

*Indicates readings to be discussed in a session.

Other readings are general preparation for the session

Notes on points of particular interest to the lesson are indicated in brackets

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Week 1 ORIENTATION TO THE FIELD SITE

ORIENTATION

Lesson #1, NMNH Orientation and Walkabout (Greene and Reuss)

Lesson #2, Program Overview (Greene and Bell)

*2014 SIMA NSF Proposal Narrative

[Rationale for material culture and museum based research within cultural Anthropology; types of research questions; goals for the training program]

* Gosden, Chris and Frances Larson

2007 What is a Museum? *In* Knowing Things: Exploring the Collections at the Pitt Rivers Museum 1884-1945. Pp. 3-13. Oxford: Oxford University Press.

[Consider collections as the material residue of particular sets of social relationships]

* Greene, Candace S.

1992 Documentation, Attribution and the Ideal Type. *In* Art and Artifacts: Essays in Material Culture and Museum Studies, In Honor of Jane Powell Dwyer, Harold David Juli, ed. Research Papers in Anthropology Number 5. Pp. 9-18. Providence: Brown University.

[focus on assumptions about culture that inform ideas of ‘documentation’ or ‘attribution’]

*Hedlund, Ann

2015 Beyond Beauty: Exploring the Ethnoaesthetics of Navajo Weaving, *American Indian Art Magazine*, vol. 40, No. 3, Summer 2015, Pp 44-59

[A wonderful enumeration of the many methods that have been used to study Navajo textiles. Make a list of all the methods mentioned in this overview article.]

Sturtevant, William

1966 Ethnological Collections and Curatorial Records. *Museum News* 44(7): 16-19.

[Focus on issues of documentation, which remain the same in spite of being computerized]

* Thomas, Nicholas

2010 The Museum as Method. *Museum Anthropology* 33(1): 6-10.

[Consider alternatives of moving from questions to objects, or from objects to questions]

Lesson #3a, Methods from My Research (Greene)

Greene, Candace S.

1996 Structure and Meaning in Cheyenne Ledger Art. *In Plains Indian Drawings 1865-1935: Pages from a Visual History*. Janet Berlo, ed. Pp. 26-33. New York: Harry N. Abrams, Inc., in Association with The American Federation of Arts and the Drawing Center.
[Think about methodology in a quantitative study]

2009 One Hundred Summers: A Kiowa Calendar Record. University of Nebraska Press. (selections)

[Think about methodology in a qualitative study combining work with community members and work in museum and archival sources]

2015 The Use of Plant Fibers in Plains Indian Embroidery, *American Indian Art Magazine* vol. 40 (2): 58-71.

[Preliminary study – for discussion about methods to move research forward]

Lesson #3b Methods from My Research (Bell)

Bell, Joshua A.

2014 "The Veracity of Form: Transforming Knowledges and their Forms in the Purari Delta of Papua New Guinea." In: *Museum as Process: Translating Local and Global Knowledges*. Raymond Silverman (ed), pp. 105-122. London: Routledge.

[Orienting piece to my fieldwork in Papua New Guinea with a particular focus on the role of objects and media]

Bell, J.A. and H. Geismar

2009 Materialising Oceania: New ethnographies of things in Melanesia and Polynesia. *The Australian Journal of Anthropology* 20 (1): 3-27.

[Theoretical positioning of objects through a discussion of theory in the Pacific]

Lesson #4a Collections Resources: Artifacts (Greene and staff)

* Guide to Collections Records, Ethnology and Archaeology Collections. Smithsonian Institution, National Museum of Natural History, Department of Anthropology.

[Read this one carefully; keep it for continual reference]

*Review of Anthropology Collections home page, available at <http://anthropology.si.edu/cm>
[Critical before any museum visit!]

Jones, Reba

1998 Handling. In *The New Museum Registration Methods*. 4th edition. Rebecca A. Buck and Jean Allman Gilmore, eds. Pp. 45-48. Washington, DC: American Association of Museums.

Flynn and Hull-Walski

2001 Merging Traditional Indigenous Curation Methods with Modern Museum Standards of Care. *Museum Anthropology* 25(1):31-40.

Smithsonian National Museum of Natural History Department of Anthropology Object Handling Procedures

Smithsonian National Museum of Natural History Department of Anthropology Statement on Potential Hazards (Inherent and Acquired) Associated with Collection Objects

Lesson #4b Object Database Orientation (Greene and Reuss)

No readings

Lesson #5 Collections Resources: Archives (Greene and Rappaport)

* Review of National Anthropological Archives home page, available at <http://anthropology.si.edu/naa/index.htm>

* Review of public version of online database, available at <http://siris-archives.si.edu>

*NAA documents:

Visitor form

Digital camera use

Photocopy order form

* Lindsay, John A., Gina Rappaport, and Betty A. Lindsay.

2009 Pribilof Islands, Alaska, Guide to Photographs and Illustrations. NOAA Technical Memorandum NOS ORR 20, August 2009. Seattle, WA: NOAA Oceans and Coast Office of Response and Restoration.

[Considerations of photos as historical primary sources]

Parezo, Nancy J.

1996 The Formation of Anthropological Archival Records. In *Learning from Things. Method and Theory of Material Culture Studies*, edited by W. David Kingery, pp.145-172. Washington, D.C.: Smithsonian Institution Press.

[Provides understanding of the materials in anthropological archival collections]

* Redman, Samuel J.

2013 Historical Research in Archives: A Practical Guide. American Historical Association.
[Read chapters 2-3 for an introduction to archival research]

Lesson #6, Learning from Photographs (Bell)

Bell, J.A.

2009 For Scientific Purposes a Stand Camera is Essential: Salvaging Photographic Histories in Papua. *In* Photography, Anthropology and History: Expanding the Frame, 143-170. Morton, C. and Edwards, E. (eds). Ashgate.
[Example of the type of histories contained and not contained in photographs]

Edwards, Elizabeth

2012 Objects of Affect: Photography Beyond the Image. *Annual Review of Anthropology* 41:221-234.
[Important theoretical piece that touches on many key aspects of working with images]

Pinney, Christopher

1992 The Parallel Histories of Anthropology and Photography. *In* Anthropology and Photography 1860-1920. Elizabeth Edwards, ed. Pp 74-95. New Haven: Yale University Press.
[Background for those interested in how photography and anthropology are connected]

Lesson #7, Collection Notes and Work Plans (Greene)

Sanjek, Roger

1990 A Vocabulary for Fieldnotes. *In* Fieldnotes: The Makings of Anthropology. Roger Sanjek, ed. Pp.92-121. Ithaca: Cornell University Press.

Lesson #8, What's Your Data? (Munson)

*Banning, E. B.

2000 "What are data?" *In* The Archaeologist's Laboratory: The Analysis of Archaeological Data, pp.7-8. New York: Kluwer Academic.
[Read pp.7-8 only; think about your collection and consider what you want to measure and why]

Lesson #9, Models and Assumptions (Munson)

*Munson, Marit K.

2011 The Archaeology of Art in the American Southwest. Chap.1 and 2, pp. 1-42. Lanham, MD: AltaMira Press.
[How considering something "art" versus "artifact" raises different questions]

*Wisker, Gina.

- 2008 The Postgraduate Research Handbook. New York: Palgrave Macmillan. Ch. 5 (Research Questions & Hypotheses, pp. 48-64) & 7 (Conceptual Frameworks, pp. 78-85)
[Especially section on operationalizing a concept]

Week 2 VISUAL COMPETENCY: LEARNING TO LOOK

Lesson #10 Close Looking: (Greene and Odo)

Part 1: In the Classroom

*Banks, Marcus

- 2001 Reading Pictures. *In* Visual Methods in Social Research. Pp. 1-12. Los Angeles and London: Sage Publications.
[Think how to apply his analysis of a postcard to museum objects]

Caple, Chris

- 2006 Investigating Objects: Theories and Approaches. *In* Objects: Reluctant Witnesses to the Past. Pp. 1-43. London and New York: Routledge.
[Consider what technical analyses can reveal]

*Doyle, Sir Arthur Conan

- 1890 The Science of Deduction. *In* Sign of Four.
[Not just for fun – we'll discuss this one]

*Hooper, Steven

- 2005 On Looking at a God House, *Journal of Museum Ethnography*, No. 17, Pacific Ethnography, Politics and Museums (2005), pp. 89-100
[Another systematic way to approach objects; consider whether observations are answers or questions to apply to further sets of objects]

Part 2: In the Collections

[small groups learning to look]

Lesson #11, Chaîne opératoire (Bell)

Martinón-Torres, Marcos

- 2002 “‘Chaîne opératoire.’ The concept and its applications within the study of technology,” *Gallaecia* 21: 29-43.
[Good introduction to chaîne opératoire; use this as a way to think about the method and how it might be applied to your own objects of study]

Coupaye, Ludovic

2009 "Ways of Enchanting: Chaînes Opératoires and Yam Cultivation in Nyamikum Village, Maprik, Papua New Guinea" *Journal of Material Culture* 14(4): 433–458.
[Further discussion of the method within an ethnographic frame]

Munn, N. D.

1977 "The spatiotemporal transformations of Gawa canoes." *Journal de la Société des Océanistes* 33:39 – 51

[Semiotic and structural analysis of a canoe that usefully points out from the object into the world]

Lesson #12a, "Art" out of Context (Part 1): Odo

<http://indiancountrytodaymedianetwork.com/2013/02/20/why-native-american-art-doesnt-belong-american-museum-natural-history-147792>

<http://hyperallergic.com/217807/in-mainstream-museums-confronting-colonialism-while-curating-native-american-art/>

Geismar, Haidy

2015 The Art of Anthropology: Questioning Contemporary Art in Ethnographic Display. *In* The International Handbooks of Museum Studies: Museum Theory, First Edition. Andrea Witcomb and Kylie Message, eds. John Wiley & Sons, Ltd. pp. 183-210

Lesson #12b, "Art" out of Context (Part 2): Odo

Ulrich, Laurel Thatcher, Ivan Gaskell, Sara J. Schechner, and Sarah Anne Carter

2015 Things in Place. *In* Tangible things: making history through objects. Ulrich, et al, pp 21-70. New York: Oxford University Press.

Ulrich, Laurel Thatcher, Ivan Gaskell, Sara J. Schechner, and Sarah Anne Carter

2015 Things out of Place. *In* Tangible things: making history through objects. Ulrich, et al, pp 115-158. New York: Oxford University Press.

Lesson #13, Research Funding: Jeffrey Mantz, NSF. Guest Speaker

* Dissertation Improvement Abstracts on NSF Site

Michael Jordan, NSF Proposal

Catherine Nichols, Wenner Gren Proposal

[Samples of successful proposals for you to keep on file]

Lesson #14 Photographing Objects – Visual Note-taking

Week 3 HOW COLLECTIONS ARE SHAPED: DATA CRITIQUE

Lesson #15 Visualizing Cultures: Black Ships and Samurai (Odo)

http://ocw.mit.edu/ans7870/21f/21f.027/black_ships_and_samurai/index.html

Houchins, Chang-su

1995 Artifacts of diplomacy: Smithsonian collections from Commodore Matthew Perry's Japan Expedition (1853-1854). Washington, D.C.: Smithsonian Institution Press, 1995.
[Familiarize yourself with this for context]

Perry, Matthew Calbraith

1856 Narrative of the expedition of an American Squadron to the China Seas and Japan
<https://archive.org/details/narrativeofexped00perr>
[Familiarize yourself with this for context]

Lesson #16, Looking at Accessions and Collections (Bell)

O'Hanlon, M.

2000 Introduction. *In* Hunting the Gatherers: Ethnographic Collectors, Agents and Agency in Melanesia, 1870s-1930s. M. O'Hanlon and R.L. Welsch, eds.
[Provides a useful typology for collecting practices]

E. Hasinof, and Bell, J.A.

2015 "Introduction: The Anthropology of Expeditions." *In* *The Anthropology of Expeditions: Travel, Visualities, Afterlives*. Bell, J.A. and E. Hasinof (eds), pp. 1-38. Chicago: University of Chicago Press.
[further contextualization of collecting process]

Lesson #17, Sacred Objects in the Museum (Odo)

Material Religion: The Journal of Objects, Art and Belief, Volume 8, Issue 1, 2012

[Read the below articles]

Brooks, Mary, "Seeing the Sacred Conflicting Priorities in Defining, Interpreting, and Conserving Western Sacred Artifacts"

Buggeln, Gretchen T., "Museum Space and the Experience of the Sacred"

Plate, S. Brent, “East–West, Ancient–Modern Relations at the Rubin Museum, NYC”

Goa, David J., “The Gifts and Challenges of Anno Domini”

O'Neill, Mark, “Museums and Mortality”

Paine, Crispin, “Introduction Museums and Material Religion”

Wingfield, Chris

2010 Touching the Buddha: encounters with a charismatic object. *In Museum Materialities: Objects, Engagements, Interpretations*, Sandra Dudley (ed), pp.53-70. London: Routledge

Hooper, Steven

2006 Pacific encounters: art & divinity in Polynesia 1760-1860
Wellington, New Zealand: Te Papa Press.

Lesson #18, Evaluating the Data: “Systematic” collections (Jacknis)

*Ford, Richard I.

1977. *Systematic Research Collections in Anthropology: An Irreplaceable National Resource*.
Cambridge, MA: Peabody Museum of American Archaeology and Ethnology.
[focus on the concept of systematic collections, pp. 3-15]

Holmes, William H., and Otis T. Mason

1902. Instructions to Collectors of Historical and Anthropological Specimens. Especially
Designed for Collectors in the Insular Possessions of the United States. *Bulletin*, 39, part
Q, 16 pp. Washington, D.C.: U. S. National Museum.
[review in association with Sturtevant to get a sense of changing notions of collecting
ideals]

*Merrill, William L., Marian Kaulaity Hansson, Candace S. Greene, and Frederick J. Reuss

1997. *A Guide to the Kiowa Collections at the Smithsonian Institution*. Smithsonian
Contributions to Anthropology; no. 40. Washington, D.C.: Smithsonian Institution
Press.
[browse to get a sense of the whole, and then we will look closely at some portions]

*Sturtevant, William C.

1969 [1977]. *Guide to Field Collecting of Ethnographic Specimens*. Smithsonian Information
Leaflet 503. Second edition. Washington, DC: Smithsonian Institution Press.

*Wingfield, Chris

2013. Reassembling the London Missionary Society Collection: Experimenting with
Symmetrical Anthropology and the Archaeological Sensibility. In Rodney Harrison,
Sarah Byrne, and Anne Clarke, eds., *Reassembling the Collection: Ethnographic
Museums and Indigenous Agency*, 61-87. Santa Fe: School for Advanced Research
Press.
[an example of contemporary critiques of collection wholes and their networks]

Lesson #19, How Representative Are Collections? Authenticity and Commissions (Jacknis)

Fane, Diana

1992. New Questions for “Old Things”: The Brooklyn Museum’s Zuni Collection. In Janet Catherine Berlo, ed., *The Early Years of Native American Art History: The Politics of Scholarship and Collecting*, 62–87. Seattle: University of Washington Press.
[pay attention to the biases and narratives in Culin’s collecting]

*Gilman, Carolyn, and Mary Jane Schneider, et al.

1987. *The Way to Independence: Memories of a Hidatsa Indian Family, 1840–1920*. St. Paul: Minnesota Historical Society Press.
[review pp.58-68, 252-63, in order to understand the range of contemporary material culture at the time of Gilbert Wilson’s collecting.]

Isaac. Gwyneira

2011. Whose Idea Was This?: Museums, Replicas, and the Reproduction of Knowledge. *Current Anthropology*, 52(2):211-33.
[on differing notions of object-hood and authenticity]

*Marr, Alexander Brier

2015. Scales of Vision: Kiowa Model Tipis and the Mooney Commission. *Winterthur Portfolio* 49(2/3):93-125.
[an example of exhibitionary motives for commissioning, and some of the different ways that the models can be viewed]

Week 4 NEXT STEPS: PROJECT DEVELOPMENT

Lesson #20, Beyond Object Collections: Archives and Photographs (Jacknis)

Blackman, Margaret

1986. Visual Ethnohistory: Photographs in the Study of Culture History. In Dennis Weidman, Gerry Williams, and Mario Zamora, eds., *Ethnohistory: A Researcher’s Guide*, 137–66. Studies in Third World Societies, Publication no. 35. Williamsburg, Va.: William and Mary College.
[on the use of photographs as historical sources, compare with Scherer]

*Jacknis, Ira

1990. James Mooney as an Ethnographic Photographer. *Visual Anthropology* 3(2/3):179–212.
[see especially pages 180-83 and 197-200, on Mooney’s Southwestern collecting]

*Jacknis, Ira

2016. Refracting Images: Anthropological Display at the Chicago World’s Fair, 1893. In Curtis M. Hinsley and David R. Wilcox, eds., *Coming of Age in Chicago: The 1893 World’s*

Fair and the Coalescence of American Anthropology, 261–336. Lincoln: University of Nebraska Press.

[see especially pages 295-316, focusing on Mooney’s Southwestern life groups]

*Parezo, Nancy J.

1996. The Formation of Anthropological Archival Records. In W. David Kingery, ed., *Learning From Things: Method and Theory of Material Culture Studies*, 145–74. Washington, D.C.: Smithsonian Institution Press.

Lesson #21, Ethics (Greene)

No readings

Lesson #22, Why Objects Matter to Source Communities (Bell)

Silverman, Raymond

2015. Introduction: Museum as Process. In: *Museum as Process: Translating Local and Global Knowledges*. Raymond Silverman (ed), pp. 1-18. London: Routledge.

[read for Silverman’s discussion of collaboration, translation and what he terms ‘slow museology’]

Brown, Alison. & Peers, Laura

2013. The Blackfoot Shirts Project: ‘Our Ancestors Have Come to Visit’ in A Coombes & R Phillips (eds), *The International Handbooks of Museum Studies: Volume II: Transformations*. International Handbooks of Museum Studies, Wiley-Blackwell.

[good discussion of a project working with communities around a objects]

Bell, Joshua, Kim Christen, and Mark Turin.

2013. Introduction: After the Return.” *Museum Anthropology Review* 7 (1-2):1-21.

[discussion of the issues involved in digital collaboration with communities and museums.]

RUNNING THROUGHOUT PROGRAM

Individual data collection, based on weekly plans

Research visits to other area collections by appointment

Individual advising on research project

Individual time in collections with faculty

Informal small group gatherings for discussion on various topics, organized by faculty or by students