

I. COURSE INFORMATION:

- A. Division: Social Sciences
Department: Anthropology
Course ID: ANTHRO 109
Course Title: Tribal and Ethnic Art
Units: 3
Lecture: 3 hours
Laboratory: None
Prerequisite: None
Corequisite: None
Dept. Advisory: None
- B. Catalog Description: A world-wide survey of the artistic achievement of past and present tribal peoples with an emphasis on the meaning of art in each society. Art works are surveyed through films, slides, field trips, and examination of actual art works and include cultures of North American Indians, ancient America, the Pacific, Africa, and Australia.
- C. Schedule Description: A world-wide survey of the artistic achievement of past and present tribal peoples with an emphasis on the meaning of art in each society.

II. NUMBER OF TIMES COURSE MAY BE TAKEN FOR CREDIT: One

III. EXPECTED OUTCOMES FOR STUDENTS:

Upon successful completion of the course, the student should be able to:

- A. Compare and contrast the artistic principles from many different tribal peoples, cultures, and parts of the world, both past and present;
- B. Recognize the validity in different approaches to artistic expression;
- C. Value the artistic achievements of other peoples in all places and times by recognizing great works of the human imagination;
- D. Apply anthropology's Holistic Perspective to better understand the role of expressive behavior such as art, dance, drama, oral literature, and music in all areas of the lives of people, from politics to religion;
- E. Recognize ethnocentrism in the evaluation of art, and refute notions of "primitive" art;
- F. Intellectually examine the subjective response to expressive behavior;
- G. Identify ethical and legal issues in the collection and trade in items of material culture and art;
- H. Evaluate the impact of commercialism on tribal and folk art traditions'
- I. Generate basic practices in the handling, conservation, and preservation of art objects;
- J. Appraise and assess the potential of this field for entrepreneurial and investment applications, including import/export business;
- K. Prepare a catalogue of local and national resources of tribal and ethnic art available to the public for study;
- L. Actively participate in individual esthetic creative experience to explore own human potential and/or ethnic identity.

IV. CONTENT:

- A. Introduction
1. The "Anthropological" approach to art
 - a) Cross-cultural
 - b) Holistic-Perspective
 - c) Synchronic and diachronic perspectives
 - d) Theoretical approaches
 - i. Evolutionism

- ii. Functionalism
 - iii. Structural-functionalism
 - iv. Psychology
 - 2. Basic definitions and concepts
 - a) Definitions of "small-scale societies, "4th world cultures," and "ethnic societies"
 - b) Ethnocentrism
 - i. Concept of the "primitive"
 - ii. Meanings of "art"
- B. Discovery of the world'
 - 1. The concept of a "Stone Age"
 - 2. The concept of "Prehistory"
 - 3. Don Marcelino De Sautuola and Altamira, Spain
 - 4. Lascaux, France
 - 5. Grotte Cosquer, France
 - 6. Chauvet Cave, France
 - 7. Mobiliary Art
 - 8. Parietal (rupestral) art
- C. Intellectual examination of the subjective response to expressive behavior
 - 1. Mimetic Theories
 - 2. Pragmatic Theories
 - 3. Emotionalist Theories
 - 4. Formalist Theories
- D. Iconography and Symbolism
 - 1. Charles S. Peirce
 - 2. Signs
 - a) Index
 - b) Icon
 - c) Symbol
- E. The functions of tribal and ethnic art
 - 1. Art as gratification
 - 2. Economics and trade
 - 3. Social control
 - 4. Legitimization of authority
 - 5. Ethical education and the continuity of tradition, knowledge, and values
 - 6. Pathway to the supernatural
- F. The psychology of art
 - 1. The sources of creativity
 - 2. The creative process
 - 3. Are there universal symbols?
 - 4. Alternate states of consciousness and artistic expression
 - a) Peyote of West Mexico
 - b) Datura of Riverside and San Bernardino
 - c) San Pedro cactus of Peru
- G. North America
 - 1. Eskimo (inuit) art
 - 2. Northwest Coast art
 - a) Argillite
 - b) Coppers
 - c) Totem poles and house posts
 - d) Silver and glass
 - e) Print-making
 - f) The ritual context of the potlatch
 - g) Ethnic identity and historic Canadian Government oppression.
 - 3. Southwest
 - a) Prehistoric traditions

- i. Anasazi
 - ii. Mogollon/Mimbres
 - iii. Hohokam
 - iv. Casas Grandes and Paquime
 - b) Navajo
 - i. Drypainting (sandpainting)
 - ii. Textiles
 - iii. Jewelry
 - iv. Pottery
 - v. Horsehair
 - vi. Conservation and care of Southwestern art
 - c) Pueblo
 - i. Ceramics
 - ii. Katsina carving
 - iii. Textiles
 - iv. Basketry
 - v. Fetish carving
 - d) Apache
 - i. Basketry
 - 4. Northeast
 - a) False Face carving
 - b) Oratory
 - 5. Great Plains
 - a) Quillwork
 - b) Catlinite carving
 - c) Hide painting
 - d) Beadwork
 - 6. California and the Great Basin
 - a) Basketry
 - i. Pomo featherwork
 - b) Rock Art
 - i. Petroglyphs
 - ii. Pictographs
 - iii. Intaglios
 - iv. Cupules
 - v. Rock alignments
- H. Mexico and Central America
 - 1. Juan Quezada and the miracle at Mata Ortiz
 - a) The selection and care of Mata Ortiz pottery
 - 2. Seri Ironwood carving
 - 3. Amate bark-paper paintings
 - 4. Molas of the Cuna of San Blas, Panama
 - 5. Pre-Columbian metallurgy
- I. South America
 - 1. Pre-Columbian metallurgy-gold, silver, tumbaga, and platinum
 - 2. Gourd decoration in highland Peru
 - 3. Shipibo Tourist Art
 - 4. Tagua carving and the Rain Forest

- J. Asia
 - 1. Scythian tribal art
 - 2. Persian rug weaving
 - 3. Contemporary Ainu wood and stone carving
 - 4. Brahmin painters of Rajasthan
 - 5. Moslem marble-inlay
 - a) Taj Mahal
 - b) Contemporary folk revival in Agra, India
- K. Africa
 - 1. Metallurgy of Benin
 - 2. Sculpture of the Dogon
 - 3. Ivory, ebony, and coral carvings of Nigeria
- L. Pacific Basin
 - 1. Australia
 - a) Rock art
 - b) Bark paintings
 - c) Music and dance
 - 2. Polynesia
 - a) Maori tattooing
 - b) Carving in wood and jade
 - 3. Micronesia
 - 4. Melanesia
 - a) Shell inlay of the Solomon Islands
 - b) Art tradition of New Guinea
 - c) Cargo cults, revitalization movements, and art
- M. Geomancy—symbolism and ritual in the organization of sacred space
 - 1. Architecture and worldview
 - 2. Urban planning and the Cuzco Jaguar
 - 3. Dogon house and village planning
 - 4. The Navajo Hogan and the ground plan of Navajo Community College (Dine University)
- N. Folk and Ethnic Art
 - 1. The black Indians of New Orleans
 - 2. Wood carvers of Oaxaca, Mexico
 - 3. Graffiti or art?
 - a) Subway art of New York City
 - b) Keith Haring
 - 4. Australian aborigine rock and roll—Yothu Yindhi
 - 5. Dia de los Muertos—Day of the Dead celebrations in Mexico and the United States
- O. Art and culture change
 - 1. Colonialism
 - 2. Nelson H.H. Graburn's scheme for tracking origin of arts against the intended audience/consumer/destination
 - a) Traditional Art
 - b) Reintegrated Art
 - c) Popular Art
 - d) Commercial Fine Art
 - e) Assimilated Fine Art
 - 3. Impact of tribal art on the West
 - a) Pablo Picasso
 - b) Henry Moore
 - c) Martha Graham
 - d) Jackson Pollock

4. Impact of extra-tribal influences on tribal/ethnic traditions
 - a) James Houston and Inuit art
 - b) Atsidi Sani and Navajo silver-smithing
 - c) Fred Harvey Company and the trading post system
 - d) Suzanne Wenger and Yoruba art
 - e) Hans Guggenheim and "Invisible Technology" among the Dogon
- P. Pros and cons of the tribal and ethnic art market
 1. Looting, vandalism, and the black market in antiquities and tribal art
 - a) The field of Cultural Resources Management (CRM)
 - b) Relevant United States Law
 - i. The Antiquities Act of 1906
 - ii. National Historic Preservation Ct (NHPA) 1966
 - iii. Archeological Resources Protection Act (ARPA)
 - iv. Native American Graves Protection and Repatriation Act (NAGPRA) 1990
 - d) World legislation
 - i. UNESCO Convention of 1970
 - ii. Unidroit Convention of 1995
 2. Collecting and tribal/ethnic art entrepreneurial possibilities
 - a) Mata Ortiz ceramics and economic development in northern Mexico
 - b) Mexican government folk art marketing programs
 - c) Art cooperatives of Hopi
 - d) Import/export
 - e) Internet outlets, eBay
- Q. Current exhibitions, events, resources in the field
 1. Autry National Center
 2. Southwest Museum
 3. Pacific Asia Museum
 4. Bowers Museum
 5. Los Angeles County Natural History Museum
 6. Galleries
 7. Internet resources

V. METHODS OF INSTRUCTION: (Please check all that apply and add any additional not listed.)

- Lecture
- Reading of texts, articles, transcripts
- Class and/or small group discussion
- Critical evaluation of texts, newspapers, journal articles, and other printed research
- Critical evaluation of films, videotapes, audiotapes, or other media forms
- Classroom demonstrations
- Field trips
- Guest speakers
- Other: Computer tutorials
- Other: Online or web-based delivery of instruction, if applicable
- Other: Written assignments

VI. TYPICAL ASSIGNMENTS:

- A. Reading Assignment. Reading assignments are required and may include (but are not limited to) the following: Critical Thinking
1. In Anderson's Art in Small-Scale Societies, read the section on the history of the concept of "primitive art." Explore the role of temporal and colonial ethnocentrism in this history, then evaluate how this helped to shape the world's initial reaction to the discovery of prehistoric cave art, the Bronzes of Benin, and the Nazca Lines.

2. Since the days of Aristotle, Western Civilization has tended to equate the best art with the most realistic art. Compare and contrast this notion with the approach to expressive behavior shown in African tribal art discussed in Anderson's Case Study. Do you agree realism is best? Be prepared to defend your position in class.
- B. Writing and Critical Thinking Assignments. Writing and Critical thinking assignments are required and may include (but are not limited to) the following:
1. In "Beyond Tradition," Jerry Jacka argues that contemporary Native American art has evolved out of historic roots into a virtual explosion of creative expression and innovation. Considering such things as traditions, material, media, and themes, prepare an essay in which you assess the accuracy of his thesis, and the problems of defining "Indian" art in today's world.
 2. Select a specific tribal or ethnic art form and write a short paper exploring its history, distinctive features, and meaning in the lives of the people who practice it.
- C. Discussions: Discussions are required and may include (but are not limited to) the following: In Jamake Highwater's videotape "The Primal Mind," the proposition is made that arts (concepts of time, nature, and language, architecture, dance, sand-painting, etc.) reveal a tribal worldview distinctly different from that of the West. From the evidence given, define a "primal" mind, and differentiate it from the Western perspective. Do you agree that Highwater has a valid cultural point or not?
- D. Attend a Pow Wow.: Discern the etiquette expected of visitors and participants. Prepare a written or written/visual documentary of the events, including dance and clothing styles.
- E. Comparing: Compare the hand-woven Navajo textile with the machine-produced piece from Mexico of similar style and design. What technical points of manufacture such as dye, weft count, selvage or tassels, lanolin content, etc., bear on the relative artistic merit, durability, and economic value of the two pieces?
- F. Selection: Select a tribal or ethnic art form, and make something! Research the meaning, materials, and techniques. Include this in a report or presentation in which you also explain what you learned from this experience, both pro and con

VII. **EVALUATION:**

A student's grade will be based on multiple measures of performance and will reflect the objectives explained above. A final grade of "C" or better should indicate that the student has the ability to successfully apply the principles and techniques taught in this course. These evaluation methods may include, but are not limited to, the following (Please check all that apply, and add additional ones not listed):

- Portfolios
- Projects
- Written papers or reports
- Presentations (oral and visual)
- Work performance (internships or field work)
- Lab work
- Comprehensive examinations (cumulative finals or certifications)
- Peer evaluation
- Self evaluation
- Classroom participation
- Homework
- Other: True or False Questions
- Other: Reading assignments

VIII. TYPICAL TEXTS:

- A. Caruana, Wally. Aboriginal Art, 2nd ed., New York, NY: Thames & Hudson, 2003
- B. Penney, David W. North American Indian Art, New York, NY: Thames & Hudson, 2003
- C. Anderson, Richard L. Art in Small-Scale Societies, 2nd ed., Englewood Cliffs, NJ: Pearson Education, 1988
- D. Graburn, Nelson. Ethnic and Tourist Arts, Berkeley, CA: University of California Press, 1976
- E. Anderson, Richard L. American Muse: Anthropological Excursions into Art and Aesthetics, Englewood Cliffs, NJ: Pearson Education, 1999
- F. Willet, Frank. African Art, 3rd ed., New York, NY: Thames & Hudson, 1995
- G. Powell, Richard J. Black Art: A cultural History, New York, NY: Thames & Hudson, 2002
- H. Thomas, Nicholas. Oceanic Art, New York, NY: Thames and Hudson, 1995
- I. Parks, Walter P. The Miracle of Mata Ortiz: Juan Quezada and the Potters of Northern Chihuahua, 2nd ed., Riverside, CA: The Coulter Press, 1999
- J. Poupeye, Veerle. Caribbean Art, New York, NY: Thames & Hudson, 1998
- K. Auger, Emily E. The Way of Inuit Art: Aesthetics and History In and Beyond The Arctic, Jefferson, North Carolina: McFarland * Co., Inc., 2004
- L. Brodie, Neil; Drake, Jennifer; and Renfrew, Colin (eds.) Trade in Illicit Antiquities: The Destruction of the World's Heritage, The McDonald Institute for Archaeological Research, 2001

IX. OTHER SUPPLIES REQUIRED OF STUDENTS:

None