



Image: Mark Stevenson

ANTH 5322
Topics in Anthropology
Anthropology of Art
人類學專題：藝術人類學

2021-22 Autumn Semester (T1)

Instructor: Mark Stevenson (mark.stevenson@cuhk.edu.hk)

RA: Ms Zhang Yueyang (TBA)

Seminar meetings: Tuesdays, 6:30-9:15 pm, YIA 403

Office Hours: NAH 411, by appointment (Zoom if COVID-19 restrictions apply).

Class Dates: 7/9, 14/9, 21/9, 28/9, 5/10, 12/10, 19/10, 26/10, 2/11, 9/11, 16/11, 23/11, 30/11

Course Outline

Art is using what is found in the (or a) world to alter its boundaries. Methods for altering a world's boundaries include representation, ornamentation, decoration, construction, deconstruction, provocation, elevation, negation, and intensification. Works of art often honour these methods explicitly through their form/formation.

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Anthropology can perhaps be most usefully defined today as the study of marginalised people, by which I mean people whose communities are excluded from the levers of power. In the past anthropology was the study of distant peoples in a geographical sense; today the distance may often be geographical, but it is defined more fundamentally by distance from the world's decision makers.

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On reflection, anthropology began with art. During the first century of European imperialism, eye-catching objects from distant places were transported to far-away collections in private estates and public institutions—where they became subject to academic speculation, thereby giving birth to our discipline. Today, I am afraid to report, art in anthropology is treated as a sidebar, as if it provided no practical insight into the marginalised communities we study. The anthropology of art is itself active from the margins, falling between visual anthropology and material culture.

Then again, a marginal or interstitial position can be a disruptive site of influence. Anthropology needs to constantly critique its inner tendency to take ownership of all that is indigenous. Increasingly the anthropology of art is focused on what can be described as the “deconstruction” of anthropological assumptions. Art is each society's own exotic.

Learning Activities:

1 X 3 hour seminar per week, for one semester. Time will be used flexibly, with approximately 1.5 hour lecture and 1.5 hour interaction/discussion. If COVID-19 conditions permit, a field trip in Hong Kong (either as a class or individually) may be included.

Learning Outcomes:

- Broad knowledge of a diverse range of perspectives on the cross-cultural study of art.
- Focused knowledge on the anthropology of art in contemporary societies.
- Appreciation of evolving interactions between anthropology and art.
- Appreciation of the relationships between anthropology and other art related fields.
- Ability to reflect on diverse theories regarding the role of art in society.

Language of Instruction: English.

Course Requirements and Assessment Tasks (further details at the end of this syllabus):

Expanded descriptions of Assessment Tasks appears at the end of this syllabus.

Task	%	Due
1. Class and Blackboard Participation (Discussion Board)	20%	Weeks 4-13
2. 1 x Class Discussion Leadership (assigned in Week 3)	10%	Variable
3. Mid-Term Paper (max. 1500 words)	30%	19 Oct
3. Final Paper (max. 3000 words)	50%	7 Dec

A Suggestion on How to Read for this Class: Except where URL links are provided, set readings (*) will be available for download in the course Blackboard page (Course Content). Some of the set readings are more difficult than others—and assume knowledge of specialised debates and terminology that you (or others, or I) might not have at this stage. None of the readings have been written for students, they are all contributing to ongoing intellectual debates of their time. **What to do?** 1) If you find one reading item particularly difficult, try another one first. 2) Take notes of what you think are the most important arguments and points. 3) Keep notes of any concepts you want to know more about—or find impenetrable—and raise them in class (and on Blackboard), particularly if you suspect they might be important. **Don't just bring things you understand to class, bring things you don't understand!**

Why aren't we using any of the published readers? Some—but not very many—of our readings are found in the available readers, but the readers can only look to the past, they don't have too much to say about what you and I confront right now. If you feel you want to know more about the past (or the "classics") of the anthropology of art, you know where to find them... just beware that they are **consulted only very rarely** in research being done today. There is no single line of development for the anthropology of art, and therefore **no established classics**. Our readings for each week are designed to promote discussion and debate in class (including online in Zoom and Blackboard); they are not a representation of "what-everyone-should-know-about-the-anthropology-of-art," instead, they reflect the fact that anthropology today draws on numerous **adjacent disciplines** and areas of theory.

Seminar Schedule

Readings marked with * are **required**. Additional readings are for follow up if a topic interests you, or for reference in your essay research.

There are tips for what to look for each week, but the idea is to note anything that alters or opens new boundaries for you and **tell the rest of us!**

Week 1: 7 Sep

Why Are Art and Anthropology “Happening” Now?

In this first class, as well as getting to meet everyone, I will speak about what an **anthropological approach to art** can be, as well as recent and new directions. I will also have some tips for managing the course reading. There are so **many aspects of art and anthropology**—we would need at least a dozen specialized courses to get up-to-date, ranging from museums, creativity, tourism, activism, therapy, appropriation, technology, commercialisation, heritage, material culture, forms of life, ritual and festival art, symbolism and semiotics, everyday art, theories of objects and things, craft/making, public art, and on the list goes. Many **issues overlap**. Our semester introduces some of them, but we can also talk about particular directions each of **you might want to explore**.

If you are able, please look at these short “boundary altering” materials before our first class:

Li Jiabao, “Art That Reveals How Technology Frames Reality,”

(https://www.ted.com/talks/jiabao_li_art_that_reveals_how_technology_frames_reality)

We will look some more at technology and art in Weeks 12 & 13. You can also follow up on **Li Jiabao’s response to COVID-19** here (<https://issues.org/country/china/>)

Dreamings: The Art of Aboriginal Australia (Dir. Michael Riley, 1988, 30 mins. National Film and Sound Archive of Australia). (Access online with Kanopy, via CUHK Library.) Produced in association with Waringarri Aboriginal Arts at Kununurra in Western Australia.

We will look at more recent developments in Aboriginal art in Weeks 2, 6, & 7.

Week 2: 14 Sep

Looking at Art from Different Angles.

All of the papers this week are asking more-or-less the same question, “What *kind* of meaning does art convey?” Errington looks at how “primitive” or “tribal” art is fitted into new **contexts**.

Dissanayake searches for art’s **evolutionary** significance. Lévi-Strauss investigates art’s place within the unconscious **structures** linking myth and social relations (read sections 23-24 only). Morphy explores the relation between art, **emotion**, and ritual. What else do you notice about the range of things anthropologists pay attention to?

*Dissanayake, Ellen. 2003. “The Core of Art: Making Special.” *Journal of the Canadian Association for Curriculum Studies* 1(2): 13–38.

*Errington, Shelley E. 1998. “Preface.” In *The Death of Authentic Primitive Art and Other Tales of Progress*, xv–xxiii. Berkeley: University of California Press.

Geertz, Clifford. 1976. “Art as a Cultural System.” *MLN* 91(6): 1473–1499. **(Read 1473–1481 only, including first paragraph of Section 2 on p. 1481)**

*Lévi-Strauss, Claude. 1997. “Regarding Objects.” *Look, Listen, Read*, 157–185. New York: Basic Books. “观赏艺术作品。”《看·听·读》(北京:生活·读书·新知三联书店, 1996) (sections 23-4 only).

*Morphy, Howard. 1989. "From Dull to Brilliant: The Aesthetics of Spiritual Power Among the Yolngu." *Man* n.s. 24(1): 21–40.

Reynolds, Barrie. 1983. "The relevance of material culture to anthropology." *Journal of Anthropological Society of Oxford* 14(2): 209–217.

The angles of shots in photographer Elliot Erwitt's book *Museum Watching* (1999) might also **inspire**: <https://www.magnumphotos.com/arts-culture/art/elliott-erwitt-the-art-of-looking-at-art/>

Week 3: 21 Sep

Patterns of Imagination in Melanesia

In contrast to Week 2, this week the emphasis is not on meaning, but on art's **production and use**. What art *does*, or what it *enables people* to do, rather than what art signifies. With this approach, the ethnographer has to be attentive to **art in action**, or in **interaction**. This view would clear the way for Alfred Gell's interest in art **objects as agents** (*Art and Agency: An Anthropological Theory*, 1998). How does the experience of reading this selection of papers compare to your experience last week?

*Forge, Anthony. 1965. "Art and Environment in the Sepik." *Proceedings of the Royal Anthropological Institute of Great Britain and Ireland* 1965:23–31.

Malinowski, Bronislaw. 2017 (1922). *Argonauts of the Western Pacific. An Account of Native Enterprise and Adventure in the Archipelagoes of Melanesian New Guinea*. London: George Routledge & Sons, Ltd. **Don't read all of it, poke around and explore!** (<https://www.gutenberg.org/files/55822/55822-h/55822-h.htm>)

*O'Hanlon, Michael. 1992. "Unstable Images and Second Skins: Artefacts, Exegesis and Assessments in the New Guinea Highlands." *Man* 27 (3): 587–608.

*Stejskal, Jakub. 2017. "Art's Visual Efficacy: The Case of Anthony Forge's Abelam Corpus." *Res: Anthropology and Aesthetics* 67: 78–93.

Strathern, Marilyn. 2013 (1990). "Artifacts of History: Events and the Interpretation of Images." In *Learning to See in Melanesia*, 157–178. Manchester: HAU Society for Ethnographic Theory.

Week 4: 28 Sep

Patterns of Imagination in China

In some societies part of the context for the production and consumption of art works is their **institutionalisation**. The readings this week examine the institutionalisation of **calligraphy** (and art more generally) in China, linking institutionalization of art to questions of **cultural continuity**. For many of us this will be more familiar territory, but is our ease with it in part due to our familiarity with the institutions of **large-scale societies**, even if we might disagree with the particular analysis of each writer?

*Ledderose, Lothar. 1999. "Freedom of the Brush." In *Ten Thousand Things: Module and Mass Production In Chinese Art*, 187–213. Princeton, New Jersey: Princeton University Press.

*Yen, Yuehping. 2005. "Body-Person Engineering through Ink and Brush: Brush Techniques and Calligraphic Composition." In *Calligraphy and Power in Contemporary Chinese Society*, 81–106. London: Routledge.

*Zito, Angela. 2014 "Writing in Water, or, Evanescence, Enchantment and Ethnography in a Chinese Urban Park." *Visual Anthropology Review* 30 (1): 11–22.

Week 5: 5 Oct

Minority Art, Tourism, Museums, Festivals, and Other Confusions

Nelson Graburn's work has been very influential in the study of how non-western art forms have come under pressure from **culture contact**, including **institutionalisation** and **commercialisation**.

Barbara Kirshenblatt-Gimblett is interested in the question of **agency** in **display** and **performance** of indigenous, ethnic, or non-western cultures. Even simply (especially!) the terminology of **institutional settings** is problematic. Testa surveys the **terminological controversies** shaping UNESCO's "intangible cultural heritage" framework. These are all issues we should expect to reappear in Li Han's paper "'Transplanting' Yin Yu Tang to America" (2014). What happens to "agency" when images, objects and practices find their way into the space of the museum, festival, or store displays?

*Graburn, Nelson H. H. 1976. "Introduction: Arts of the Fourth World." In *Ethnic and Tourist Arts: Cultural Expressions from the Fourth World*, 1–32. Berkeley: University of California Press. A summary can be found on pp. 30-32.

*Kirshenblatt-Gimblett, Barbara. 1998. "Confusing Pleasures." In *Destination Culture: Tourism, Museums, and Heritage*, 203–48. Berkeley: University of California Press.

*Li, Han. 2014. "'Transplanting' Yin Yu Tang to America: Preservation, Value, and Cultural Heritage." *Traditional Dwellings and Settlements Review* 25(2): 53–64.

*Testa, Alessandro. 2016. "From folklore to intangible cultural heritage. Observations about a problematic filiation." *Österreichische Zeitschrift für Volkskunde* 119 (3–4): 221–243.

Week 6: 12 Oct

Art Out of Time

One way in which artworks are involved with time is through their relation to **memory**. Works of art can also be "placed" in time, serve (or be used) to place people in time, or transcend or travel through time, thereby possessing their own "**biographies**." The time or life of a work of art can also come to an end, gradually or violently. The readings this week are an opportunity to reflect on the tension between **monuments** and **iconoclasm**, **memory** and **change**. Are monuments stabilizing or disruptive?

*Clifford, James. 1988. "Histories of the Tribal and the Modern." In *The Predicament of Culture: Twentieth-Century Ethnography, Literature, and Art*, 189–214. Cambridge, Mass.: Harvard University Press.

*Gamboni, Dario. 1997. "A Historical Outline." *The Destruction of Art: Iconoclasm and Vandalism since the French Revolution*, 25–50. London: Reaktion Books.

*Irving, Andrew. 2007. "Ethnography, Art, and Death." *Journal of the Royal Anthropological Institute (N.S.)* 13 (1): 185–208.

*Latour, Bruno. 2001. "What is Iconoclasm? or Is there a world beyond the image wars?" In *Iconoclasm, Beyond the Image-Wars in Science, Religion and Art*, edited by Peter Weibel and Bruno Latour, 14-37. Cambridge, Mass.: MIT Press.

Week 7: 19 Oct

Art Out of Place

"We need exhibitions that question the **boundaries** of art and of the art world, an influx of truly **indigestible** 'outside' artifacts. The relations of power whereby one portion of humanity can select, value, and collect the pure products of others need to be criticized and transformed. This is no small task. In the meantime one can at least imagine shows that feature the **impure**, 'inauthentic' productions of past and present tribal life; exhibitions radically **heterogeneous** in their global mix of styles; exhibitions that locate themselves in specific multicultural **junctions**; exhibitions in which nature remains 'unnatural'; exhibitions whose principles of **incorporation** are openly **questionable**."—James Clifford, "Histories of the Tribal and the Modern" (1988: 213)

**Emily In Japan - The Making of An Exhibition* (Dir. Andrew Pike, 2009, 81 mins. Ronin Films)

- Marcus, George E. 1998. "Censorship in the Heart of Difference: Cultural Property, Indigenous Peoples' Movements, and Challenges to Western Liberal Thought." In *Censorship and Silencing: Practices of Cultural Regulation*, edited by Robert C. Post, 221–242. Santa Monica: Getty Research Institute.
- *Myers, Fred. "Ontologies of the image and economies of exchange." *American Ethnologist* 31(1): 5–20.
- Pitts, Andrea J. 2020. "World-Travelling." In *50 Concepts for a Critical Phenomenology*, edited by Gail Weiss, Ann V. Murphy and Gayle Salamon, 343–350. Chicago: Northwestern University Press.
- Sansi, Roger, and Marilyn Strathern. 2016. "Art and Anthropology after Relations." *Hau: Journal of Ethnographic Theory* 6 (2): 425–439.
- *Thomas, Nicholas. 2016. "The Collection as Creative Technology." In *The Return of Curiosity : What Museums Are Good for in the 21st Century*, 115–138. London: Reaktion Books.
- *You Mi. 2016. "Is Chineseness Too Big for China? Chineseness in Negotiation in Minoritarian Practices of Organhaus Art Space." *Journal of Contemporary Chinese Art* 3(1/2): 13–26.

Week 8: 26 Oct

Tibetan Art and Religion

In his foreword to Richard Kohn's posthumously published *Lord of the Dance* (2001), Matthew Kapstein writes "the **religious arts** of Tibet, including masked dance, painting[,] and sculpture... are almost entirely subservient to one great art form, the Buddhist **tantric ritual** (2001, xvii). This week we explore some of the **textual, historical, and experiential bases** for Tibetan tantric views of the world and their expression in art. But is it **art, ritual, psychotherapy, or something else** entirely? Why is this question important for anthropologists?

- *Cozort, Daniel. 1996. "Sādhana (sGrub thabs): Means of Achievement for Deity Yoga." In *Tibetan Literature: Studies in Genre*, edited by José Ignacio Cabezón and Roger R. Jackson, 331–343. Ithaca: Snow Lion.
<https://texts.shanti.virginia.edu/book/tibetan-literary-genres#shanti-texts-15582>
- *Jackson, David P., and Janice A. Jackson. 1984. *Tibetan Thangka Painting: Materials and Methods*. Boulder: Shambhala. (Pp. 5–13, 25–28, 40–62, 67.)
- Kapstein, Matthew. 1995. "Weaving the World: The Ritual Art of the *Paṭa* in Pāla Buddhism and Its Legacy in Tibet." *History of Religions* (Special number: Image and Ritual in Buddhism) 34(3): 241–262.
- *Lo Bue, Erberto. 1996. "Tibetan Literature on Art." In *Tibetan Literature: Studies in Genre*, edited by José Ignacio Cabezón and Roger R. Jackson, 470–484. Ithaca: Snow Lion.
<https://texts.shanti.virginia.edu/book/tibetan-literary-genres#shanti-texts-15582>
- *Trungpa, Chögyam. 2002 (1973). "Prajna and Compassion," "Tantra." In *Cutting Through Spiritual Materialism*, 207–43. Boston, Shambhala Publications.

Week 9: 2 Nov

Tibetan Art in Transition

Following 1978 and Deng Xiaoping's Reform and Opening Up, Tibetan communities began the process of **reconstructing** their monasteries and religious practices. At the same time, tourism, internal and international, became an important cornerstone of China's **economic restructuring**. Increased cultural openness and **historical questioning** also became part of a **national** search to alleviate a "spiritual vacuum." This week we explore how **official and everyday responses** to these conditions have impacted **locally** on Tibetan art.

- *Catanese, A. John. 2019. "Painters, Merchants, and Monks: Tibetan Perceptions of the Sale of Buddhist Goods." In *Buddha in the Marketplace: The Commodification of Buddhist Objects in Tibet*, 175–215. Bloomington: University of Virginia Press.
- *Harris, Clare. 2013. "In and Out of Place: Tibetan Artists' Travels in the Contemporary World." In *Asia Through Art and Anthropology: Cultural Translation Across Borders*, edited by Fuyubi Nakamura, Morgan Perkins, and Olivier Krischer, 33–46. London: Bloomsbury Academic.
- *Makley, Charlene. 2010. "Minzu, Market, and the Mandala: National Exhibitionism and Tibetan Buddhist Revival in Post-Mao China." In *Faiths on Display: Religion, Tourism, and the Chinese State*, edited by Tim Oakes, and Donald S. Sutton, 127–156. Lanham: Rowman and Littlefield.
- *Miller, Leigh. 2016. "The 'Look of Tibet' Without Religion: A Case Study in Contemporary Tibetan Art in Lhasa." *Himalaya* 36(1): 56–79.
- Stevenson, Mark. Draft. "From Persecution to Promotion to Position to Publicity: 'Regong Arts' at the Beginning of the Twenty-First Century." In preparation for *The Tibetan Cultural Boom Inside China* (Berry, Grewal & Robin).
- Woeser. 2007. "In Memory of a Smashed-Up Buddha Statue" (circular, 2 pp.).

Week 10: 9 Nov

Performance, Publics, and Power

In an age when **images** travel at the speed of light, and in all directions, the **rules** of production and reception are in **flux**. As part of the same processes (?) the purpose and function of art (objects and practices) is undergoing rapid and continuous **redefinition**. What should anthropologists be looking for in all of this? First, perhaps, is the question of **agency**? **Who** is in control? And in control of **what** (which is also to say, for what **purpose**)?

- *Acciaoli, Greg. 1985. "Culture as Art: From Practice to Spectacle in Indonesia." *Canberra Anthropology* 8 (1–2): 148–172.
- Benjamin, Walter. 1992 [1936]. "The Work of Art in the Age of Mechanical Reproduction." In *Illuminations*, translated by Harry Zohn, 211–244. London: Fontana Press.
(www.marxists.org/reference/subject/philosophy/works/ge/benjamin.htm)
- *DeBlock, Hugo. 2013. "'Back to My Roots': *Artifak* and Festivals in Vanuatu, Southwest Pacific." *Critical Arts* 27 (6): 768–783.
- *Flynn, Alex. 2015. "Re-imagining Political Subjectivities: Relationality, Reflexivity, and Performance in Rural Brazil." In *Anthropology, Theatre, and Development*, edited by Alex Flynn and Jonas Tinius, 33–52. London: Palgrave Macmillan.
- *Hobart, Mark. 2002. "Live or Dead? Televising Theater in Bali." In *Media Worlds: Anthropology on New Terrain*, edited by Faye D. Ginsburg, Lila Abu-Lughod, and Brian Larkin, 370–382. Berkeley: University of California Press.

Week 11: 16 Nov

Technology, Globalisation, and the Un/Making of the Social

Social change and **disruption** are not the exclusive province of **political** organizations or **revolutions**, and can be more thoroughgoing and epoch-making when they are **historical evolutions**. It is perhaps one of the paradoxes of art, at all times and everywhere, that it is **unpredictable**; but are we living in a **time** of heightened unpredictability, and if so, how are **artists** responding, and what are the (ongoing) social consequences?

- *Laine, Anna. 2018. "Art making as third space across India and Sweden." In *Practicing Art and Anthropology: A Transdisciplinary Journey*, 41–58. London: Bloomsbury Academic.
- *Lewis, Jason Edward, Noelani Arista, Archer Pechawis, and Suzanne Kite. 2018. "Making Kin with the Machines." *Journal of Design and Science*. <https://doi.org/10.21428/bfafd97b>
Also available at: <https://jods.mitpress.mit.edu/pub/lewis-arista-pechawis-kite/release/1>

Munn, Nancy D. 1977. "The Spatiotemporal Transformations of Gawa Canoes." *Journal de la Société des océanistes*, 33(54–55): 39–53.

*Oliver, James. 2017. "Imagining Technique: Reflexivity, Ethnographic Arts and the Digital-Real." In *Refiguring Techniques in Digital Visual Research*, edited by Edgar Gomez Cruz, Shanti Sumartojo, Sarah Pink, pp. 117–129. Cham: Palgrave Macmillan.

*Stoller, Paul. 2015. "The Bureau of Memories: Archives and Ephemera." *Fieldsights* (Visual and New Media Review), March 20. <https://culanth.org/fieldsights/the-bureau-of-memories-archives-and-ephemera>

*Ziarek, Krzysztof. 2005. "The Work of Art in the Age of its Electronic Mutability." In *Walter Benjamin and Art*, edited by Andrew Benjamin, pp. 209–225. London: Continuum.

Week 12: 23 Nov

Art, Anthropology, and Activism

Both **art and anthropology** have reputations of being "**activist**," but not all artists and anthropologists see their role in those terms. Confusing matters even further, in recent times anthropology and art have begun to **converge**, or at least interact in ways that both artists and anthropologists have been quick to explore. But **how "natural"** is this alignment, really? And how much does it require working on? And **how** should that work proceed? And **why** did it happen in the first place?

- *Journal of Visual Art Practice*, special issue: Responses to *This Is Not Art: Activism and Other Not Art*.
- *Ethnos*, special issue: *Nature and Ethics*.

*Clarke, Jennifer. 2014. "Disciplinary Boundaries Between Art and Anthropology." *Journal of Visual Art Practice* 13(3): 178–191.

*Dow, Katharine, and Victoria Boydell. 2017. "Introduction: Nature and Ethics Across Geographical, Rhetorical and Human Borders." *Ethnos*, 82(1): 1–18.

*Grimshaw, Anna, and Amanda Ravetz. 2015. "The ethnographic turn – and after: a critical approach towards the realignment of art and anthropology." *Social Anthropology* 23(4): 418–434.

*Jelinek, Alana. 2014. "Introduction." *Journal of Visual Art Practice* 13(3): 178–191.

*Jelinek, Alana. 2016. "An Artist's Response to an Anthropological Perspective (Grimshaw and Ravetz)." *Social Anthropology* 24(4): 503–509.

*Jelinek, Alana. 2017. "A Response to the Issues Raised in the Special Edition of *Ethnos*." *Ethnos* 82(1): 105–112.

Jelinek, Alana. 2020. "Art and the Other." *Between Discipline and a Hard Place: The Value of Contemporary Art*, 177–202. London: Bloomsbury Academic.

Week 13: 30 Nov

Completing the Human: Or Re/design?

In some ways this week's questions draw together the concerns of Week 11 and Week 12, if not the entire semester. How has increased instability and distraction impacted on **humanity's picture/s of humanity**? Artists and anthropologists should have something to say about these questions, questions that also converge with those addressed by philosophers (cf. "philosophical anthropology"). If art and anthropology have witnessed an alignment in recent years, both have also been separately **aligned with philosophy** for much of their history. Before long, however, questions of "**nature**" and "**world**" might force a different kind of realignment? What will that **be like**?

*Anadol, Refik. 2020. "Art in the Age of Machine Intelligence" (Lecture/Talk)
(https://www.ted.com/talks/refik_anadol_art_in_the_age_of_machine_intelligence)

- *Bratton, Benjamin H. 2018. "On Anthropology." In *Superhumanity: The Design of the Self*, edited by Nick Axel, Beatriz Colomina, Nikolaus Hirsch, Anton Vidokle and Mark Wigley, 374–378. Minneapolis: University of Minnesota Press.
- *Herscher, Andrew. 2018. "Cardboard for Humanity." In *Superhumanity: The Design of the Self*, edited by Nick Axel, Beatriz Colomina, Nikolaus Hirsch, Anton Vidokle and Mark Wigley, 33–41. Minneapolis: University of Minnesota Press.
- *Penha, Rui, and Miguel Carvalhais. 2019. "If machines want to make art, will humans understand it?" *aeon*, 18 June 2019. (Accessed 2020/08/09.)
<https://aeon.co/ideas/if-machines-want-to-make-art-will-humans-understand-it>
- Rabinow, Paul. 2008. "Marking Time: Gerhard Richter." In *Marking Time: On the Anthropology of the Contemporary*, 101–128. Princeton: Princeton University Press.
- *Warmberg, Jacob, and Camilla Skovbjerg Paldam. 2015. "Introduction: A Short History of Art, Technology and Nature." *Art, Technology and Nature: Renaissance to Postmodernity*, edited by Camilla Skovbjerg Paldam and Jacob Wamberg. 1–38. Franham: Ashgate.
- *Zhilyaev, Arseny, and Anton Vidokl. 2018. "Art without Death." In *Superhumanity: The Design of the Self*, edited by Nick Axel, Beatriz Colomina, Nikolaus Hirsch, Anton Vidokle and Mark Wigley, 347–357. Minneapolis: University of Minnesota Press.

Other Resources

Background Literature

Art and Society

- Howard Becker, *Art Worlds* (1982)
- Pierre Bourdieu, *Distinction* (1984)
- Vera Zolberg, *Constructing a Sociology of the Arts*. (1990)
- Janet Wolff, *The Social Production of Art* (1993) [1980]
- Nicolas Bourriaud. *Relational Aesthetics* (2002) [1998].
- Tia DeNora, *After Adorno: Rethinking Music Sociology* (2003)
- Howard S. Becker, Robert R. Faulkner, Barbara Kirshenblatt-Gimblett, eds. *Art from Start to Finish* (2006).

Overview Essays for Anthropology and Art

- Basu, Paul. 2013. "Material Culture: Ancestries and Trajectories in Material Culture Studies." In *Handbook of Sociocultural Anthropology*, edited by James G. Carrier and Deborah B. Gewertz, 370–390. London: Bloomsbury.
- Graburn, Nelson H. H. 2015. "Art, Anthropological Aspects of." *International Encyclopedia of the Social & Behavioral Sciences*, 2nd edition, Vol 2, edited by James D. Wright, 15–19. GB: Elsevier.
- Helmreich, Stefan and Caroline A. Jones. 2018. "Science/Art/Culture Through an Oceanic Lens." *Annual Review of Anthropology* 2018. 47: 97–115.
- Kisin, Eugenia, and Fred R. Myers. 2019. "The Anthropology of Art, After the End of Art: Contesting the Art-Culture System." *Annual Review of Anthropology* 48:317–34.
- Marcus, George E., and Fred R. Myers. "The Traffic in Art and Culture: An Introduction." In *The Traffic in Culture: Refiguring Art and Anthropology*, edited by George E. Marcus and Fred R. Myers, 1–51. Berkeley: University of California Press.
- Morphy, Howard, and Morgan Perkins. 2006. "The Anthropology of Art: A Reflection on its History and Contemporary Practice." In *The Anthropology of Art: A Reader*, edited by Morgan Perkins and Howard Morphy, 1–32. Malden: Blackwell.
- Prown, Jules David. 1982. "Mind in Matter: An Introduction to Material Culture Theory and Method." *Winterthur Portfolio* 17(1): 1–19.

Townsend-Gault, Charlotte. 1998. "At the Margin or the Center?—The Anthropological Study of Art." *Reviews in Anthropology* 27(4): 425–439.

Recommended Book Length Publications on Art and Anthropology (mostly anthologies)

- Allen, Barry. 2008. *Artifice and Design: Art and Technology in Human Experience*. Ithaca: Cornell University Press.
- Chua, Liana and Mark Elliott, eds. 2013. *Distributed Objects: Meaning and Mattering after Alfred Gell*. New York: Berghahn Books.
- da Costa, Beatriz, and Kavita Philip, eds. 2010. *Tactical Biopolitics: Art, Activism, and Technoscience*. Cambridge, MA: MIT Press.
- Dogramaci, Burcu, and Birgit Mersmann, eds. 2019. *Handbook of Art and Global Migration: Theories, Practices, and Challenges*. Berlin: De Gruyter.
- Errington, Shelley E. 1998. *The Death of Authentic Primitive Art and Other Tales of Progress*. Berkeley: University of California Press.
- Fillitz, Thomas and Paul van der Grijp ed. 2017. *An Anthropology of Contemporary Art: Practices, Markets, and Collectors*. London: Bloomsbury Academic.
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- Svašek, Maruka. 2007. *Anthropology, Art and Cultural Production*. London: Pluto.

Periodicals

(For access to most periodical contents, search for the periodical title in the CUHK Library webpage. If that does not work, try the URL provided here.)

The Journal of the Royal Anthropological Institute (JRAI) has published a number of "virtual issues" (compilations of previous articles from the journal brought under thematic headings), several of which relate to art: *The Anthropology of Art and Aesthetics* (2009), *Anthropology & Mixed Media* (2018), and *Anthropology and Surrealism* (2019).

Afterall (<https://www.afterall.org/journal/>); *Anthropology and Materialism* (<https://journals.openedition.org/am/>); *Archives of Asian Art* (<https://www.dukeupress.edu/archives-of-asian-art>); *Art in America* (<https://www.artnews.com/c/art-in-america/>); *artnodes: E-JOURNAL ON ART, SCIENCE AND TECHNOLOGY* (<https://artnodes.uoc.edu/>); *Ateliers d'anthropologie* (<https://journals.openedition.org/ateliers/>); *Cadernos de Arte e Antropologia* (<https://journals.openedition.org/cadernosaa/>); *Critical Arts: South-North Cultural and Media Studies*; *Cultural Dynamics* (<https://journals.sagepub.com/home/cdy>); *Diogenes* (<https://uk.sagepub.com/en-gb/eur/journal/diogenes>); *drain* (drainmag.com); *Ethnologia Europaea* (<https://ee.openlibhums.org/>); *Field: A Journal of Socially-Engaged Art Criticism* (<http://field-journal.com/>) (particularly Issue 11, 2018); *Glimpse: Phenomenology and Media*; *Inflexions* (<http://www.inflexions.org/>); *Journal of Aesthetics & Culture*; *Journal of Arts & Communities*; *Journal of Cultural Economy* (<https://www.journalofculturaleconomy.org/>); *Journal of Extreme Anthropology* (<https://journals.uio.no/JEA>); *Journal of Museum Ethnography* (<http://www.museumethnographersgroup.org.uk/en/journal-of-museum-ethnography.html>); *Laboratorium: Russian Review of Social Research* (<http://soclabo.org/index.php/laboratorium>); *Material Religion: The Journal of Objects, Art and Belief* (<https://www.tandfonline.com/toc/rfmr20/current>); *mousse magazine* (<http://mousemagazine.it/>); *Museum Anthropology* (<https://museumanthropology.org/museum-anthropology/>); *Representations* (<https://www.representations.org/>); *RES: Anthropology and Aesthetics*; *Social Anthropology*; *Streetnotes: ethnography, poetry, & the documentary experience*; *Swamphen: A Journal of Cultural Ecology* (<https://openjournals.library.sydney.edu.au/index.php/Swamphen>); *The European Sociologist* (<https://www.europeansociologist.org/>); *The Journal of Asian Art & Aesthetics*; *Theory, Culture & Society*; *Traditional Dwellings and Settlements Review* (<http://iaste.org/publications/tdsr/>).

Websites

Museum and Gallery Websites

West Kowloon Cultural District (<https://www.westkowloon.hk/en>)
 Kettle's Yard Gallery, Cambridge University (<https://www.kettlesyard.co.uk/>)
 Museum of Archaeology and Anthropology, Cambridge (<https://maa.cam.ac.uk/>)
 Fitzwilliam Museum, Cambridge (<https://www.fitzmuseum.cam.ac.uk/>)
 Johan Jacobs Museum (<https://johannjacobs.com/en/>)
 CUHK Institute of Chinese Studies Art Museum (<http://www.artmuseum.cuhk.edu.hk/en/>)
 HKU Museum and Art Gallery (<https://www.umag.hku.hk/en/>)
 Pitt Rivers Museum, Oxford (<https://www.prm.ox.ac.uk/>)
 Intuit: The Center for Intuitive and Outsider Art (<https://www.art.org/>)
 National Gallery of Victoria (<https://www.ngv.vic.gov.au>)
 Musée de l'Homme (<http://www.museedelhomme.fr/en>)
 Le musée du quai Branly (<http://www.quaibrantly.fr/en/>)
 Field Museum (<https://www.fieldmuseum.org/>)
 The Smithsonian Institution (<https://www.si.edu/about>)
 National Anthropological Archives, Smithsonian (<https://www.si.edu/siasc/naa>)
 Peabody Museum of Archaeology and Ethnology (<https://www.peabody.harvard.edu/>)
 Ethnologisches Museum, Staatliche Museen zu Berlin (<https://www.smb.museum/en/museums-institutions/ethnologisches-museum/home/>)
 Museum für Asiatische Kunst, Staatliche Museen zu Berlin (<https://www.smb.museum/en/museums-institutions/museum-fuer-asiatische-kunst/home/>)
 The British Museum (<https://www.britishmuseum.org/>)
 Hirschhorn Museum and Sculpture Garden (<https://hirshhorn.si.edu/hirshhorninsideout/>)

Hause & Wirth (<https://www.hauserwirth.com>)
Yale University Art Gallery (<https://artgallery.yale.edu/>)
Telstra National Aboriginal & Torres Strait Islander Art Awards, Museum and Art Gallery of the Northern Territory (<https://www.magnn.net.au/natsiaa-archive>)
Victoria Miro (<https://www.victoria-miro.com/>)
Museum Rietberg (<https://rietberg.ch/>)
Institute of Contemporary Art Miami (<https://icamiami.org/>)

Selected Webpages

The Conversation—Global Perspectives—Arts and Culture (<https://theconversation.com/global/arts/articles>)
Portrait of Hemi Pomara as a young man: how we uncovered the oldest surviving photograph of a Māori (<https://theconversation.com/portrait-of-hemi-pomara-as-a-young-man-how-we-uncovered-the-oldest-surviving-photograph-of-a-maori-141599>)
Caring for Taonga – Marae photographs, National Library of New Zealand (<https://natlib.govt.nz/collections/caring-for-your-collections/marae-photographs#:~:text=The%20earliest%20known%20M%C4%81ori%20photographic,of%20the%20earliest%20photographic%20processes>)
Jane E Goodman, Cultural Anthropologist (<https://janegoodman.us/>)
Namatjira Project (<https://www.namatjiradocumentary.org/>)
Namatjira Trust (<https://www.namatjiratrust.org/>)
BIGhART (<https://www.bighart.org/>)
觀塘傳統陶瓷業今昔 (<https://had18.huluhk.org/article-detail.php?id=359&lang=tc>)
香港賽馬會「港文化・港創意」活動簡介 (<https://had18.huluhk.org/index.php?lang=tc>)
Hong Kong Jockey Club Heritage x Arts x Design Walk Event (<https://had18.huluhk.org/index.php?lang=en>)

Art/Anthropology Organization Websites

Aarhus University Research on the Anthropocene (AURA) (<https://anthropocene.au.dk/>); Afterall (<https://www.afterall.org/home>); Anthropological Materialism (<https://anthropologicalmaterialism.hypotheses.org/>); Arbitare (<https://www.abitare.it/en/>); Art and International Justice Initiative (<https://artij.org/en/home.html>); art-mate (<https://www.art-mate.net/>); Asia Art Archive (<https://aaa.org.hk/en>); BFAMFAPhD (<http://bfamfaphd.com/>); Cambridge Encyclopedia of Anthropology (<https://www.anthroencyclopedia.com/>); Camp Album Project (<https://camp-album.com/>); Centre for Sensory Studies (<http://centreforsensorystudies.org/>); Concordia Sensoria Research Team (CONCERT) (<http://www.david-howes.com/senses/>); DACS -- The Design and Artists Copyright Society (<https://www.dacs.org.uk/home>); documenta (<https://www.documenta.de/en/#>); Ethnographic Terminalia (<http://ethnographicterminalia.org/>); Experimenta (<https://www.experimenta.hk/>); Hauser & Wirth (<https://www.hauserwirth.com/>); Material World (<https://materialworldblog.com/>); Miao Ying for M+ Stories (<https://www.hardcoredigitaldetox.com/>); Monoskop (<https://monoskop.org/Monoskop>); Our Pandemic (<https://www.migrantstories.online/>); PERFORMA (<https://performa-arts.org/>); proppaNow (<https://proppanow.wordpress.com/>); Riga International Biennial of Contemporary Art (<https://www.rigabiennial.com/en/riboca-2>); Rosary Solimanto: interdisciplinary activist artist (<https://rosarysolimanto.com/>); SenseLab (<http://senselab.ca/wp2/>); SITE Santa Fe (<https://sitesantafe.org/>); Society for Visual Anthropology (<http://societyforvisualanthropology.org/>); transmediale: art and digital culture (<https://transmediale.de/>); Vera List Center for Art and Politics (<https://veralistcenter.org/>); Zheng Mahler (<https://www.zhengmahler.world/>); Zolima City Mag (<https://zolimacitymag.com/>).

Online Video/Lectures

- Haraway, Donna. 2014. *Anthropocene, Capitalocene, Chthulucene: Making String Figures with Biologies, Arts, Activisms* (<https://www.youtube.com/watch?v=CHwZA9NGWg0>)
- Haraway, Donna, and Anna Tsing. 2019. *Unblocking Attachment Sites for Living in the Plantationocene* (<https://www.youtube.com/watch?v=wbQmtPI25II>)
- Clifford, James. 2016. *Museum Realisms* (<https://www.materialculture.nl/en/events/museum-realisms-james-clifford>)
- Clifford, James. 2018. Primitivism and the Indigenous Longue Durée (<https://www.youtube.com/watch?v=fWODfAua8ws>)
- ENTANGLED DIFFERENCE: ART, ANTHROPOLOGY AND MUSEUMS 2015 AAA Invited Session (<https://www.youtube.com/watch?v=kAOY-VxkEKU>)
- Trinh T. Minh-Ha (dir. 1982), *Reassemblage* (http://ubu.com/film/minh_reassemblage.html)
- Trinh T. Minh-Ha (dir. 1991), *Shoot for the Contents* (http://ubu.com/film/minh_shoot.html)

Short Online Videos

- Art and Anthropology - Ethnographic Terminalia (<https://www.youtube.com/watch?v=xkBFXAWueg0>)
- Introduction to Visual Anthropology Lab (<https://www.youtube.com/watch?v=Tq1S4h19IQw>)
- Visual Ethnography—Current Theory (<https://www.youtube.com/watch?v=gD-Pjzz7LfU>)
- Ethnography: Ellen Isaacs (<https://www.youtube.com/watch?v=nV0jY5VgymI>)
- Uriel Orlow—Between Art and Anthropology (<https://www.youtube.com/watch?v=a8TLd3-0KWw>)
- Ming Xue—Painting Future: How the Market Economy Transforms Community Through Community Thangka Art in Rebgong (<https://aaari.info/15-04-17xue/>)
- Relational soup—philosophy, art, and activism | Brian Massumi and Erin Manning | TEDxCalArts (<https://www.youtube.com/watch?v=D2yHtYdI4bE>)
- The Problem With Skin Color (https://www.youtube.com/watch?time_continue=83&v=NZsZRaKQXmQ&feature=emb_logo)

Art and Anthropology in Film/Video

(Most of these are accessible through the Kanopy database, via CUHK Library.)

A New Colour: The Art of Being Edythe Boone; A Time for Making; A Weaverly Path; Agnes Martin: Before the Grid; Annie Pootoogook - The Work of an Inuit Contemporary Artist; Art in Our Time; Art in the Age of Mass Culture; Being in the World; bell hooks: Cultural Criticism & Transformation; Boomalli: Five Koorie Artists; China Avant Garde: From Bicycles to BMWs; Crazy Wisdom: The Life and Times of Chögyam Trungpa; Dreamings: The Art of Aboriginal Australia; Edward Said On Orientalism; Efacement; Emily in Japan: The Making of an Exhibition; From the Inside Out; Generation A: Portraits of Autism and the Arts; Hanzi: Exploring Language and Culture through Chinese Typography; Japan: The New Art; Lee Ufan: Marking Infinity; Mel Bochner: Thoughts Made Visible; Monir; Mystic Vision, Sacred Art; Objectified; One Sky; Out of the Maya Tombs; Painting Country; Shoulder the Lion; Singing Pictures; Stuart Hall: Representation and the Media; Sunrise Over Tiananmen; The Art that Nature Makes; The Cool School; The Cremaster Cycle; The Painter and the Thief; The Passages of Walter Benjamin; The Renaissance of Mata Ortiz; The Tree of Life; The Tribal Eye (BBC Series); The Year We Thought About Love; Tina Barney: Speaking of Art; Turumba; Vaastu Marabu; Visiones: Latino Art & Culture Series; Walking Dancing Belonging; Zydeco.

Course Assessment Tasks

1. Class and Blackboard Participation (Weeks 4–13). 20%

Each week there will be space/s available in our Blackboard discussion board. You may contribute to general discussion, or start your own threads if you wish. At the same time the teacher will encourage and note your participation during class time. You are expected to be active **both in class (including Zoom) and online.**

2. 1 x Class Discussion Leadership (Weeks 4–13) (assigned in Week 3). 10%

For one class during semester, you will be required to lead discussion for the class topic. You should **bring three questions** for the class to discuss (these might relate to evaluating an author's viewpoint, clarifying a concept or term, better understanding a cultural practice, etc.). Usually, one or two other students will be assigned to your week as well, so you might like to contact them beforehand and avoid too much overlap. **Your own three questions should be posted by you on Blackboard (in that week's Discussion Board thread) before 12 noon the same day.** While the questions are important, evaluation is based on your encouraging discussion (but not dominating it).

3. Mid-Term Paper (max. 1500 words). Due 19 October, VeriGuide. 20%

Complete one (1 only) of the following tasks. As well as the specified content, you are encouraged to draw on material covered in this syllabus.

- a) Between 7 Sept and 15 Oct, visit an art location, event, or show and write a report that explains its significance from an anthropological point of view.
or
- b) From your own wardrobe (or a new purchase), select an "art t-shirt" and develop an interpretation of how it fits within an "art world."

Grading will be based on the following components: Forming links between concepts, art (or your event or t-shirt), and social relations (10). Clear presentation of argument (5). Attention to academic format and citation of evidence (5).

A good book on writing about art is Sylvan Barnet's book *A Short Guide to Writing About Art* (Boston: Pearson Education, 2015), available online via our CU Library.

3. Final paper (max. 3000 words). Due Friday 7 December, VeriGuide. 50%

Full instructions will be issued on October 26, including a range of 6 essay questions to choose from and overall specifications for essay preparation. I am happy to receive essay topic suggestions (but can't promise to adopt all of them). If you have an anthropology of art issues you want to investigate, please let me know.

Grade descriptors are as follows for the assessment of this course:

Grade	Overall course
A	Outstanding performance on all learning outcomes.
A-	Generally outstanding performance on all (or almost all) learning outcomes.
B	Substantial performance on all learning outcomes, OR high performance on some learning outcomes which compensates for less satisfactory performance on others, resulting in overall substantial performance.
C	Satisfactory performance on the majority of learning outcomes, possibly with a few weaknesses.

D	Barely satisfactory performance on a number of learning outcomes.
F	Unsatisfactory performance on a number of learning outcomes, OR failure to meet specified assessment requirements.

Academic Honesty

The Chinese University of Hong Kong places very high importance on honesty in academic work submitted by students, and adopts a policy of *zero tolerance* on academic dishonesty. While “academic dishonesty” is the overall name, there are several sub-categories as follows:

- (i) Plagiarism
- (ii) Undeclared multiple submission
- (iii) Cheating in tests and examinations
- (iv) All other acts of academic dishonesty

Any related offence will lead to disciplinary action including termination of studies at the University.

香港中文大學對學生作業有嚴格的學術誠信要求，違反學術誠信的個案，一律以零容忍政策處理。「違反學術誠信」是一個統稱，包括以下類別：

- (i) 抄襲
- (ii) 未有聲明重覆使用作業
- (iii) 測驗及考試作弊
- (iv) 所有其他違反學術誠信行為

違反有關規定的學生予以懲處，嚴重者包括開除學籍。

Attention is drawn to University policy and regulations on honesty in academic work, and to the disciplinary guidelines and procedures applicable to breaches of such policy and regulations. Details may be found at <http://www.cuhk.edu.hk/policy/academichonesty/>.

With each assignment, students will be required to submit a signed [declaration](#) that they are aware of these policies, regulations, guidelines and procedures.

In the case of group projects, all students of the same group should be asked to sign the declaration, each of whom is responsible and liable to disciplinary actions should there be any plagiarized contents in the group project, irrespective of whether he/she has signed the declaration and whether he/she has contributed directly or indirectly to the plagiarized contents.

For assignments in the form of a computer-generated document that is principally text-based and submitted via VeriGuide, the statement, in the form of a receipt, will be issued by the system upon students’ uploading of the soft copy of the assignment.

Assignments without the properly signed declaration will not be graded by teachers.

Only the final version of the assignment should be submitted via VeriGuide.

The submission of a piece of work, or a part of a piece of work, for more than one purpose (e.g. to satisfy the requirements in two different courses) without declaration to this effect shall be regarded as having committed undeclared multiple submission. It is common and acceptable to reuse a turn of phrase or a sentence or two from one’s own work; but wholesale reuse is problematic. In any case, agreement from the course teacher(s) concerned should be obtained prior to the submission of the piece of work.