. 275-324.
	Nov 3	
9	Nov 8	Anthropology and art <ul style="list-style-type: none"> AofA Reader, Part 7, pp. 325-372.
	Nov 10	

- 10** **Nov 15** **Origins of art: cognitive basis**
- J.J. Bolhuis, I. Tattersall, N. Chomsky, R.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=
 - M. Aubert, et al. (2018) Palaeolithic cave art in Borneo. *Nature* (07 November 2018)
<https://doi.org/10.1038/s41586-018-0679-9>
- Nov 17** **Early prehistoric art**
- 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>
 - I. 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/kga171/KGA172/Module%203/L3.2%20Homo%20apiens%20in%20the%20landscape/Tattersall%202009%20Becoming%20Modern%20Homo%20Sapiens.pdf>
 - D.W. Bailey (2005) *Prehistoric Figurines: Representation and Corporeality in the Neolithic*.
- 11** **Nov 22** **Later prehistoric art**
- 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>
 - P.S. Wells (2012) *How Ancient Europeans Saw the World: Vision, Patterns, and the Shaping of the Mind in Prehistoric Times*
 - S. 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.
 - R. 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 24** **Art and early civilization**
- M. Shanks (2004) *Art and the Early Greek State*.
 - K. Taube, et al. (2010). The Murals of San Bartolo, El Petén, Guatemala, Part 2: The West Wall. *Ancient America* 10.
 - M.E. Miller and M. O'Neil (2014) *Maya Art and Architecture*, 2nd ed.
- 12** **Nov 29** **Art and archaeology**

- R. 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>
- J. Robb (2015) Prehistoric art in Europe: A deep-time social history. *American Antiquity* 80(4): 635-654.

Dec 1 **Conclusion**

TBA **FINAL EXAMINATION**



Conch shell fashioned into a drinking cup, engraved with symbolic designs and mythical creature. Spiro Mounds, USA. <https://www.nationalgeographic.com/travel/article/spiro-and-the-art-of-the-mississippian-world-in-oklahoma>

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 5% per day.
5. **Copyright:** Lectures and course materials, including power point presentations, outlines, and similar materials, are protected by copyright. You may take notes and make copies of course materials for your own educational use. You may not record lectures, reproduce (or allow others to reproduce), post or distribute lecture notes, wiki material, and other course materials publicly and/or for commercial purposes without my written consent.

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/univregsintro.html>

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

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

We respectfully acknowledge that Lakehead University campuses are located on the traditional lands of Indigenous peoples. Lakehead University acknowledges the history that many nations hold in the areas around our campuses, and is committed to a relationship with First Nations, Métis, and Inuit peoples based on the principles of mutual trust, respect, reciprocity, and collaboration in the spirit of reconciliation.



Mayan fresco showing musicians playing with rattle, ocarina, and trumpets at Bonampak, Chiapas, Mexico. Late 8th c. CE.