

400-level Museums & Indigenous People: History and Decolonization

California Institute of the Arts, School of Critical Studies

Thursdays 10am-1pm, synchronous online mode of instruction

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Office Hours: any week-day by video chat appointment



Land Acknowledgment

California Institute of the Arts recognizes and acknowledges the first people of this ancestral and unceded territory of the Tataviam Indians that is now occupied by CalArts; we honor their elders, past and present, and the descendants who are citizens of the Fernandeño Tataviam Band of Mission Indians. We recognize that the Tribe is still here and we are committed to lifting up their stories, culture, and community.

Course Description

Museums are powerful institutions that shape the public's understanding of history and culture. Museums are complicated institutions with both the capacity to contribute meaningfully to our understandings of and respect for the world and for one another, but also with a history and ongoing patterns of great harm and colonial violence. This course confronts the colonial legacies of museums while exploring the intersection of museum practice and social justice through movements to decolonize and Indigenize museums. This course is based on examining the changing relationship between Indigenous people and museums and the current state of contemporary museum practice, focusing on examples grounded in Native American and First Nations in the US and Canada. The central questions we will consider include: How has the relationship between Indigenous people and museums changed over the last century and what are the key watershed moments and developments in the field? What are the predominant themes and narratives, objects and images in exhibitions focusing on Indigenous history and culture? How have Indigenous communities challenged the rights of museums to house their material culture and human remains, and engaged in efforts to decolonize museums? What are the future directions in contemporary museum practice? Topics will include "salvage anthropology" and the collecting of Native American and First Nations material culture in the early 20th century; historic and contemporary exhibition practices; the ethics of curatorial practice, Indigenous activism and the federal repatriation law; collaboration with source communities, and equity and inclusivity with regard to representation within museums.

THE BURKE ACKNOWLEDGES THE VIOLENT LEGACIES OF COLONIALISM

Museums reflect a history of colonialism, a form of cultural dominance, that alienates and misrepresents many communities. Collecting practices often disconnect cultural belongings and art from their people and homes. We recognize that museums often undervalue the involvement of communities by imposing their own authority when deciding how to collect, care for and interpret cultural property. We acknowledge that colonialism continues to exist, and we strive to identify and stop the cycle of objectifying, exotifying and discriminating against communities and cultures.

Building a future grounded in respect

Relationships between communities and the Burke Museum seek to preserve the ingenuity, creativity, science and complex knowledge of these cultural resources. Community members are the experts in these areas, and we are the caretakers.

Our promise to change

Addressing these patterns of cultural dominance means actively involving communities in every aspect of our work. The Burke recognizes our colonial legacy, and we dedicate ourselves to learning from communities and building a more ethical and collaborative future together.

Class Attendance & Participation

We are building this learning community together and a key element of co-creating a shared learning environment is a commitment to active participation in class. The expectation is that you arrive to class having completed all reading assignments and are prepared to engage in discussion. Your grade for this portion of the class is based on: arriving on-time and staying actively engaged for the entire class, active listening and attentiveness to your peers, having access to your notes and questions that arose when you completed your assigned reading, and respect (including not talking while others are speaking, and making space for everyone in the class to contribute ideas). Our learning potential as a class is enhanced by bringing diverse thinking and ideas into conversations. In this regard, you have a responsibility to the education of everyone in the class, not just to your own. Furthermore, we will take our examination of decolonization seriously so that we do not contribute to the Academy's failure to address silences and their impacts.

Student Learning Goals:

1. **Lead**, facilitate and participate in discussions and collaborative interdisciplinary group work, communicate ideas clearly, and make presentations using image and/or text effectively to a range of diverse audiences.
2. **Synthesize** and contextualize key events, movements, perspectives and methodologies that are relevant to your own projects and/or practice demonstrating core cultural competencies in situating work in a global context.
3. **Propose** projects or papers that make independent arguments through a thesis demonstrating a sophisticated comprehension of and response to complex ideas.

4. **Analyze**, interpret and utilize quantitative evidence for the development of independent research or projects.
5. **Write** with the adept use of various compositional strategies that address a range of clearly identified publics.
6. **Develop, articulate, and implement** a range of methods in the realization of advanced independent research plans and demonstrate critical research methods in the analysis and use of research material.

Student Learning Outcomes:

1. Recognize that histories recorded in artistic creations belong to the communities from which they come and how Indigenous artists, scholars, and communities are the experts on their own histories
2. Discuss how scholarship and museum practice have obligations to Indigenous communities and must respect these ethical tenets
3. Learn about the ethics and best practices with regard to decolonizing museums and how they grow out of or reject previous museological and collection practices
4. Become familiar with key scholars, curators, activists, community leaders and advocates practicing within the field of progressive museology and decolonizing museums
5. Develop and strengthen analytic skills with regard to questions of power that are inherent within museums

Student Courtesy:

I value the perspectives of all students in my class and I look forward to the dynamic discussions we will have throughout the semester. Be advised that we may cover material that challenges your viewpoints or beliefs. I ask that students be respectful toward each other in the classroom to foster a comfortable space in which all students feel free to share their perspectives throughout the semester.

Activities:

Each student is expected to read the corresponding chapters to the units covered from the required text. Your grade will be based on the following:

UNDERGRADUATES:

Participation & Attendance:	10% of your grade
Response Papers x 2: (2 pages long each)	20% of your grade
Biographical Object:	30% of your grade
Visual Analysis Assignment & Presentation: (8 pages)	40% of your grade
TOTAL	100%

GRADUATES:

Participation & Attendance:	10% of your grade
Response Papers x 2: (4 pages long each)	20% of your grade
Biographical Paper: (6 pages long)	30% of your grade
Visual Analysis Assignment & Presentation: (12 pages)	40% of your grade
TOTAL	100%

Participation & Attendance (10%):

Participation includes actively responding to questions in class based on the reading, posting to weekly discussions on Learn, and working in groups on various activities. Attendance is your presence on Zoom each week. **Posting to the weekly discussions is due every Sunday at 11:59pm.**

Response Papers x 2: (20% - worth 10% each):

You will submit two response papers. Response papers are tools for working through the material and thinking about how the material can relate (or not) to your own scholarly, artistic, and social justice interests. They can be critical, open-ended, and/or personal. What I am looking for is an earnest engagement with the work. Make sure that your papers engage with all of the readings assigned, although more emphasis on one or two within that context is acceptable. **Response papers should be 2 pages long each (for Grads, response papers are 4 pages each).** Use Turnitin to submit your work.

Response paper #1 due Sunday X at 11:59pm.

Response paper #2 due Sunday X at 11:59pm.

Biographical Object/Paper: (30% of your grade)

You will make an artwork inspired by the content covered during this course. This artwork will be a 2D or 3D object that somehow encapsulates, indexes, or performs your own ethnic/racial/gendered identity. As you become more familiar with the course material we will discuss this project in more detail. Each person will present on their object in class for 5 minutes.

****For Graduate students, you must write a biographical paper instead, although you are still encouraged to integrate images. You will present for 10 minutes each.**

Biographical Object due in our Zoom session and submit at 11:59pm by end of day, X.

Visual Analysis Research Assignment & Presentation (40%):

You are required to write a 8-page essay where you will write about a specific museum and its work in decolonization as a case study (**Graduates will write a 12-page paper**). At the end of the semester, you will also give a brief 5-7 minute presentation on these artists using a powerpoint. Use Turnitin to submit your work.

Submit Visual Analysis Research Assignment and powerpoint presentation by 11:59pm on X.

Grading Policy

CalArts does not grade on the A-F scale. We grade using:

- High Pass (HP): Passing with Excellence
- Pass (P): Passing with Quality
- Low Pass (LP): Passing
- Incomplete (I): Temporary evaluation. Through agreement between student and instructor, Incompletes must be made up during the following semester. Incomplete evaluations not made up within the specified period of time will convert to NC.
- No Credit (NC): Work did not meet the criteria for credit. "NC" evaluations may not be converted to credit bearing grades except by petition to the deans council initiated by the instructor of the class or, in the instructor's absence, the dean of the school offering the course.

Change of Grade

In the interests of operating an equitable grading system, Critical Studies stringently enforces CalArts' change of grade policy. Students have one semester upon receiving an "Incomplete" grade to make up any missing coursework and/or projects. If this work has not been completed by the end of the semester, the Incomplete converts automatically to a "No Credit". After that time, changes require the approval of Deans Council. Deans Council will approve such grade changes only in the case of extreme, extenuating circumstances or in cases of administrative/faculty error

Attendance: Attendance is critical to learning and academic success. Consistent attendance by all students benefits everyone and allows class communities to learn in an efficient and productive manner without disruption. Nonetheless, we acknowledge that there are times when

a student must miss a class meeting. At CalArts, students will take responsibility for their absences and for meeting assignment requirements and deadlines. Student responsibility and proactivity are valued at CalArts.

Please email the instructor in advance if you know you will miss a Zoom meeting. **Students are not expected or required to disclose reasons for their absences. Students who reach more than 3 “unexcused” absences can expect to be contacted by the instructor to make an Office Hour appointment to discuss concerns about attendance.**

I will allow students to submit work one week after the deadline due to an absence.

Course Policies:

Format

Please type and double-space your written work. Typing improves the clarity and readability of your work and double-spacing allows room for me to comment. Please also number and staple multiple pages. You are free to use your preferred citation style. Please use it consistently throughout your writing.

Be Active: Participate! This is an active community of learners; passively completing the course materials is not enough to ensure success in this course. You are therefore expected to respond to discussion boards, blogs, and other coursework on time. This will help ensure the best possible outcomes.

Be Responsible: My goal is for you to excel in this class and to develop the skills necessary to succeed in your chosen career. However, you have the major responsibility for doing well. You are expected to study carefully all reading materials and feedback returned to you and to participate in group and class activities. Also, you are expected to ask questions and/or schedule individual appointments with me if you have any questions.

Be Committed: Time-management is crucial in remote courses. As a remote class, this course is as rigorous and demanding as a face-to-face class. For a typical 3-credit-hour course, you should spend approximately 9 hours a week in-class and working on activities outside the classroom. If you are new to remote learning, you should expect your remote course to take more time than you would typically spend in a traditional classroom setting.

Be Kind: Be courteous and respectful to your classmates and your instructor(s) through considerate etiquette. In this course, that includes (but is not limited to):

1. Maintain a formal, respectful, civil, professional tone with all course communications to all course participants, including but not limited to journals, discussion boards, and emails
2. Avoid derogatory language, obscenity, and hate speech
3. Avoid the use of CAPS in writing, as this indicates shouting

Missing Class Due to COVID-19

Students who are ill, under quarantine for COVID-19, or suspect they are ill will report that to Maria-Victoria Perez, Director, Care and Well-being (m-vperez@calarts.edu) . The director will verify and notify all faculty who have that student. Once notification is made, all faculty will make every reasonable effort to accommodate the student's absence and will communicate that accommodation directly to the student.

Institute Policies:

The following Institute policies can be found at:

- [Remote Instruction Netiquette](#)
- [Appropriate Use Behavior \(Netiquette\)](#)
- [Appropriate Use & Access](#)
- [Sexual Respect](#)
- [Copyright](#)

Plagiarism: Plagiarism is the use of ideas and/or quotations (from the Internet, books, films, television, newspapers, articles, the work of other students, works of art, media, etc.) without proper credit to the author/artist. While the argument in a paper can be enhanced by research, students are cautioned to delineate clearly their own original ideas from source material. Students should introduce source material (either quoted or paraphrased); note when the source material ends; and provide citations for source materials using standard documentation formats.

Students who misrepresent source material as their own original work and fail to credit it have committed plagiarism and are subject to disciplinary action, as determined by the faculty member, the dean of the student's school and the Office of the Provost. If you have questions regarding plagiarism or would like direction on how to credit source material, there are reference guides on permanent reserve in the CalArts library. Please contact one of the CalArts reference librarians for more information.

Disability Services: CalArts is committed to providing reasonable accommodations in compliance with ADA of 1990 and Section 504 of the Rehabilitation Act of 1973 to students with documented disabilities or otherwise documented. If you are a student requesting accommodations for equal access to this course, please register with the Disability Services Office, for the facilitation and verification of need. The Disability Services Office will meet with students and communicate with their faculty about appropriate and reasonable classroom accommodations. Students are encouraged to use these procedures early in the semester, so that the proper arrangements can be in place throughout this course. Any and all reasonable efforts will be made to accommodate our students. The Disability Services Office is located in the Office of Student Experience in A207, and can be contacted by emailing DSO@calarts.edu. Check out the [Disability Services](https://calarts.edu/life-at-calarts/support-and-advocacy/disability-services) webpage at <https://calarts.edu/life-at-calarts/support-and-advocacy/disability-services> for more information.

Copyright Material:

The materials on this course and made available to students through the course site are only for the use of students enrolled in this course for purposes associated with this course, and may not be retained or further disseminated. The materials on this course website are protected by copyright; any further use of this material may be in violation of U.S. copyright law.

Weekly Schedule

Week 1: Thursday September 16

Introduction week –What is the role of a museum? How do we start?

- Introductions –
Land Acknowledgment
- Review Syllabus.

READING:

1. Academic Land Acknowledgment for Settler Scholars: A Guest Post by Dr. Eugenia Zuroski <https://asecsgradcaucus.wordpress.com/2020/02/25/academic-land-acknowledgment-for-settler-scholars-a-guest-post-by-dr-eugenia-zuroski/>

WEBSITE REVIEW:

- Review the American Association of Museums (AAM) website: What is a museum? <http://www.aam-us.org/aboutmuseums/whatis.cfm>
- Check out the variety of mission statements and museum activities:
 1. United States Holocaust Memorial Museum: <https://www.ushmm.org/>
 2. Lower East Side Tenement Museum: <https://www.tenement.org/>
 3. Wing Luke Museum, Seattle: <http://www.wingluke.org/about-us/> (read “What We Do” & “Our Values”)
 4. Tamastlikt Cultural Institute: <https://www.tamastlikt.org/>
 5. Smithsonian’s National Museum of the American Indian: <http://www.nmai.si.edu/>

Week 2: Thursday September 23

Decolonization/Indigenization/"Unsettling" Museums –

WEEK 2 READINGS

- Watch this video "Decoding Oceanic Objects in Moana" that Barker's "Research Family" students created.
- 1. Lonetree, Amy (2012). "Introduction: Native Americans and Museums," in *Decolonizing Museums : Representing Native America in National and Tribal Museums*. Chapel Hill: University of North Carolina Press. 1-28.
- 2. Onciul, Bryony (2015). "Introduction," in *Museums, Heritage and Indigenous Voice: Decolonizing Engagement.* London: Routledge. pp. 1-9
- 3. Brown, Alison K., and Peers, Laura, eds. 2003. "Introduction" in *Museums and Source Communities: A Routledge Reader*. London: Routledge. p.1-13 AND Nicks, Trudy. "Introduction—Museums and Contact Work," edited by Alison K. Brown, and Laura Peers, Routledge, 2003. p.19-27
- 4. Abbe Museum "What is Decolonization?" <https://abbemuseum.wordpress.com/about-us/decolonization/>
- 5. Shoenberger, Elisa. "What Does it Mean to Decolonize a Museum? ". *MuseumNext*. Feb. 7, 2019, <https://www.museumnext.com/article/what-does-it-mean-to-decolonize-a-museum/>
- 6. Cairns, Puawai. 2018. "'Museums Are Dangerous Places'—Challenging History" Te Papa Tongarewa Museum of New Zealand Blog. October 19th, 2018 <https://blog.tepapa.govt.nz/2018/10/19/museums-are-dangerous-places-challenging-history/>
- 7. SAR (School for Advanced Research) <https://guidelinesforcollaboration.info/>

Week 3: Thursday September 30

Northwest Coast exhibits & Discussions of aesthetics and meaning

EXPLORE: Exhibits and Museums online:

1. **Virtual Fieldtrip – Canadian Museum of History.**
-They have an online website/exhibit
<https://www.historymuseum.ca/cmhc/exhibitions/aborig/grand/grandeng.html> of the Grand Hall of the Northwest Coast. It was an early attempt to have an online experience. Check it out and think about their presentation of Northwest Coast culture. Behind each housefront in the actual museum, there is a gallery space. In the online exhibit, be sure to click on the photo of the numbered housefronts and explore there as well as the rest of this “exhibit.” <https://www.historymuseum.ca/cmhc/exhibitions/aborig/grand/grandeng.html>
2. Seattle Art Museum. Check out their Native American collections and use the search bar to explore collections from the cultures mentioned in your readings for this week: <https://art.seattleartmuseum.org/collections/92391/native-american-art/objects>
3. Pitt Rivers Museum. An example of the "old-style" natural and cultural history museum. Virtual experience. See their gallery in 3D: <https://my.matterport.com/show/?m=ns3yCKpUzSq&help=1> - This is what SO many museums used to look like.

READINGS:

- Brown, Steven. 1995. “Introduction to *The Spirit Within*,” catalog, Seattle Art Museum collection, Rizzoli. p.13-17 (pdf)
- Hauberg, John, “Preface to *The Spirit Within*,” (John Hauberg was the major collector who gave his collection to SAM), p.9-12 (pdf)
- Dauenhauer, Nora Marks, “Tlingit At.òow: Traditions and Concepts” in *The Spirit Within*, p.21-29 (pdf)
- Clifford, James. 1991. “Four Northwest Coast Museums: Travel Reflections. *Exhibiting Cultures: The Poetics and Politics of Museum Display*. Edited by Ivan Karp and Steven Lavine. Washington, DC: Smithsonian Institution Press: 212-254. (pdf)
- ahtone, heather. 2009. “Designed to Last: Striving Toward an Indigenous American” *The International Journal of the Arts in Society*. 4(2):374-385. (pdf)

Week 4: Thursday October 7

Collaborative Exhibits and American Indian Curatorial Method: Case Studies - The Burke and Beyond.

Everyone read:

Short highlight article on Dr. Belarde-Lewis.

<https://ischool.uw.edu/news/2018/11/ischools-belarde-lewis-puts-her-stamp-ancient-story>

1. Clifford, James (1997) "The Museum as Contact Zone," in *Routes: Travel and Translation in the Late Twentieth Century*. Cambridge: Harvard University Press. pp.188-219. (pdf)
2. Boast, Robin (2011) "Neocolonial Collaboration: Museum as Contact Zone Revisited." *Museum Anthropology* 34(1): 56-70. (pdf)
3. Marisa Elena Duarte & Miranda Belarde-Lewis (2015) "Imagining: Creating Spaces for Indigenous Ontologies." *Cataloging & Classification Quarterly*, 53: 677-702
4. Fienup-Riordan. "Yup'ik elders in museums: fieldwork turned on its head," in *Museums and Source Communities: A Routledge Reader*. London: Routledge. pp.28-41.
5. REVIEW (assigned in week 2) Peers and Brown. "Introduction" in *Museums and Source Communities: A Routledge Reader (Links to an external site.)*, p.1-13
6. REVIEW (assigned in week 1) Nicks, Trudy. "Introduction—Museums and Contact Work," in *Museums and Source Communities: A Routledge Reader (Links to an external site.)*, edited by Alison K. Brown, and Laura Peers, Routledge, 2003. p.19-27
7. Optional Video: Jeffrey Gibson, "One Becomes the Other," Vimeo, <https://vimeo.com/127255261>
8. Optional reading (recommended for grad students): Mithlo, Nancy Marie. "No Word for Art in our Language? Old Questions, New Paradigm." *Wicazo Sa Review*, Spring 2012. P. 111-123. (pdf)

Week 5: Thursday October 14

Repatriation in the US and the Native American Graves Repatriation and Protection Act (NAGPRA 1990).

READINGS (pay attention to publication dates to understand changing views):

1. Atalay, Sonya. "Stories About Repatriations: Journeys to Complete the Work...And Changing the Way We Bring Native American Ancestors Home" NAGPRA Comics, 2017. Pp. 1-24 (pdf)
2. Skim for reference - National NAGPRA Home
Webpage: <https://www.nps.gov/subjects/nagpra/index.htm>
3. Declaration on the Importance and Value of Universal Museums, ICOM, 2004 pp.1-2 (pdf)
4. Daehnke, Jon and Amy Lonetree, "Repatriation in the United States: The Current State of the Native American Graves Protection and Repatriation Act." *American Indian Culture and Research Journal* 35, no. 1 (2011): 87-97. (pdf)
5. Whose Knowledge Counts? Background: Smith, Linda Tuhwai. 2012. Excerpts from *Decolonizing Methodologies: Research and Indigenous Peoples*. London: Zed Books, pp. 30-36 and Chapter 3: Colonizing Knowledge, pp.61-78.
6. Colwell, Chip. 2017. *Plundered Skulls and Stolen Spirits : Inside the Fight to Reclaim Native America's Culture*. Chicago: University of Chicago Press. Pp. **129-153; 174-196**.
7. Rosoff, Nancy B. "Integrating Native Views Into Museum Procedures." *Museums and Source Communities: A Routledge Reader*, edited by Alison K. Brown, and Laura Peers, Routledge, 2003. 72-79.

Week 6: Thursday October 21

REPATRIATION, Canada

READINGS: (pay attention to publication dates to understand changing views):

1. Assembly of First Nations and the Canadian Museums Association (1992) "Task Force Report on Museums and First People." *Museum Anthropology* 16(2):12-20.
2. Collison, Jisgang; Bell, Lucy; Neel, Lou-ann. *Indigenous Repatriation Handbook*, Victoria: Royal BC Museum and Haida Gwaii Museum at Kay Llnagaay, 2019. Pp. 3-34; 49-55; 61-73.
3. *Calls to Action- The Truth and Reconciliation Committee of Canada 2015* - http://trc.ca/assets/pdf/Calls_to_Action_English2.pdf
4. Shelton, Anthony, and Gustaaf Houtman. "Negotiating New Visions: An Interview with Anthony Shelton by Gustaaf Houtman." *Anthropology Today* 25, no. 6 (2009): pg 7-13.
5. UBC Museum of Anthropology. "Returning the Past: Repatriation of First Nations Cultural Property." <https://moa.ubc.ca>, UBC Museum of Anthropology, 2008: pg 3 & 23-27. <https://moa.ubc.ca/wp-content/uploads/TeachingKit-Repatriation.pdf>
6. Jessiman, Stacey R. "The Repatriation of the G'psgolox Totem Pole: A Study of its Context, Process, and Outcome." *International Journal of Cultural Property*, 18, no. 3, 2011. *HeinOnline*. Pg 377-379. (at the start and end of each header on the subsequent page.)
7. "Fury as British museum refuses to give back sacred artifacts to indigenous Canadians." Feb 4, 2020. *The London Economic*. <https://www.thelondoneconomic.com/entertainment/arts/fury-as-british-museum-refuses-to-give-back-sacred-artifacts-to-indigenous-canadians-176410/>

WATCH (2 films total):

Watch: *Potlatch: A Strict Law Bids Us Dance*, Dennis Wheeler; Gloria Cranmer Webster; U'mista Cultural Society. 1975, 54 min.

Choose 1 of these 2 films to watch:

1. *Stolen Spirits of Haida Gwaii*. (about Ancestral Remains) Kevin McMahon. 1h 19min, <http://www.isuma.tv/DID/community/Haida/stolen-spirits-of-haida-gwaii>
2. *Totem: The Return of the G'psgolox Pole*. Gil Cardinal, 1h 10min, 2003. https://www.nfb.ca/film/totem_the_return_of_the_gpsgolox_pole/

Week 7: Thursday October 28

Indigenizing Museums, Tribal and First Nations Cultural Centers.

READINGS:

1. Patricia Pierce Erikson, "A-Whaling We Will Go: Encounters of Knowledge and Memory at the Makah Culture and Research Center," Cultural Anthropology 14, no. 4 (1999): 556–83.
2. Bowechop, Janine and Patricia Pierce Erikson. "Forging Indigenous Methodologies on Cape Flattery: The Makah Museum as a Center of Collaborative Research." *The American Indian Quarterly*, vol. 29 no. 1, 2005, p. 263-273. *Project MUSE*,
3. Lonetree, Amy (2012). "Chapter Four: The Ziibiwing Center of Anishinabe Culture & Lifeways: Decolonization, Truth Telling, and Addressing Historical Unresolved Grief," in *Decolonizing Museums : Representing Native America in National and Tribal Museums*. Chapel Hill: University of North Carolina Press. 123-167.
4. <https://www.artnews.com/art-news/news/national-museum-finland-sami-restitution-1234590706/?fbclid=IwAR3x6E8omtVbfEn1LvdOqySKnOQqwal15bfEvThkDdST0JK2qqVqypVZH6o>

WATCH:

Box of Treasures (about material culture, regalia repatriation) 1983. Chuck Olin and U'mista Cultural Center. 28 min

VISIT:

Virtual Exhibition – U'mista Cultural Center, Living Tradition: The Kwakwaka'wakw Potlatch on the Northwest Coast. <https://umistapotlatch.ca/intro-eng.php>

Check out as many parts of this exhibit as possible – including the virtual tour, the many videos and audio resources.

Week 8: Thursday November 4

These are not synonyms: Decolonization, Allyship, Equity and Inclusion

READING:

1. Tuck, Eve and K. Walter Yang. 2012. "Decolonization is Not a Metaphor." *Decolonization: Indigeneity, Education and Society*. 1(1):1-40.
2. Lonetree, Amy (2012). "Chapter 3: Exhibiting Native America at the National Museum of the American Indian" and "Conclusion: Transforming Museums into "Places that Matter" for Indigenous Peoples" in *Decolonizing Museums : Representing Native*
3. *America in National and Tribal Museums*. Chapel Hill: University of North Carolina Press. 73-123, 168-177.
 - o Watch: *Honoring a Native American Cosmological Legacy*, NMAI. 1min
 - o https://www.youtube.com/watch?v=Zl_fma_c_M4
4. "Open letter to the Brooklyn Museum: Your curatorial crisis is an opportunity to decolonize." (2018, April 3). *Decolonize Brooklyn Museum*. <https://decolonizebrooklynmuseum.wordpress.com/>
5. Decolonize This Place. Read 3 entries on these museums: AMNH, Brooklyn Museum, and Whitney. <https://decolonizethisplace.org/>
6. Ng, W., Ware, S. & Greenberg, A. (2017). Activating diversity and inclusion: A blueprint for museum educators as allies and change makers, *Journal of Museum Education*, 42:2, 142–154, <https://www.tandfonline.com/doi/full/10.1080/10598650.2017.1306664>
7. Burke Museum Education handbook on decolonization. Excerpt, pp.1-6. (pdf)
8. Read at least one of the following:
 - o *Interrupting White Dominant Culture in Museums*. Mike Murawski, May 31, 2019 <https://artmuseumteaching.com/2019/05/31/interrupting-white-dominant-culture/>
 - o *Working Towards White Allyship in Museums*, Hannah Heller, 2018 <https://medium.com/viewfinder-reflecting-on-museum-education/working-towards-white-allyship-in-museums-802963e95612>
 - o *The Pitfalls of Symbolic Decolonization*. Mukoma wa Ngugi. Jan. 17, 2020. <https://africasacountry.com/2020/01/the-pitfalls-of-symbolic-decolonization>

Week 9: Thursday November 11

Contemporary Indigenous Artists and Museums

BROWSE:

1. Sonny Assu's website. Take a thorough look through his artwork, artists statements, videos, etc.

READINGS on Sonny Assu

1. Meredith, America (Cherokee) "Sonny Assu, Ligwilda'xw Interdisciplinary Artist." [Ligwilda'xw is part of the Kwakwaka'wakw First Nations]. *First American Art Magazine*, Summer 2014.
2. Rogers, Janet. "Foreword" in *Sonny Assu* (2018), pp9-10.
3. Nicolson, Marianna "In Order to Survive, We Create" in *Sonny Assu*, 12-19.
4. Davies, Jon. "Face Value," Oakville Galleries, 2013.

READINGS on Contemporary Art

1. Angeleti, Gabriella, "Nicholas Galanin considers the unbalanced power of institutions over indigenous objects in Anchorage Museum exhibition" in *The Art Newspaper*, May 8, 2020
2. Smith, Matthew Ryan. "Marianne Nicolson, Phd, Dzawada'enuxw Interdisciplinary Artist and Educator [Dzawada'enuxw is part of the Kwakwaka'wakw First Nations], *First American Art Magazine*, Summer 2016.
3. Galanin Digital Exhibit: <https://www.anchoragemuseum.org/created-to-hold-power/> Anchorage Museum.

Week 10: Thursday November 18

Museums, Nationalism & Identity

1. Amanda J. Cobb, "The National Museum of the American Indian as Cultural Sovereignty" in *American Quarterly* 57 (2) 2005, pp. 485-506
2. Miriam Clavir, "New Zealand: A Comparative Study" in *Preserving What is Valued: Museums, Conservations and First Nations*, Vancouver: University of British Columbia Press, 2002
3. Amy Lonetree, "Museums as Sites of Decolonization" in *Decolonizing Museums: Representing Native America in National and Tribal Museums*, North Carolina: University of North Carolina Press, 2012
4. Christine Lalone, "Introduction: At the Crossroads of Indigeneity, Globalization and Contemporary Art," in *Sakahān: International Indigenous Art*, Ottawa: National Gallery of Canada, 2013

Week 11: NO CLASS, THANKSGIVING BREAK

Week 12: Thursday December 2

Indigenous Curating

1. Michelle McGeough, "Indigenous Curatorial Practices and Methodologies," *Wicazo Sa Review*, Spring 2012, Vol. 27, No. 1, pp. 13-20
2. McMaster, "Indigena: A Native Curator's Perspective" in *Art Journal* Vol. 51, No. 3, (Autumn, 1992) pp. 66-73
3. Bill Anthes, "Contemporary Native Artists and International Biennial Culture," *Visual Anthropology Review*, Vol. 25, No. 2, pp. 109-127
4. Jennifer Shannon, "The Construction of Native Voice" in *Contesting Knowledge: Museums and Indigenous Perspectives*, Susan Sleeper-Smith (ed.), Nebraska: University of Nebraska Press, 2009
5. *Asia Pacific Triennial of Contemporary Art*, Queensland Art Gallery, Australia: <https://www.qagoma.qld.gov.au/whats-on/exhibitions/apt8>
6. Aboriginal Curatorial Collective: <http://www.acc-cca.com>
7. Boomalli Aboriginal Artists Cooperative: <http://www.boomalli.com.au>

Week 13: Thursday December 9

Final Project Class Presentations.

Week 14: Thursday December 16

Final Project Class Presentations.

Please submit your Final Papers & Presentations by **Sunday X at 11:59pm.**

FINAL CLASS TODAY.