

NATIVE NORTH AMERICAN ART AND CULTURE
Professor Zena Pearlstone

COURSE DESCRIPTION

A survey of the art and architecture of Native North American peoples from 1000 BC to the present. Emphasis is on the relation between art and culture and the changing relationships among Native Americans and EuroAmericans.

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OFFICE HOURS AND EMAIL: I encourage you to come to my office hours. If you are having difficulties, of any kind, do not wait until just before the midterm or final to see me. Don't try to discuss serious problems in the few minutes before or after class.

If you are not free during my office hours, email me, and we can schedule an appointment for another time. I check my email at least once a day and, in almost all cases, will respond within 24 hours. Except during my office hours, it is more efficient to reach me by email than voice mail.

TEXTS

1. *Native North American Art* by Janet C. Berlo and Ruth B. Phillips, Oxford University Press, 1998.
2. Required Readings. Available as a bound reader and on reserve in the library.

GRADING

Your grade in this course will come exclusively from your participation in class discussion and the writing assignments due each week. You can not do well, or perhaps not even pass this course if you don't come to class. Grammar and spelling count.

WEEK 1

INTRODUCTION

WHAT IS AUTHENTIC AND TRADITIONAL?

1. Berlo and Phillips 1-32
2. J.C.H. King 1986. "Tradition in Native American Art" (abridged). In *The Arts of the North American Indian: Native Traditions in Evolution*, E. Wade, ed. New York: Hudson Hills Press, 64-92.

WEEK 2

ART AS TECHNOLOGY

1. Arnold Rubin, 1989, *Art as Technology*, pp. 11-54, 149-162
2. Cecelia Klein. 1994. "Objects Are Nice, But....." *Art Bulletin* 76(3):401-404.
3. Barbara Tedlock. 1984. "The Beautiful and the Dangerous: Zuni Ritual and Cosmology as an Aesthetic System" (abridged). *Conjunctions* V.6:246-265.

WEEK 3

GENDER ISSUES--THE CASE FOR WOMEN

VIDEO: Interview with Nora Naranjo-Morse

1. Berlo and Phillips 32-35, 164-170
2. Marvin Cohodas and Barbara DeMott. 1985. "Meaning in Women's Arts of North America." *Phoebus* 4, Arizona State University, 99-106.
3. David Penney. 1992. "Expressions of Ethnicity: Nineteenth-Century Dress." From *Art of the American Indian Frontier: Chandler-Pohrt Collection*. The Detroit Institute of Arts, 28-35.
4. Alice Marriott. 1956. "The Trade Guild of the Southern Cheyenne Women" (abridged). *Bulletin of the Oklahoma Anthropological Society*, 4:19-27.
5. Odette Leroux. 1994. "Isumavat: The Artistic Expression of Nine Cape Dorset Women. From *Inuit Women Artists*, O. Leroux, M.E. Jackson & M.A. Freeman, eds. Vancouver: Douglas and McIntyre, 18-36. (Pitseolak Ashoona, Lucy Qinnuayuak, Kenojuak Ashevak, Qaunak Mikkigak, Napachie Pootoogook, Pitaloosie Saila, Oopik Pitsiulak, Ovilu Tunnillie).

WEEK 4

ENVIRONMENT & CULTURE

1. Eskimo and Northwest Coast
Berlo and Phillips 139-142, 152-158, 173-198
2. Southwest: Pueblo and Hogan
Amos Rapoport. 1969. "The Pueblo and the Hogan: A Cross-Cultural Comparison of Two Responses to an Environment" (abridged). From *Shelter and Society*, ed. P. Oliver. London: Design Yearbook Ltd., Barrie and Rockliff, 66-79.
3. Hans-George Bandi. 1969. "Ipiutak" in *Eskimo Prehistory*. U of Alaska Press, 100-116.
4. R. Kirk with R.D. Dougherty. 1978. "Ozette" From *Exploring Washington Archaeology*, U of Washington Press, 88-107.

WEEK 5

THE SHAMAN AND THE COSMOS

1. Sam D. Gill, *Native American Religions, An Introduction*, 1982, pp. 1-13.
2. George F. MacDonald 1983 "Haida Dwellings." In: *Haida Monumental Art*, Vancouver: UBC Press, pp. 18-28.
3. George T. Emmons "Shamanism" (Tlingit). From *The Tlingit Indians*, F. de Laguna, ed. Seattle: U of Washington Press, 368-397, 1991.

WEEK 6

WHY CEREMONIES?

1. Berlo and Phillips 158-162, 198-202
2. Ann Fienup-Riordan. 1996. "The Yup'ik People of Western Alaska" and "Making the Unseen Seen." *The Living Tradition of Yup'ik Masks*. Seattle & London: U of Washington Press, (selections).
3. Stanley Walens. 1982. "The Weight of my Name is a Mountain of Blankets: Potlatch Ceremonies." In *Celebration, Studies in Festivity and Ritual*, V. Turner, ed. Washington D.C.: Smithsonian Institution Press, 178-189. (Kwakwaka'wakw)
Optional
4. Douglas Cole & Ira Chaikin. 1990. "A Very Complex Institution." From *An Iron Hand Upon the People: The Law Against the Potlatch on the Northwest Coast*. Vancouver & Toronto: Douglas & McIntyre and Seattle: U of Washington Press, 5-13, 184-5.
5. Sam Gill. 1982. "The Kwakiutl Winter Ceremonial." *Native American Religions: An Introduction*. Belmont CA: Wadsworth Publishing Co., 124-129.
6. Malidoma Some. 1994. "Rights of Passage." *Utne Reader*, July/August: 67-68.
7. Fiore, Faye. 1997. "Professor Compares a Violent Tribe to Gangs." *Los Angeles Times*, November 30: A3, 37.

WEEK 7

BODY ART AS MESSAGE

1. Arnold Rubin, *Marks of Civilization*, 1988, pp. 13-17.
2. Nicholas Thomas, *Oceanic Art*, 1995, pp. 99-114.
3. Joy Gritton. 1988. "Labrets and Tattooing in Native Alaska." In *Marks of Civilization: Artistic Transformations of the Human Body*, A. Rubin ed. UCLA: Museum of Cultural History, 181-190.
4. Aldona Jonaitis. 1988. "Women, Marriage, Mouths and Feasting: The Symbolism of Tlingit Labrets." In *Marks of Civilization: Artistic Transformations of the Human Body*, A. Rubin ed. UCLA: Museum of Cultural History, 191-205.

WEEK 8

THE MEANING OF MUSEUMS AND THE CREATION OF EXHIBITIONS

September 28

1. Aldona Jonaitis. 1991. "Chiefly Feasts: The Creation of an Exhibition." From *Chiefly Feasts: The Enduring Kwakiutl Potlatch*, A. Jonaitis, ed. NY: American Museum of Natural History (selections).
2. Carol Duncan. 1991. "Art Museums and the Ritual of Citizenship." In: *Exhibiting Cultures: The Poetics and Politics of Museum Display*, I. Karp & S.D. Lavine, eds. Washington & London: Smithsonian Institution Press, 88-103.
3. James Clifford. 1991. "Four Northwest Coast Museums: Travel Reflections." In: *Exhibiting Cultures: The Poetics and Politics of Museum Display*, I. Karp & S.D. Lavine, eds. Washington & London: Smithsonian Institution Press, 212-254.
4. Janet Catherine Berlo and Ruth B. Phillips. 1992. "'Vitalizing the Things of the Past': Museum Representations of Native North American Art in the 1990s." *Museum Anthropology*, V16(1):29-43.

WEEK 9

2. THE ARCHEOLOGICAL SOUTHWEST—THE MAKING OF EMPIRE?

October 7

VIDEO: Mystery of Chaco Canyon

1. Linda S. Cordell. 1994. "Networks from Chaco Canyon." *Ancient Pueblo Peoples*. Montreal: St Remy Press & Washington D.C.:Smithsonian Books, 95-113. (Anasazi)
2. John Wicklein "Spirit Paths of the Anasazi," in *Archaeology*, January/February 1994.
3. David Grant Noble, "Not all Roads Lead to Chaco," *American Archaeology*, Spring 1997, pp. 6-12.

WEEK 10

SOUTHWEST: THE PEACEABLE PEOPLES?

VIDEO: The Mesa Verde Story

1. Berlo and Phillips 37-47
2. Barbara Moulard. 1985. "Form, Function and Interpretation of Mimbres Ceramic Hemispheric Vessels. In *Phoebus 4*, Arizona State University, 86-98. (Mogollon)
3. Stephen H. Lekson "War and Peace in the Southwest" *Discovering Archaeology*, May/June 1999.
4. Steven A, LeBlanc "Violence in the PreHistoric Southwest, *Discovering Archaeology*, May/June 1999.

WEEK 11

THE HOPI: TRADITION ...

Northland Publishing, viii-xi, 1-5.

3. VIDEO: Hopi: *Songs of the Fourth World*

1. Louis Hieb. 1985. "The Language of Dance: Communicative Dimensions of Hopi Katsina Dances." *Phoebus 4*, Arizona State University, 35-42.
2. Alph H. Secakuku. 1995. "A Note From the Author," Preface," "Introduction" & "Overview." From *Following the Sun and Moon: Hopi Kachina Tradition*, Flagstaff: Michael Haederle, "War Gods are Finally at Peace." *Los Angeles Times*, August 12, 1991, pp. E1-2.
4. Barton Wright, "An Overview." From *Clowns of the Hopi: Tradition Keepers and Delight Makers*, Flagstaff: Northland Publishing, 1994, pp. 1-8.

WEEK 12

THE HOPI:...AND TOURISM

1. Zena Pearlstone, *Katsina: Commodified and Appropriated Images of Hopi Supernaturals*, 2001, pp. 38-127
2. Barbara Babcock 1990 "By Way of Introduction" *Journal of the Southwest* V32 (4):383-399.
3. Glen Hunter. 1992. "What Price Tourism?" *Santa Fe Reporter*, May 13-19.
- Nancy Parezo, "A Multitude of Markets." *Journal of the Southwest*, 1990, 32 (4): 563-75. 4.

WEEK 13

THE HONORED DEAD--HOPEWELL AND MISSISSIPPIAN (CAHOKIA, MOUNDVILLE AND ETOWAH)

VIDEO: Searching for the Great Hopewell Road

Required

1. Berlo and Phillips 74-86
2. Bradley T. Lepper. 1995. "Tracking Ohio's Great Hopewell Road." *Archaeology*, Nov/Dec:52-56.
3. John A. Walthall. 1981. "Monumental Moundville." *Early Man*, 3(4):12-23.
4. Garcilaso de la Vega. 1951. *The Florida of the Inca*, translated by John & Jeannette Varner. Austin: U of Texas Press:315-322.
5. Mallory McCane O'Connor. 1995. "Beginnings/Cahokia." From *Lost Cities of the Ancient Southeast*, Gainesville: U. Press of Florida: 2-11, 27-51.

WEEK 14

CONFLUENCE OF CULTURES

1. Zena Pearlstone. 1980. "Seneca Figurines: A Case of Misplaced Modesty." In *Studies on Iroquoian Culture*, N. Bonvillian, ed. Occasional Publications in Northeastern Anthropology, No. 6, Man in the Northeast, 71-90.
2. Henry B. Collins. 1969/70. "The Okvik Figurine: Madonna or Bear Mother?" *Folk, Dansk Etnografisk Tidsskrift*, 11-12:125-132.
3. Berlo and Phillips 112-130
4. Marsha Clift Bol. 1985. "Lakota Beaded Costumes of the Early Reservation Era." *Phoebus 4*, Arizona State University, 70-77.
5. Joyce M. Szabo. 1984. "Howling Wolf: A Plains Artist in Transition," *Art Journal* 44:367-373.
6. Janet Catherine Berlo 1985 "Wo-Haw, A Kiowa Artist at Fort Marion, Florida, In *Phoebus 4*, Arizona State University, 43-53.

WEEK 15

POLITICS AND POSTCOLONIALISM

1. Berlo and Phillips 209-215, 220-226, 234-239
2. Kay Walkingstick. 1992. "Native American Art in the Postmodern Era." *Art Journal*, 51(3):15-17.
3. Zena Pearlstone. 1994. "Art and Artists." *Encyclopedia of Multiculturalism*, Susan Auerbach, ed. NY: Marshall Cavendish Corporation, 186-191.
4. Janet Catherine Berlo. 1994. "Material Issues: The Impact of Regulation on Native Art." *Inuit Art Quarterly*, 9(4)36-40.
5. Jimmie Durham. 1992. "Cowboys and ...Notes on Art. Literature and American Indians in the Modern American Mind." In *The State of Native America: Genocide, Colonization, and Resistance*, M.A. Jaimes, ed., Boston:South End Press, 423-438.
6. Richard Schiff. 1992. "The Necessity of Jimmie Durhams Jokes." *Art Journal*, 51(3):74-80.
7. Andrea Liss. 1992. "The Art of James Luna." From *James Luna: Actions and Reactions*, Santa Cruz: Mary Porter Sesnon Gallery, 7-20.

WEEK 16

REPRESENTING THE INDIAN

Robert Baird. 1993. "'Going Indian': In and Around Dances With Wolves." *Michigan Academician* XXV:133-146.

1. Ward Churchill. 1992. "Lawrence of South Dakota: Perspectives on Dances With Wolves." In *Fantasies of the Master Race*, Monroe ME:Common Courage Press, 243-247.

2. Martina Welshula and Faith Spotted Eagle. 1995. "'Pocahontas' Rates an 'F' in Indian Country." *Indian Country Today*, July 6, D1-D2.

3. Elaine Dutka. 1995. "Disney's History Lesson." *Los Angeles Times*, February 9, F1, F4.

4. Zena Pearlstone. 1995. "Native American Images in Advertising." *American Indian Art Magazine*, Summer, 20(3):36-43.

Optional

5. Virginia Dominguez. 1986. "The Marketing of Heritage." *American Ethnologist*, 13(3):546-555.

6. Peter van Lent. 1996 "'Her Beautiful Savage': The Current Sexual Image of the Native American Male." In *Dressing in Feathers: The Construction of the Indian in American Popular Culture*, S.E. Bird, ed. Boulder: Westview Press, 211-227.