

ARH 4930 Special Topic: Archaeology and Colonialism
Collecting and Documenting the Past

University of Florida, School of Art + Art History, Spring Semester 2020

Professor Ashley Jones, ajones@arts.ufl.edu

Office Hours: TBA, FAC 115

Lectures, Tuesdays Period 5, 11:45 am – 12:35 pm, Thursdays Periods 4-5, 10:45 am-12:35 pm, FAC 201

Course Description:

The massive expedition of dozens of scholars and artists accompanying the French army in Egypt from 1798 to 1801, whose efforts culminated in the publication of the *Description de l'Égypte* beginning in 1809, launched more than a century of intensive European interest in the material remains of the ancient history and prehistory of cultures throughout the world. This century oversaw the development of modern scientific archaeology as well as the establishment of state museums that acted to shape national and colonial identities. This course will both examine the histories of archaeology and collecting from the nineteenth century to today, and study the visual documentation of the past before and after the invention of photography and digital imaging technologies.

Course Objectives:

- To gain familiarity with key European and North American archaeological expeditions
- To interrogate European archaeological activity within the frameworks of colonialism, nationalism, and post-colonialism
- To gain familiarity with the history of the foundation of national museums, and with the role of archaeological expeditions in constructing national collections
- To critically examine the collecting and display of ancient, historic, and ethnographic artifacts in museums and international exhibitions using the rubrics of Orientalism and post-colonialism
- To gain familiarity with the techniques of visual documentation used in 19th-century exploration and archaeology, including, but not limited to, sketching and drawing, watercolor painting, engraving, lithography, and photography
- To gain familiarity with contemporary digital techniques of visual documentation used by archaeologists and museums and their role in mediating the question of “Who owns the past?”
- To critically examine the production and reception of the above strategies of documentation, including publications, lectures, and public exhibitions
- To examine the influence and impact of the visual documentation of archaeology on contemporary European and North American Art from the nineteenth century to the present

General Requirements: (all assignments are described in detail at the end of the syllabus)

- Attendance and Participation **10%**
- 4 Reading/Lecture Response Papers, **5% each = 20%**
- 3 Museum Assignments, **10% each = 30%**
- Final Paper or Project Presentation **15%**
- Final Paper or Project **25%**

Graduate Requirements:

In addition to the general requirements, students taking the course for graduate credit must complete the following requirements:

- Additional readings, as assigned
- Graduate students may **only** submit a **15-20 page** research paper for the final assignment, and are not eligible to substitute the “Design an Expedition” final project.

Readings:

All readings will be disseminated to students electronically, via electronic course reserve, E-learning, or the class list-serve. You are *not required* to purchase any books, but you may wish to acquire the following:

Important Dates

- January 7:** First Day of Class
- January 10:** Drop/Add Deadline
- January 21:** Final deadline to submit Response Paper #1
- January 23:** 6PM: “Artist as researcher: Visualizing Knowledge in the Americas”
Panel discussion with art historians Esther Gabara, Jennifer Josten, and Sérgio B. Martins, Harn Museum
- January 28:** Museum Assignment #1 due
- February 11:** Final deadline to submit Response Paper #2
- February 18:** Museum Assignment #2 due
- February 20:** Deadline to submit final paper topic for approval, 5 p.m.
- March 10:** Final deadline to submit Response Paper #3
- April 14:** Final deadline to submit Response Paper #4
- April 21:** Museum Assignment #3 due; Last Day of Class
- April 22:** Drop with College Petition (without failing grade) Deadline
- April 28:** Final papers/projects Due

Email Policy

You are requested to use your UFL email as your primary email. Important information, including readings, assignments, etc., will be disseminated via the section list-serves. You are subscribed to the list-serve with your UFL email. Emails sent to the professor or to the graduate assistants will usually be returned within 48 hours.

Class Attendance/Demeanor Policy

Your prompt attendance is mandatory. You will be required to sign in at the beginning of each lecture and section. Repeated unexcused absences or habitual tardiness will result in a lowering of your attendance and participation grade. Please also see the UF attendance policy:

catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/

Deadlines and Making-Up Missed Materials

Make-up or early exams can only be offered in exceptional circumstances, including those required by the DRC or Registrar's office. **Please make note of the midterm and final exam dates and times and plan to be in attendance.** Extensions to deadlines will not be given except under exceptional circumstances. Please request any extension **in advance** of the due date. Each day late for any assignment will result in a lowered 1/3 letter grade for that assignment (A to A- for example).

Grading Scale

Grades are tabulated on a 100-point scale and a letter grade is assigned as follows:

93–100 A 90–92 A- 87–89 B+ 83–86 B 80–82 B- 77-79 C+ 73–76 C 70–72 C- 67–69 D+ 63–66 D 59 and below F

If you have questions about how grade points are assigned by the University, go to:

catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/.

Academic Honesty

UF students are bound by The Honor Pledge which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: “On my honor, I have neither given nor received unauthorized aid in doing this assignment.” The Honor Code (sccr.dso.ufl.edu/process/student-conduct-code/) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TAs in this class.

Students with Disabilities

Every effort will be made to accommodate students with disabilities. Anyone requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide you with the necessary documentation, which you must then provide to me when requesting accommodation. Please make your request at least two weeks before the needed accommodation.

Course Evaluations

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at gatorevals.aa.ufl.edu/students/. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via ufl.bluera.com/ufl/. Summaries of course evaluation results are available to students at gatorevals.aa.ufl.edu/public-results/.

Course Fees \$13.50

Campus Resources

Health and Wellness:

U Matter, We Care: If you or someone you know is in distress, please contact umatter@ufl.edu, 352-392-1575, or visit umatter.ufl.edu/ to refer or report a concern and a team member will reach out to the student in distress.

Counseling and Wellness Center: Visit counseling.ufl.edu/ or call 352-392-1575 for information on crisis services as well as non-crisis services.

Student Health Care Center: Call 352-392-1161 for 24/7 information to help you find the care you need, or visit shcc.ufl.edu/.

University Police Department: Visit police.ufl.edu/ or call 352-392-1111 (or 9-1-1 for emergencies).

UF Health Shands Emergency Room / Trauma Center: For immediate medical care call 352-733-0111 or go to the emergency room at 1515 SW Archer Road, Gainesville, ufhealth.org/emergency-room-trauma-center.

Academic Resources:

E-learning technical support: Contact the [UF Computing Help Desk](#) at 352-392-4357 or

via e-mail at helpdesk@ufl.edu.

Career Connections Center: Reitz Union Suite 1300, 352-392-1601. Career assistance

and counseling services career.ufl.edu/.

Library Support: cms.uflib.ufl.edu/ask various ways to receive assistance with respect to

using the libraries or finding resources.

Teaching Center: Broward Hall, 352-392-2010 or to make an appointment 352-

392-6420. General study skills and tutoring. teachingcenter.ufl.edu/

Writing Studio: 2215 Turlington Hall, 352-846-1138. Help brainstorming, formatting,

and writing papers. writing.ufl.edu/writing-studio/

Student Complaints On-Campus: sccr.dso.ufl.edu/policies/student-honor-code-

student-conduct-code/

On-Line Students Complaints: [distance.ufl.edu/student-complaint-process/ /](http://distance.ufl.edu/student-complaint-process/)

Provisional Course Outline:

Week 1:

Tuesday January 7:

Introduction and Course Overview

Thursday January 9:

Who owns the past? Museums, exhibitions, interpretation, and repatriation c. 2020

Part 1: Egypt

Week 2:

Tuesday January 14:

Following Napoleon to Egypt

Thursday January 16:

“The Great Belzoni:” Engineering, Diplomacy, and Feats of Strength in the unearthing of the Egyptian past

Week 3:

Tuesday January 21:

The Cult Room at Luxor: Representation as Mediation

Final deadline to submit Response Paper #1

Thursday January 23:

Visit to *Felipe Meres: Global Illumination*

6PM: Panel Discussion, Harn Museum

Part 2: Photography

Week 4:

Tuesday January 28:

Early Travel Photography: The “Scenic Daguerreotype”

Museum Assignment #1 due

Thursday January 30:

Louis de Clercq in the Near East and Beyond: Collecting Small and Photographing Big

Week 5:

Tuesday February 4:

John Henry Haynes, an American in the Ottoman Empire

Thursday February 6:

Painting, Photography, and “Archaeological” Jewelry: the Aesthetics of Authenticity

Week 6:

Tuesday February 11:

Guest presentation

Final deadline to submit Response Paper #2

Thursday February 13:

Visit to *Accumulate, Classify, Preserve, Display: Roberto Obregón Archive from the Carolina and Fernando Eserverri Collection*

Part 3: Museums and Exhibitions

Week 7:

Tuesday February 18:

National Museums and National Identities

Museum Assignment #2 due

Thursday February 20:

Self and Other on Display

Deadline to submit final paper/project topic for approval, 5 p.m.

Week 8:

Tuesday February 25:

From the Crystal Palace to the Exposition Universelle: the Past as a measure of the Present

Thursday February 27:

From the Global to the Local: Rethinking the Universal Museum

Part 4: Bronze Age Archaeology and the Invention of Myth

Week 9:

Tuesday March 10:

Schliemann and the search for Troy

Final deadline to submit Response Paper #3

Thursday March 12:

Sir Arthur Evans and Minoan Crete

Week 10:

Tuesday March 17:

Snake Goddesses, Fake Goddesses?

Thursday March 19:

Looting Troy in the 20th Century

Part 5: From Mesopotamia to Trans-Oxiana in the last years of the “Great Game”

Week 11:

Tuesday March 24:

Deconstructing the Ishtar Gate: The Last Great 19th-century Plunder?

Thursday March 26:

Aurel Stein, Sven Hedin, and the competition for manuscripts and paintings in Central Asia

Part 6: The Turn of a New Millenium

Week 12:

Tuesday March 31:

Nostoi: Returning Heroes or Political Pawns? Looting, Museums, and Repatriation in the 21st Century

Thursday April 2:
Building a Museum of African Art

Week 13:

Tuesday April 7:
The Photographic Archive in the Digital Age: from method to object of study

Thursday April 9:
Tba

Week 14:

Tuesday April 14:
Student Presentations
Final deadline to submit Response Paper #4

Thursday April 16:
Student Presentations

Week 15:

Tuesday April 21:
Final Discussion
Museum Assignment #3 due

April 28: **Final papers/projects Due**

Assignments:

All assignments must be submitted via Canvas and are due at midnight unless otherwise noted.

4 Reading/Lecture Response Papers (5% each of final grade, 20% total)

You are responsible for selecting one week's reading assignments and composing a 1-2 page critical response in each of four three-week blocks (Weeks 1-3, 4-6, 7-9, 10-13). Each response paper should have a clear thesis, and may bring to bear any of the themes, concepts, sites, or objects that we have considered in class to the week's readings. You may substitute a response to the HESCAH panel discussion on 1/23 for the first reading response. The final deadline to submit each response paper is: **January 21, February 11, March 10, and April 14.**

3 Museum Assignments (10% each of final grade, 30% total)

Museum Assignment # 1: Report

Prepare a 3-4 page report of an exhibition at the Libby Gallery, *Felipe Meres: Global Illumination* (on view until January 31). Include the following information: What is the thesis of the exhibition? How is this conveyed to the visitor visually and/or in writing? What kind of artwork is included in the exhibition? How does it support the thesis of the exhibitions? How does the artwork, and its contextualization, comment on the intersection of colonialism, museum collecting, and photography? What questions does it raise that you hope to explore in this class? **Due January 28**

Museum Assignment #2: Compare

Write a short (4-5 page), critical paper that applies some of the theoretical models we have been using in class to non-archaeological scientific illustration and its reinterpretation by the artist Roberto Obregón. Use our visits to view botanical prints and drawings in the University of Florida Collections to inform your study of the exhibitions. Consider the illustration of plants in comparison to the illustration of archaeological artifacts that we have been studying in class. How are the two categories similar? How do they differ? What kinds of information are being conveyed in each? What is the importance of the visual in conveying this information?

Visit the exhibitions *Accumulate, Classify, Preserve, Display: Roberto Obregón Archive from the Carolina and Fernando Eseverri Collection* (on view until February 14) at the University Gallery, and *Accumulate, Classify, Preserve, Display: Works by Roberto Obregón from the Carolina and Fernando Eseverri Collection* (on view until February 16) at the Harn Museum. Begin by making notes as if you were preparing an "exhibition report," as above. In what ways do you think that the artist engages with and departs from "scientific" botanical illustration? How does this compare to the ways in which Felipe Meres engaged with and departed from the "scientific" illustration of archaeological material? **Due February 18**

Museum Assignment #3: Review

Imagine that you are an arts and culture critic for a major media outlet. Prepare a review of one of two exhibitions at the Harn Museum of Art: *Peace, Power and Prestige: Metal Arts in Africa* (on view from March 17), or *Dreaming Alice: Maggie Taylor through the Looking Glass* (on view from April 5).

If you choose to review the first exhibition, consider the following question: How are is African art presented in a contemporary museum setting? What may be some of the challenges to selecting, arranging, and contextualizing objects? In what ways are colonial-era practices reflected in contemporary museum collections and exhibitions?

If you choose to review the second exhibition, consider the following questions: What is the nature of photography? How do different photographic techniques inflect our understanding of the truth value of the photographic medium? In what ways is the artist manipulating these technologies to create unexpected images and evoke unexpected responses?

Remember that the challenge of an exhibition review is to convey information (don't forget the practical information!) as in the exhibition report, while also presenting a critical or editorial point of view, and writing for a general audience.

Due April 21

Final Paper/Project (25% of final grade)

All topics must be submitted for approval by Feb. 20

DUE April 28

Undergraduate Students

For your final paper you have three options:

Option 1: An 8-page research paper on the topic of your choice, subject to the approval of Prof. Jones (topics must be submitted electronically for approval by 5:00 p.m. on Friday October 18). You are not limited geographically to the content covered in the course in selecting your topic, but you may be required to provide a justification of its relevance to the themes of the course.

Option 2: Propose an Exhibition. You are a museum curator preparing a loan exhibition on the subject of your choice (subject to consultation and approval of Prof. Jones). It may concern an ancient culture directly; the historic excavation, collecting, or display of ancient or indigenous art and/or material culture; or contemporary art that engages these questions. Your proposal should include an essay situating the exhibition and providing a justification for it as well as describing its thesis and organization; visual material that suggests a proposed exhibition design; one or more example wall texts; a plan for publications and public events.

Option 3: Design an Expedition. You are an artist, illustrator, and/or archaeologist accompanying an expedition. In order to obtain funding to continue your investigations, you must submit a preliminary report of your findings. You should clearly identify the intended audience for your report: is it a patron? A society? A museum? The public? Illustrations, produced digitally or by hand, should accompany a 4-5 page paper describing the site(s) you are investigating and your preliminary discoveries.

Graduate Students

Option 1: a 15-20 page research paper on the topic of your choice.

Option 2: Propose an Exhibition. You are a curator preparing a loan exhibition on the subject of your choice (subject to consultation and approval of Prof. Jones). It may concern an ancient culture directly; the historic excavation, collecting, or display of ancient or indigenous art and/or material culture; or contemporary art that engages these questions. Your proposal should include an essay situating the exhibition and providing a justification for it as well as describing its thesis and organization; visual material that suggests a proposed exhibition design; one or more example wall texts; a plan for publications and public events.

All Students are strongly encouraged to attend office hours or make an appointment to discuss their final papers or projects with Prof. Jones.