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September 4, 2018

Note: "Group Site" inaccessibility as hindrance

Dear Sabbatical and Leave Committee Members:

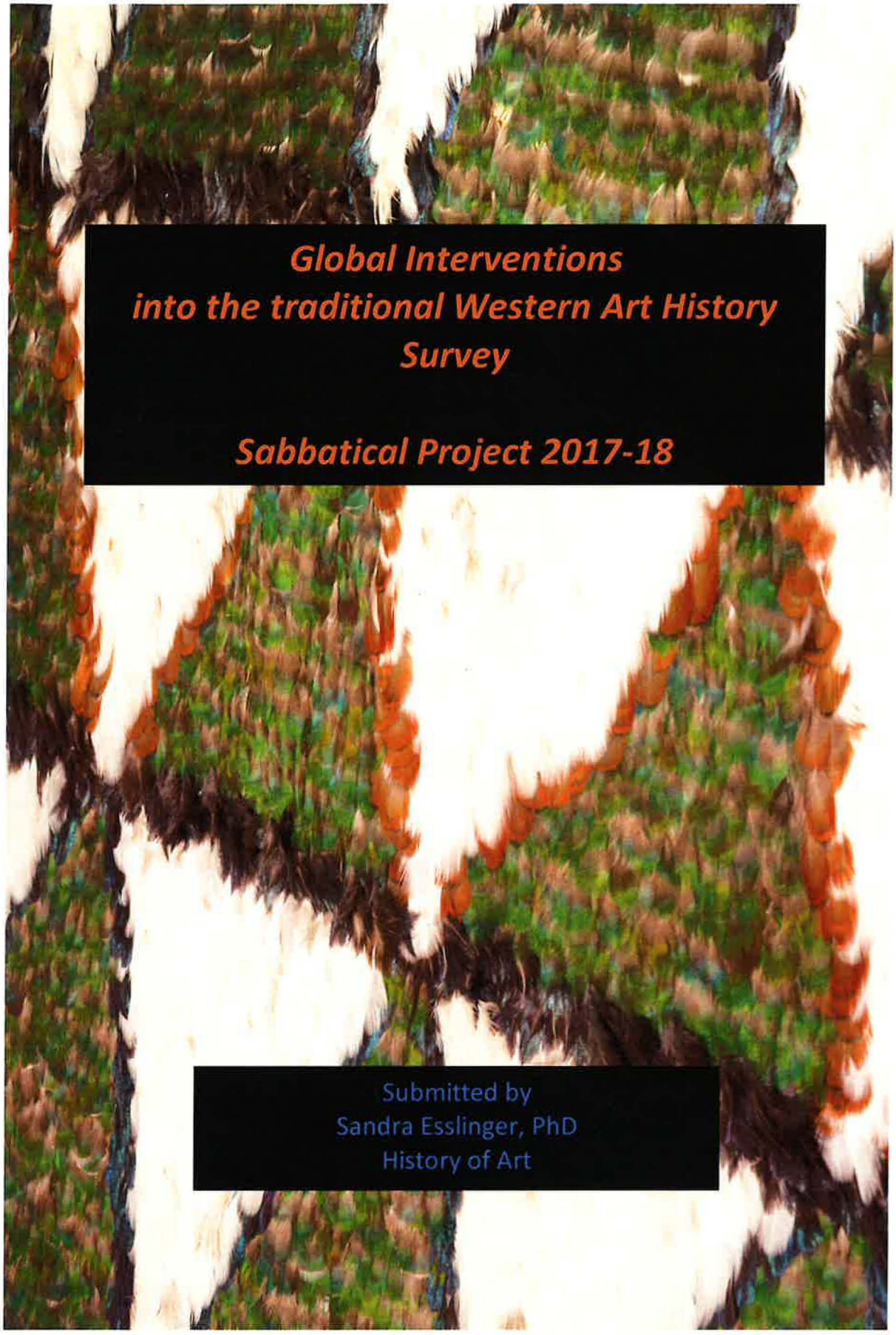
Thank you for the opportunity to engage in this professional development over the last year. Sabbaticals are a great privilege, and I would argue that they are a necessity to maintain currency in the humanities since community college professors have the heaviest teaching load in higher education. The opportunity to engage in research as a PhD professor is essential, discipline specific and one of the few appropriate ways to engage in professional development.

In my proposal, I said that I would post this project on a group site so that these materials would be accessible to a limited group of faculty. Of course, out of necessity, posting the project had to be done once the project was finalized. It was in this final stage that I became aware that the group site had been deactivated. Please see the "Documentation of Group Site Problem" starting on p. 163 of the Sabbatical Report. I have reached out to the committee, and Irene Malmgren and Jennifer Galbraith have expressed their understanding of the situation and agree that it is no fault of mine.

The committee should be assured that my inability to post the project on Group Sites has had no impact on the quality of the Sabbatical Report or the project. What is missing in the project is the Group Sites delivery to interested faculty that is a more robust version of the interventions with the full and editable Word Documents, Power Points, and source materials to facilitate the adoption of this material. I have reached out to Eric Turner and my department to see which alternative platform would be best for the proposal. Eric suggested that Canvas would be the optimal repository for this material. The department voted on Flex Day stating that they would like to see this on Canvas and would allow me to post it on the Department Website if it provided the necessary restrictions for access. I have a little more research to do on this, but I believe that I can upload this project onto either its own Canvas website or our department website. Because of the teaching and curriculum demands early in the semester, I would like to propose completion of the Canvas website no later than the end of Fall term. If the committee has any questions, please feel free to contact me.

With gratitude,

Sandra Esslinger, PhD
Professor, Art History



Global Interventions into the traditional Western Art History Survey

Sabbatical Project 2017-18

Submitted by
Sandra Esslinger, PhD
History of Art

Global Interventions into the traditional Western Art History Survey

Sabbatical Leave Report
Submitted to fulfill the responsibilities

For

Sabbatical Leave for 2017-2018

By
Sandra Esslinger, PhD
Professor of Art and Architectural History
Department of Art History

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Sabbatical Leave Application Proposal[1]

Introductory Comments:

Upon completion of my PhD from UCLA, I assumed the position of adjunct and, subsequently, professor at Mt. SAC, bringing with me a freshness and rush of enthusiasm for the field of Art History. The spark and currency, which came from my engagement in the field as a researcher and a scholar, informed my teaching and framed the subject, making visual art relevant to student experiences. However, appropriately, over the last several years, my focus has been largely on pedagogy and the overall Art History program. This last year, I had been given several opportunities to return to my research. One such project is an anthology that I am co-editing with Jane Chin-Davidson (CSU San Bernardino) as well as to which I am actively contributing, currently entitled *Global Art and the Practice of the University Museum* to be published by Routledge that explores the implications of different ways of exhibiting art from global cultures.[2] This is a new area of exploration for me as my training is primarily western art history and is a relatively new area of inquiry for art history, as well. In effect, the anthology is capturing a paradigm shift in the

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[1] Please note that in the interest of brevity, the supporting documentation has been omitted such as a working bibliography and recommendations. This material is available upon request and was submitted with the original proposal.

[2] Since the application has asked if there would be other sources of income related to this project and some concern has been voiced about the prospect of making money resulting from this book project, I would like to assure the committee that if there were any income that would result from this book project it would likely be so minimum that it would not even come close to covering the expenses my co-author and myself have already advanced. The crisis in publishing in the humanities is well documented. This link is a brief article outlining the crisis in humanities publications in history: https://www.historians.org/publications-and-directories/perspectives-on-history/october-2003/a-crisis-in-scholarly-publishing (accessed 11/28/2016). This article is shorter and more accessible, but if one does an internet search using "CAA Crisis in Publishing in Art History" the specifics of the crisis worsens with costs of images and copyrights in the discipline of art history.

field and should be most useful as a reader to faculty and students in understanding this shift.

As I have been involved in literature reviews and researching this topic, I have found that the introductory Art History survey as an epistemological structure replicates many of the epistemological structures and assumptions at play in museum displays. The reason for this is art history is a discipline established as an Enlightenment discipline whose underpinnings are still present and hold colonial assumptions in many of its practices as do other disciplines within the Humanities and Social Sciences.[3] Colonial ideals are counter to the global and silence the "Other." Our educational system has as its central but often unspoken mission to foster the development of a citizen of the world, the global, who can positively contribute to our democracy. This is not just an economic contribution through vocational training but also through the critical examination of culture as offered by Humanities education. We must teach students how to critically engage and understand that they have a voice in their own world making. This perspective is essential to empowering and representing our under-represented students, fostering cultural awareness, and respecting and understanding diversity. However, when we maintain the colonial ideals as hidden premises in our survey classes, we silence not only the global contributions to the history of art but also silence our students who come from diverse backgrounds and experience the global in ways that we could not have possibly imagined 17 years ago, when I received my PhD.

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[3] Please note the draft chapter from *Global Art and the Practice of the University Museum* included in the Appendix of the proposal, "Imagining Art History Otherwise," wherein Clair Farago from the University of Colorado at Boulder discusses these issues in detail.

Our underlying assumptions about our discipline and our curriculum can either open the minds of our students to the notions of global, or we can continue the tradition of colonialism and talk about world cultures.

The curricular issues are enormous in this regard, especially with the Chancellor's Office regulation of curriculum for transfer. Art History is now grappling with globalizing the introductory courses, and there have been many experimental ways this has been approached at research institutions. However, as the research institutions have looked to find more flexible ways of addressing the introductory courses, our curriculum has become more prescribed in old-fashioned ways. I do not see this as a detriment, because it provides a model into which we can intervene, not unlike critically analyzing a text. A student can become critically engaged in analyzing the traditional survey materials to see what is being actively excluded from history. These interventions, which are complicated and nuanced, will take a lot of preparatory research and will provide core materials that can be engaged throughout the instruction of our survey courses at the Community College level. Issues of class, gender, nationalism, myths of origin, privileging of empires, and notions of progress and primitivism are all points of engagement wherein active historical omissions are enacted.

Herein, I propose that I utilize my sabbatical time to complete the editing and contribution to the anthology, *Global Art and the Practice of the University Museum,* and utilize the materials from within the anthology as well as from the literature review[4] to write a précis to the book that will address how this critical examination

[4] Please note the extensive selected bibliography for the literature review for the anthology in the appendix.

of a disciplinary paradigm shift can be utilized to bring critical interventions and awareness of these ideas to our Community College students through suggestions regarding possible assignments that could be constructed as museum visits, how selected chapters or selections from chapters can be used for specific textual assignments for the students, approaches addressing the notions of "global" for preparation of lectures and for discussion, and how the anthology can be used to construct critical interventions into our curriculum that can stimulate students to question the assumptions perpetuated by our now shifting epistemic structures.[5] This sabbatical time will afford me the opportunity to reflect on this very important project and how I can bring the ethically imperative inclusionary principles actively to the classroom and share with my colleagues what I have learned and how they, too, can use this material.

The second part of the sabbatical would be used to construct three complete critical global interventions into the traditional western survey course that provide a critical disruption of the traditional survey by providing a new and deeper understanding of the emerging global paradigm. The anthology will not only be useful for setting the stage for these critical interventions but can also be used as both a resource for faculty preparation and excerpted as a student reader[6] to provide a deeper understanding of global art guided by a supplemental précis for Mt. SAC faculty that I will develop. The case study identified in the anthology is the

[5] Please note that it is my intention to donate a copy of the *Global Art* to the library where it can be used openly for preparation. Furthermore, I am not suggesting that the entire book would be used as a reader, but selections that comply with copyright laws could likely be sufficient for student materials.

[6] Please note the draft table of contents included, which addresses not only the art history introductory courses already mentioned, but the development of global studies in the discipline, the use of the university museum to promote a global consciousness, the museum as it relates to the educational system, as well as an introduction which addresses specifically the difference between the concepts of "world" and "global."

UCLA Fowler Museum that is accessible to our students and provides an amazing opportunity for them to experience how the museum plays a role in disseminating knowledge systems and how global art can be displayed in a way that gives a contemporary voice to a culture. It provides a possible critical intervention, wherein a classroom presentation is paired with an experiential component in the museum. More examples will be discussed in the next section.

This sabbatical is the sole opportunity for me to engage in the professional development that a PhD requires, to research, and directly apply what I have learned to the curriculum to benefit the student in the classroom. I would argue that understanding "global" in the history of art is part of an essential retraining for me as a mid-career academic, since what this project has signaled to me is a paradigm shift in the Humanities. We live in a globalized world. The study of the global is new and essential to the understanding of the complicated world in which we live; yet, fostering the global in the humanities has been met with a great deal of resistance. It must be recognized that understanding of the global breeds tolerance and acceptance.

Proposed Project:

What I propose during my sabbatical year is hybrid: 1) to complete the anthology, a reader for faculty and students, *Global Art and the Practice of the University Museum,* including a separate unpublished précis to be submitted as a teaching guide for Mt. San Antonio College art history faculty and, 2) upon completion, to undertake three independent research projects, producing three critical global interventions for the Western Survey class. Each intervention will

take the form of approximately 2-3-hour classroom module. I will post each module on a Mt. SAC group site within an electronic folder containing a complete critical global intervention of a 10-12 image power point, research notes that can be easily converted into lecture notes, readings, study/essay questions, when appropriate video clips and topics for student led discussion groups for active learning. Each module will be designed for the utmost flexibility so that the teacher can personalize the topic. This not only provides an opportunity for the students to be on the cutting edge of humanistic thinking but also provides an entry place for faculty to become more aware of the trending global issues in art history and the humanities. These interventions will locate three strategic moments where the global can be inserted and explained as a critical disruption to the colonial narratives of art history (and possibly even art history related fields).

It is important to note that there is a debate regarding the notion of "world" cultures and "global" cultures. For the purposes of the sabbatical proposal, "world cultures" is the most commonly used "inclusive" terminology. However, "world" used in a traditional epistemological frame often expands the represented population into the current structures of knowledge. Hence, if one has a colonial epistemic structure, "world" admits more cultures to it. For example, if we teach a traditionally framed class in Art History that normally only covers Western Europe and North America, we can add a world component by adding Mexico to our survey and covered as its own and separate unit. However, in this context, "global" should be seen as signaling an epistemic shift from the Enlightenment model and is used to invoke the incredibly complex networks of interactions between cultures

throughout the world. It provides a nexus and a depth of relationships that result in enhanced experience and cultural contact. For a very simple and reductive example, we can take the period of contact between the East and the West and discuss the complexity of cultural exchange at every point along the Silk Route that brought cultural and material exchange along the route from the East to the West. Thus, one finds Greco-Buddhist statues of Buddha in Gandhara around 1-2nd Century, but also one finds pottery, glass, and processes that were transported among cultures and are often ignored in art history because of the privileging of what is considered "high art." Or another example, which we rarely think about is that the Renaissance was a great period of increasing wealth because of trade; but what also increased was incredible access to eastern knowledge and material goods, which one can see throughout Renaissance painting and is rarely addressed in the traditional survey--Or another component of the Renaissance during the "Age of Discovery," where gold and silver from Mesoamerica was looted and brought back to Europe, melted down, and made into the rich material culture we have come to know as "Renaissance"--Or, yet, another area is the period of European contact with Mexico and Central America, where stopping points for trade also included the West African Slave Trade. African culture and peoples were brought to Mexico where the art, people and their cultural identity developed into a complex of cultural influence. What all three of these examples have in common is that there are rich points of cultural contact resulting from trade and well-established trade routes that critique and pierce the long accepted notions of historical periods, high art, and national boundaries.

The struggle to globalize a survey is great, because this is not how art historians were traditionally educated. They were educated in periods, cultures, civilizations often with National boarders that seemed to some degree monolithic and isolated. They were educated to believe that western culture was its own island and ideas originated from the West and progress came from within. However, what is known now is that what makes the west is and was always multicultural; hence, omissions are not simple omissions but active historical exclusions. To find all the nodes that would be most critically advantageous is its own research project, which is why I have only proposed to take on three. I believe that the best focus is on trade routes, of which I have little background. Thus, a large amount of time will be spent on understanding these trade routes and how best to utilize them to problematize the traditional survey. However, in the draft chapter of the anthology, *Imagining Art History Otherwise,* Claire Farago argues that one way of disrupting this colonial narrative is to structure the Introduction to Art History along trade routes.[7] With the completion of the anthology and the special unpublished Community College precis, I will be more aware of which critical interventions will be most advantageous. A few possible examples are already mentioned above, but I would like to allow for more freedom to find potentially better examples with more research.

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[7] Please note that I have included Professor Farago's draft chapter for my anthology as justification for the importance of working on these critical interventions. With C-ID legislation of curriculum, her recommendation to restructure the entire survey is not feasible at this moment, but to disrupt the narrative of these old models can be equally enlightening to students, since the old models still exist within many high school and college history courses. The broad application of these interventions should be evident to our student body this way. Please note the un-numbered endnote, when Professor Farago drafted her chapter had Mt. SAC students in mind.

The anthology, précis and investigation will identify strategic critical intervention overlaps. The anthology required a literature review in order to be able to relay the issues regarding colonial, post-colonial, and global versus world issues. In the appendix you will find an extensive selected bibliography that relates to the theoretical framing of the issues as well as articles that directly address the relatively new discourse in Art History that surrounds notions of the "Global." After reviewing these materials and writing the précis for the completed book, the critical interventions can be identified, which best exemplify the notion of the global and critically disrupt the underlying epistemological structures. Then research into the interrelationships, intersections, interactions, and critical interventions between cultures can be brought into the western survey to globalize it. From there, the complete critical intervention will be formalized in an electronic file posted on a Mt. SAC group site for sharing. When possible, I will utilize images from our JStor Shared Shelf collection, which I have curated over the last 10 years and is available to faculty and students for educational purposes. This will further act as outreach for the collection, which is an amazing high-quality resource for faculty and students alike, with material that is copyright cleared for Mt. SAC educational use. These lectures and power points can be used openly by faculty for both face-to-face classes and password protected web pages to accompany their face-to-face classes or for their Distance Learning courses. Each module will be faculty created content and will be part of one's regular and effective contact if used for Distance Learning courses.

Each intervention critical global intervention will apply at least to Art History 1: Understanding Visual Culture and Art History 4, History of Western Art: Pre History to Gothic or Art History 5, History of Western Art: Renaissance to Modern, our most popular courses in art history would be able to utilize these interventions. Yet, given the broad range of cultural interactions that encompass the global, the application may be far more extensive. For example, if we took the effect of trade and conquest in Mexico and Central America as mentioned above, the modules may also be useful for Pre-Columbian Art History and The Art History of Africa, Oceania, and Native America. Depending upon the critical interventions, the corresponding courses covering like periods or issues would extend the application of each. However, as I said earlier there is a large component of research just to isolate which units would be most advantageous, because I did not study trade routes as a possible transmission for culture in my Art History education. I will consciously choose the intervention for the widest curricular application as I see these as exceptionally important to the student exposure to global understanding and critique.

The tangible product of this sabbatical will be producing a bound anthology with a version of the working title *The Global Art and the Practice of the University Museum* to be presented to the Sabbatical and Leaves Committee for the Mt. San Antonio College Library, to be used for faculty preparation or potentially as a book that could be used for student research to foster a more in depth knowledge of the "global." Additionally, I will prepare a précis that will detail the application of the book to faculty as preparation to expose students to the possibilities to globalize the

survey and the discipline of art history, but also as a place from which one can construct museum assignments to local museums such as the UCLA Fowler, where the notion of the global is on display as well as construct one's own global nodes if one has not had the exposure to this critical discourse. The three critical interventions will also be made available through a Mt. SAC portlette, Group Sites, which is password protected and allow members to share documents, message group members, and allow them to participate in a group bulletin board. I would like to make these materials available by exchange, wherein a faculty member can gain "open" access and use of the resources posted on the Group Site, if they contribute something that can be used openly by faculty to globalize art history education at Mt. SAC. The reason for exchange is that I would like to build a database for multiple critical interventions, while developing a global knowledgebase and fostering a respect for the open exchange of expertise. For example, Cristiana Hernandez is an expert in Pre-Columbian and Ancient Roman Art History, while Ellen Caldwell is an expert in Contemporary Africa, as a faculty we can build an understanding of the global in our individual areas of expertise and share that material so that the students can benefit from all of our knowledge. We have a large number of adjunct faculty who have expertise in other areas and we can all contribute for richer curriculum. In effect, I will be seeding and building a database of critical global interventions that can be openly used by faculty to benefit student education on campus. Dale Vickers has acknowledged that this is something easy to set up immediately (email in appendix of proposal).

Lastly, the Department of Art History has welcomed this project and will offer me a 1-2-hour special department meeting to present the completed sabbatical materials. At this meeting, I will distribute the précis and demonstrate the critical global interventions as posted on the Group Sites, culminating this project of many years by bringing it to the classroom and empowering the diverse perspectives of our students.

The Value of this Project to the College, to the Faculty, and to the Students:

Throughout this proposal, I have included reasons why I think that this project is of value to our institution, our faculty and our students. However, in light of recent events, I would like to say that developing an understanding of the global, a proficiency in critical thinking, and an empowerment of our students' voices, we are working toward building and strengthening our values and democracy as a whole. Because faculty have not yet been trained in thinking about the introductory Art History surveys as global, the fully constructed critical global interventions will make informing students about global arts and critical thinking into the classroom rather easy. Additionally, the students will benefit from the latest ways we approach Art History to help educate and develop critical thinking skills about their world today. These are not just historical interventions, but an example of critical inquiry into the structures we have traditionally accepted and how they (we) can "imagine them otherwise."

Statement of Purpose

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The purpose of this sabbatical was realized as proposed in the abstract for the Sabbatical application and is the same as the Abstract of Sabbatical Leave: "This inquiry provides critical global interventions into traditional approaches to the art history survey that spurs critical thinking and globalizes how we see Western culture." The project culminated in an introductory faculty guide for preparation and developing teaching modules for a more globalized introductory art history curriculum and demonstrates how to use materials from the literature review. The initially developed anthology, *Global Art and the Practice of the University Museum,* is introduced to students for understanding better how to globalize thinking. Three complete critical global interventions were developed that may be used by faculty for course content as in-depth global interventions into Western Art History on a Mt. SAC *Group Site.*

Report of Sabbatical Activities

Report of Sabbatical Activities

Academic Year 2017-2018

For Sandra Esslinger

Over the years it has become ever more apparent that culture has shifted from the localized nation state to the global. With such a cultural shift so has the academic perspective in Humanities and Social Sciences shifted their framing. This signals a change in how we know and make our worlds and how we gain knowledge about the world in which we live. In essence, a paradigm shift in how we study and understand Art History is in effect. It is not reflected in our Course Outline of Records (CORs) as prescribed by the California Community College Chancellor's Office but is at the core of current research. Our students are coming to us having experienced the world through a global paradigm--one that is not only economically but also technologically driven. To keep the Humanities and Social Sciences relevant, we need to adopt and adapt to these new perspectives.

This is a new area of inquiry for me, which is a further development of my PhD studies with Donald Preziosi, a world-renowned critical theoretician who brought to art history the critical and theoretical basis of post-structuralism, post-modernism and deconstruction. From this post-colonial theory, the global focus has

developed. However, the issues of the global have developed as fast as our trade and technology have developed. As a paradigm shift for the way we interpret culture and art, it requires becoming familiar with a new discourse.

As a project, this has contributed to a better and more in depth understanding of what it means to be inclusive in the classroom setting. I have developed the interventions and feel that they are the most appropriate way to slowly and effectively breach the change within the classroom. In a way, the interventions represent what, at the moment, are the best of all worlds critically within the pedagogical frame. Students, prior to attending community college generally study the traditional structures of Western/World History where the story begins in Mesopotamia (Asia Minor) as the birth of civilization, moving to Ancient Egypt (Africa), 'progressing' to Ancient Greece, then moving on to Ancient Rome and through the European continent and progressing West until arriving in the United States where the story often concludes. The values of Empire, progress, Christianized society, canonized 'high' art works, Western culture, nation states, democracy, freedom, and individualism are all imbedded as biased western values in the stories of histories we tell. It is a process of exclusion rather than inclusion and replicates the assumptions of colonialism and, perhaps, enacts an intellectual practice of colonialism by perpetuating these ideas. Colonialism exercises power over those who are conquered, as colonial intellectual practices turn a blind eye to those who are not the empowered few.

In fact, what I have summarized above is a set of lectures that I already give at the beginning of all of my survey courses so that the students can see that there

are other ways of imagining history. There are ways in which students can envision their own subject positions into the historical record since diversity is at the heart of our Mt. SAC college experience.

The importance of thinking about the survey in other ways began with a conference I co-Chaired at the UCLA Fowler Museum to commemorate their 50th anniversary in 2013. Since my field of historical expertise was Nazi Propaganda, I had had little exposure to the questions that were being asked about how to exhibit global artworks. The discussion that took place at the conference drew into question the way the survey was approached since the museum is an educational institution, which also imparts ways of knowing and understanding art works. Out of the conference grew a proposed anthology, *Global and World Art in the Practice of the University Museum,* that Jane Chin Davidson and I co-edited and is discussed, subsequently. I believed this anthology would provide significant global meaning for students.

The Faculty Guide that is part of this Sabbatical Project is an overview of the project and summarizes the research and issues at stake. It is a more detailed overview of the academic framing but is very similar to the Sabbatical Report from a slightly different perspective. I am writing this report with the idea that the Faculty Guide elaborates on much of what is outlined here.

I would like to say that it seemed logical under these circumstances to combine journal and body of the report as it evolved chronologically as many of the insights came through the process.

Fall Semester (September through December) 2017

When this sabbatical was proposed, I had foreseen that I would be doing the final editing of the book, *Global and World Art in the Practice of the University Museum* and would write the final chapter to the anthology, both of which were completed during Fall semester. This took a great deal of time during the first semester as contributions came in unevenly for the final okays from the publisher while I was finalizing my contribution as well. The book was released in 2018 by Routledge.

During this time, I also began my research working through the literature that was cited by my contributors in the book. However, my sabbatical project was not fully aligned with the anthology as the anthology focused on the university museum, and I needed to broaden my focus. I found texts in theoretical views of geography, history, sociology and art history discussing the mythology of naturalized concepts we use to structure our history, pointing to the hegemony of the systems and the Eurocentrism. These all became important in identifying what concepts the interventions must disrupt or critically call into question. I have outlined these concepts in more detail in the Faculty Guide, which is much like an expanded Sabbatical Report, wherein it became apparent that in most interpretations these naturalized concepts that we accept such as 'progress' and the entity of 'nation state' as a cultural unit are tied to a Eurocentric notion of culture or, if you will, cultural supremacy. This gave me the foundation upon which to build the interventions.

In identifying these concepts, I authored the ***Faculty Guide to Interventions*** as this is the key to making interventions that are successful. However, the ideas and concepts are complex, and they needed to be isolated and simplified. It became clear that this would be a daunting task for faculty because most of us were not trained in this matter, but also it was challenging for students because of the complexity of the issues. The interventions needed to be carefully selected, they needed strong scaffolding such as accessible articles that dealt with the topic, and they needed imagery that would go with it. It was challenging to find accessible articles that dealt with these issues, because they are new and part of the cutting edge of research. They must be articles that supported the intervention for the faculty, while also being accessible enough to allow a faculty member to guide the student's reading. Such articles tend to be addressed to fellow researchers not students. Thus, once I isolated a list of possibilities, I had to search for materials that would be accessible and meaningful to first- and second-year college students. The interventions that I identified at this time were as follows.

Intervention #1:
Oliphants in the Eleventh and Twelfth Century Mediterranean

The first intervention takes place in Eleventh and Twelfth Centuries and looks at the Mediterranean trade routes that link Islam and Christianity, the Middle East, Holy Lands, Byzantine Empire, and Crusades. Oliphants, ivory horns made out of elephant tusks, are not typically discussed in art history texts or seen as part of the canonical works of the discipline, possibly because of the difficulty of locating the specific site of production or a specific producer, which follows that a stable meaning cannot be ascribed with certainty. They are portable objects that do not

have one home or one audience. They were gifted and to whom they were gifted is also unclear; however, the Oliphants today have found homes in church treasuries and subsequently in museums. The decorative program is a combination of Islamic and Byzantine imagery; the technique of ivory carving comes from Fatimid Egypt and became part of Christian collections of luxury objects. Through trade we can look at the significance of these objects taking into consideration that they are objects that were intended to be in motion and to transfer hand-to-hand among the varied audiences of the Mediterranean.

I utilized this intervention to make explicit what our traditional expectations for a work of art and what our cultural beliefs of characteristics that constitute works of art were. To engage the expectations in a discussion with students, I provide an analysis of an encyclopedia entry so that the encyclopedia entry can be contrasted with the global approach. Because these are students who are new to the discipline, it was important to give them an understanding of the traditional analysis so that they could see that the global approach was, in fact, critiquing the traditional approach with the underlying assumptions that have been in play for centuries in art history.

It is my contention that if students can see that there are multiple approaches and perspectives a person can embrace that they will be enlightened that their voices and perspectives can be academically empowered, as well. I believe that empowering the student is a core value at Mt. SAC.

As complex as this intervention is through following the method of inquiry modeled by this analysis, I was able to isolate a project in which the students could

follow a trade route that allowed the Vikings to be buried with Islamic fabrics from the same time period. This facilitates the student's active use of the paradigm.

The intervention could be used in the following courses: AHIS1 (Introduction of the Visual Arts and Art History), AHIS 4 and AHIS 4H (History of Western Art: Prehistoric to Gothic), AHIS 8 (History of Medieval Art and Architecture), AHIS 13 (World Art and Visual Culture), and Huma 1 and Huma 1H (The Humanities and Human Experience). We have discussed a potential course on the art of the middle east in which this intervention could be very useful, demonstrating that the cultural influences are multidirectional.

Intervention #2:
Vermeer's Hat
Or
What does a Delft beaver fur hat have to do with finding an expedition trade route from Europe to China?

I identified this intervention, as I read the book of the same name by Timothy Brook and realized that the second chapter would be ideal as a demonstration of a global approach. This intervention addresses the Dutch Baroque period through the analysis of Vermeer's *Officer and Laughing Girl,* a canonical image. However, to show this approach in stark relief, I found that contrasting an analysis from a ubiquitous textbook would show how one typically interprets a work of art—moving from larger to smallest concentric circles of scope in the interpretation. Utilizing Brook's focus, the metaphorical or graphic way of viewing his approach was more like dropping a rock in a pond and watching the ripples work their way out to the shore. His view is more one of broadening and enlarging meaning, not putting ideas into a silo of the nation state or period. Omitting multiple viewpoints

is disempowering and demoralizing, which is why the global approach is so powerful. Controlling meaning undermines potential impact; and from Brook's analysis, we see that that impact was significant and morally repugnant. By close visual analysis, Brook traces the hat depicted in the painting and traces the acquisition of the raw materials to make it. The analysis takes the audience from Delft, Holland to North America, on to the French exploration for a route to China that was financed by trade of guns and beaver pelts with the Native Americans that damaged culture and people.

From this, students are prompted to visit the Norton Simon Museum in Pasadena where they can experience original Baroque art works and follow a global object represented within one of these paintings in an attempt to map out a potential inquiry to be modeled after the *Vermeer's Hat* analysis.

This intervention could be used in the following courses: AHIS1 (Introduction of the Visual Arts and Art History), AHIS 5 and AHIS 5H (History of Western Art: Renaissance through Modern), AHIS 11 and AHIS 11H (History of Africa, Oceania, and Native American Art), AHIS 13 (World Art and Visual Culture), and Huma 1 and Huma 1H (The Humanities and Human Experience).

Intervention #3:
The Museum as a Global Node: Whose work of Art?

In an unexpected turn I realized that the chapter I wrote for *Global and World Art in the Practice of the University Museum*, "Other possible worlds: the global university museum and its subjects," would be a great and accessible basis for this global intervention. After I wrote the chapter and was writing the *Faculty Guide* for this project, I realized that the museum is a place of trade on many levels—objects

are exchanged and traded, ideas are exchanged and traded among museum curators and the subjects who visit the museums and ideas are exchanged and traded between and among cultures, especially in this globally structured museum. Although the idea of the museum as representative of a node on a trade route might seem a bit abstract, the UCLA Fowler Museum is truly representative of the cultures that come together in one of the biggest nodes of global trade, The City of Los Angeles. We need awareness of the major Port of Los Angeles, the enormous amount of international air traffic, and Los Angeles as the end recipient of the transcontinental rail system. Early on The City of Los Angeles had become global.

What added to this wonderful idea to make this chapter, "Other Possible Worlds," the basis for an intervention was that the director of the UCLA Fowler Museum, Dr. Marla Berns, contributed a photo essay to the anthology which provided a brief history of the museum and memorialized the *Fowler at Fifty* exhibitions. The two chapters paired and became the basis for this intervention. Sometimes there are examples that are just hidden in plain sight, as the UCLA Fowler is internationally recognized as a museum that utilizes global museum practices rather than the ubiquitous colonial model that can be found in most museums. The UCLA Fowler is in our own "backyard," where students can visit and experience the global museum in practice. This intervention found itself a comfortable conclusion regarding global arts and museum practices in today's contemporary museums. Because one area of my expertise is museum studies, I became aware that most students will not have the opportunity to view techniques of display as their object of study in art history, let alone the idea of global display

techniques, which is only a nascent area of study at the moment. However, museum practice is a concrete way of looking at art history. A visit to the Fowler offers Mt. SAC's diverse student body an understanding that there are ways of empowering culture not only in reimagining history writing but also reimagining display. I realized that this visit could be used as part of an intervention.

This intervention could be used in the following courses: AHIS1 (Introduction of the Visual Arts and Art History), AHIS 5 and AHIS 5H (History of Western Art: Renaissance through Modern), AHIS 11 and AHIS 11H (History of Africa, Oceania, and Native American Art), AHIS 13 (World Art and Visual Culture), and Huma 1 and Huma 1H (The Humanities and Human Experience).

Spring Semester (February-June) 2018

I began the Spring Semester by working on the actual interventions. Unfortunately, I felt this pulled me away from learning in more depth about the issues that I had begun to understand. The problem with sabbatical as it is conceived at Mt. SAC is that after many years of teaching, we begin to become reinvigorated by research and the new concepts to which we are exposed, then we must redirect to produce the product delivered to the committee. Knowing that I had to produce finished works—I needed to stop the research and begin formalizing the project if I were going to fulfill my commitment to the college. Additionally, it should be noted that these interventions are not representative of my unique research and ideas but are a pastiche or collage of research I have pieced together for a pedagogical unit. The sources are placed at the introduction of the

intervention as quotes and citations are not used in the subsequent project lecture notes.

I began working backwards in history with the UCLA Fowler Museum's celebratory exhibition of the *Fowler at 50*. I drafted the module, which I think at its core makes a wonderful conclusion for the concepts that the "global" represents. The UCLA Fowler museum is a microcosm for the global trade node in the metropolis of Los Angeles, where international trade and migration are rich and formative. The UCLA Fowler has made the museum a humanistic laboratory in which different modes of display are experimented. It offers not only a contemporary example of global approaches but also an accessible venue for our students. This intervention not only required that I work through synthesizing ideas and in essence pull the materials together in an original way, but also required securing the copyrights for the PowerPoint. In addition, I contacted the Field Museum in Chicago for permissions and that took several. Ultimately, because of past employment in the publishing industry, I thought to go through press relations and did received images and copyright clearance.

After drafting the intervention for *The Museum as a Global Node*, I turned to the intervention for the Baroque period, the aforementioned ***Vermeer's Hat.*** This was easier to draft because the example was straight forward and painted a rich picture of the differences in approaches for the students. It was fun to be able to link some of the things that are happening today with our consumer economy of luxury items to the impact of the beaver felt hat in the painting. I believe that this intervention will resonate well with students. Additionally, it provided a perfect

opportunity for the students to visit a museum and try their hand at this kind of analysis. A visit to the Norton Simon Museum, which is free to students with a Student Identification card, has a high-quality collection of Baroque still lifes rife with objects or materials from outside of Europe. Therefore, I constructed a museum assignment around this intervention, which could later be linked to a trip to the UCLA Fowler museum where they could compare the differences in exhibitioning practices.

In addition, I was able to put together a power point for the lecture of a combination of Artstor, public, and Mt. SAC licensed images. All images are cited for the convenience of the professors who may want to adopt this material. This power point is fully licensed by Mt. SAC and is on a Mt. SAC PowerPoint template. The Mt. SAC licensed images that are now on shared shelf is a curatorial project I have been spearheading for about 10 years and has been over the last several years supported by the library. It was wonderful to find that we have such a complete set of images for this very diverse intervention. (As can be seen from the Field Museum, it may be impossible to secure copyrights when needed. And even when I am so fortunate to find a willing donor like the UCLA Fowler, it takes time and is not something likely to be done in the middle of a semester.)

The last intervention that I formalized is actually the first module in the series. I delayed in doing it because it was the most complicated and required an interweaving of materials from many sources, none of which were addressing the Oliphant as the main topic. It was a collage of ideas and texts but ultimately pointed to some of the more fundamental assumptions of art history and proved to be a

solid introduction. I also had a little more trouble with this intervention, because imagery was difficult to find and sparse within our collection. This was an education in itself. We need to make our image collection more robust in this area—there was only one Byzantine silk, only partial details for the palace mosaics I was using, and only two Oliphants to work from. Since I was moving away from the canon of art history, there were few images available even in the overall ArtStor collection. Of course, this problem also illustrates the fact that those who produce our teaching materials are not, yet, working with a global consciousness. From my point of view and responsibility to this, I need to look into alternative suppliers for images.

There was an additional deficit in our teaching resources in the college that I found surprising and that would benefit many disciplines if we can secure them, which is that we have a very limited collection of historical maps. Maps for trade routes were uncommonly difficult to find. I had to resort to using the internet and citing my sources to get maps. This was rather frustrating since there did not seem to be great historical maps posted online. Admittedly, I am not sure that every map I posted had copyright clearance for educational use. I have noted ton the slides if I was unsure if they were in the public domain.

Summer 2018:

I utilized the Summer in order to finalize my copyright clearances with UCLA Fowler, to edit the modules, put together the final PowerPoints, download high resolution images, scan or download the articles and selections for the modules and faculty guide, and upload the module onto a Mt. SAC faculty group site.

The finalizing of the report took several calls to IT. I had to figure out how to merge all these files, including PDF's into the document, print the color and black and white copies separately, and make certain that for all these different components had page numbering that worked. I am now relatively updated in creating a large master .pdf document from documents out of several different programs.

Conclusion:

This sabbatical was a wonderful opportunity to become familiar with the new paradigm of globalizing art history. I have just begun to scratch the surface of the discourse and see a great deal of value in an inclusive and empowering structure for students. I am also pleased that I have a few modules with which faculty can experiment and potentially convert into an adapted form for Distance Learning classes.

There were challenges that were unforeseen with the project, which involved finding copyright cleared images and maps with the quality and quantity desired. I became aware of the intense amount of work needed to find or access materials that were global in their theoretical trajectory, especially when you are new to the discourse. Many of our journal resources have delays before they are fully accessible, so cutting edge materials are not always available. The infrastructure, text books, image collections and even databases do not support teaching in this manner the way a more traditional approach is scaffolded. Furthermore, it is

relatively impractical to become an expert in multiple cultures and periods when one is teaching such a heavy load of courses.

Generally, academe does not support a collaborative model of intellectual practice. However, the only way the shift to the global is going to be achieved in the broader art history survey courses is if the infrastructure shifts to support a collaborative mode of teaching and the faculty work together to build shared resources that are derived from areas of expertise. Furthermore, the Course Outlines for the CIDs at the State level are conventional and at this time only interventions can be done. A paradigm shift would mean that we no longer would be teaching to periods, styles, or nations, which is how the majority of Art History courses have been organized.

This is a shift that will happen over time and ultimately will be important for educating our students to multiple viewpoints, cultures, and meanings that are empowering not only our students but greater society. In the meant time, I was able to find interventions that would be applicable to twelve of Art History and Humanities courses. I believe that the interventions contribute to a wide array of courses and would also be applicable to courses in history and cultural anthropology, as well.

Finally, please note that a Works Cited page for this project is part of the introductory Faculty Guide that you can find within the project, itself. A larger bibliography is attached to the Sabbatical Application.

Abstract of Sabbatical Leave

Abstract of Sabbatical Leave

The purpose of this sabbatical was realized as proposed in the abstract for the Sabbatical application: "This inquiry provided critical global interventions into traditional approaches to the art history survey that spurs critical thinking and globalizes how we see Western culture." The project culminated in an introductory faculty guide for preparation and developing teaching modules for a more globalized introductory art history curriculum and demonstrates how to use materials from the literature review. The initially developed anthology, *Global Art and the Practice of the University Museum,* is introduced to students for understanding better how to globalize thinking. Three complete critical global interventions were developed that may be used by faculty for course content as in-depth global interventions into Western Art History on a Mt. SAC *Group Site.*

Project

Project Phase 1
Completion of Book

Contents

Global and World Art in the Practice of the University Museum

Edited by Jane Chin Davidson and Sandra Esslinger

Global and World Art in the Practice of the University Museum provides new thinking on exhibitions of global art and world art in relation to university museums.

Taking The Fowler Museum at UCLA, USA, as its central subject, this edited collection traces how university museum practices have expanded the understanding of the 'art object' in recent years. It is argued that the meaning of cultural objects infused with the heritage and identity of 'global culture' has been developed substantially through the innovative approaches of university scholars, museum curators and administrators since the latter part of the twentieth century. Through exploring the ways in which university museums have overseen changes in the global context for art, this edited collection initiates a larger dialogue and inquiry into the value and contribution of the empirical model.

The volume includes a full-colour photo essay by Marla C. Berns on the Fowler Museum's *Fowler at Fifty* project, as well as contributions from Donald Preziosi, Catherine M. Cole, Lothar von Falkenhausen, Claire Farago, Selma Holo, and Gemma Rodrigues. It is important reading for professionals, scholars and advanced students alike.

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Project Phase II
Teaching Guide for Art History

Teaching Guide for Art History Faculty

Introduction:

The purpose of this Teaching Guide is to offer guidance to faculty who desire to provide critical global interventions into the traditional art history survey courses. A critical intervention is a module, which outlines lecture content, includes readings, has discussion questions, and a writing component. It is designed to demonstrate an approach that adds some of the fundamental assumptions that underlie art history as well as other related Eurocentric disciplines that are connected to Enlightenment and colonialism. It allows students to see that there are multiple ways of approaching interpretation of art works and multiple ways in which visual material culture can be envisioned. Such an intervention should contrast fundamentally with the traditional ways in which the survey courses are approached. This guide outlines some of the critical issues and assumptions found in traditional survey courses and how to stimulate and empower students taking the traditional courses outlined and mandated by the California Community College's Chancellor's office.

This guide will identify the importance and ethical imperative of constructing critical global interventions into art history survey courses and will offer some general resources and guidelines for developing individual faculty interventions. This project was supported by a 2017-2018 Sabbatical project and as part of the project a website has been created and this Faculty Guide is posted. Herein, there are three complete Interventions that can be used for teaching at Mt. SAC. The

materials are in MS Word format so feel free to edit and modify the materials. Each of the interventions will have associated with them lecture notes, discussion questions, assignments, and core images imbedded in a PowerPoint for ease of use. Each PowerPoint has a full citation for copyright purposes.

It is the intention of this project to expand these resources. In order to benefit from the free use of the posted interventions, one must submit their own complete, copyright cleared intervention to be shared.

Introduction to the Issues:[1]

Art history is experiencing a "paradigm shift," which has yet to be realized in the traditional art historical survey courses in Community Colleges. This is beginning to be recognized in universities and museums, although the predominant form of display in museums remains structured similar to that of the survey course; when visiting a museum, one looks closely at "art works" and their associated labels that usually list artist, title, date, period, and description of the object along with the proposed meaning or significance. The assumption is that one goes back to the origin of the work of art in order to understand its meaning. However, these objects travel through space and time and have "lives." Their significance, importance, and value change or accumulate over time and to fix the object in its place or time is to oversimplify and, in fact, misrepresents what this object does.[2] The idea of the

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[1] The introduction to this importance of the intervention was also in outline form provided to the Sabbatical Committee.

[2] Please see Gerristen, Anne and Giorgio Riello. "The global lives of things: material culture in the first global age." *The Global Lives of Things: The Material Culture of*

global *lives* of things is that objects accumulate meanings as they travel through space and time. As is understood by Gerristen and Riello, this is an interdisciplinary journey; and they provide a list of disciplines that come to bear on such an enterprise: art history, archaeology, anthropology, literature, historical studies, and global history.[3] When exploring such a vast amount of disciplines and materials to describe objects for an art historical survey course, it seems rather overwhelming and impractical, after all a full-time load at a Community College is ten courses a year--a heavier load than any of the higher educational institutions. However, if one thinks about interventions within the traditional survey course in order to show students the different possibilities for art history writing, it becomes a much more manageable job for the professor as well as for the student. The traditional survey course can demonstrate the naturalized ways in which we think about history and art history while utilizing new paradigmatic approaches to articulate some possible alternatives to the traditional survey paradigm. It points to assumptions that often go unquestioned in introductory survey courses and also shows the artifice of history writing, which after all is a human made product.

This dynamic view of global lives of things is not one that can fit well into the Enlightenment models of scholarship and knowing, so they provide a nice place to begin thinking about what a "paradigm shift" might mean. Art history is a discipline established as an Enlightenment discipline whose underpinnings are still present and hold colonial assumptions in many of its practices, as do other disciplines

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Connections in the Early Modern World. Eds. Anne Gerristen and Giorgio Riello. New York, NY: Routldege, 2016.

[3] Ibid 8.

within the Humanities and Social Sciences.[4] Colonial ideals are counter to the global and silence the "other." Our public education system has as its central mission, but often unspoken, to foster the development of a citizen of the world who can positively contribute to our democracy. This is not only an economic contribution through vocational training but is a critical engagement and examination of cultures as offered in Humanities education. In is important to teach students how to critically engage and understand that they have a voice in their own world-making and in the multicultural world; colonial models work counter to this goal. The global perspective is essential to empowering and representing our under-represented students, fostering cultural awareness and respecting and understanding diversity. However, when one maintains the colonial ideals as hidden premises in survey classes, one silences not only the global contributions to the history of art but also silences students who come from diverse backgrounds. The underlying assumptions about the discipline and the curriculum can either open up the minds of students to the notions of global or continue the tradition of colonialism and silence; therein is the ethical imperative.

As research institutions have looked for more flexible ways to address the introductory courses, the community college curriculum as prescribed by the Chancellor's office has become more entrenched in old-fashioned/colonial ways. This does not have to be a detriment but can be used to engage students critically to see what these older models do ideologically by excluding diverse voices.

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[4] Farago, Claire. "Imagining art history otherwise." *Global and World Art in the Practice of the University Museum.* Ed. Jane Chin Davidson and Sandra Esslinger. Abingdon, Oxon: Routledge, 2018. 115-130.

One possible way to activate critical engagement is to build interventions into the survey courses, which can be complicated and nuanced because the student will have the traditional model as their point of critical analysis. Colonial models of history engage issues of class, gender, power, nationalism, myths of origin, the privileging of empires, privileging of art and genius, and notions of progress and primitivism. Sebastian Conrad in his *What is Global History?*[5] outlines two premises that are fatal flaws in modern social sciences and humanities—the ideas that the nation state is the fundamental unit of investigation and that Europe is the driving force of world history. These concepts are where academic structures enact active historical omissions, often by a lack of awareness in a classroom setting because these structures have become naturalized.

We all live in a globalized world. The study of the global is new and essential to the understanding of the complicated world in which we live; yet, fostering the global in the humanities has been met with a great deal of resistance. Text books for the western art history survey courses cannot be found that have fully made the global turn; faculty do not want to make the shift, because it becomes largely impractical to research every object this way and still teach ten or more classes per year. It must be recognized that *understanding the global* breeds tolerance and acceptance and is an ethical imperative and *understanding the global* is something that can be taught through "interventions."

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[5] Princeton, N.J.: Princeton University Press, 2016.

World vs. Global Cultures:

The terms "world cultures" and "global cultures" have been used interchangeably. However, some background on these terms must be addressed. For the purposes of this Guide, a discussion will be reductive. However, if one wishes to engage in this issue an excellent resource is Sebastian Conrad's What is Global History?[6] "World cultures" is the most commonly used 'inclusive' terminology. Yet, the term "world" used in a traditional epistemological framework often expands the represented population into the traditional structures of knowledge. Hence, if one has a colonial epistemic structure, "world" admits more cultures or nations to it. For example, a traditionally framed class in art history that normally only covers Western Europe and North America can add a world component such as Mexico to the survey class and treat it as its own and separate unit. However, Mexico is a nation and implicit within admitting it to the old structure is that "nation" is an Enlightenment concept associated with power and excludes other cultures who may not be well defined by the nation state. In this context, "global" should be seen as signaling an epistemic shift from the Enlightenment model and is used to invoke the incredibly complex networks of interactions between cultures throughout the world. It provides a nexus of interaction and a depth of relationships that result in enhanced experiences and cultural contexts. The goal of a global approach is to avoid falling prey to the typical structures of historical and art historical knowledge siloed by historical periods and nation states.

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[6] Princeton, N.J.: Princeton University Press, 2016.

The struggle to globalize a survey course is great, because this is not how art historians were traditionally educated. They have been trained to teach about periods, cultures, and civilizations, often with national boarders that seemed to some degree monolithic and isolated. Traditionally, scholars were trained to believe that western culture was its own island and ideas originated from the west and progress came from within. However, what is known now is that what makes the West is and was always multicultural; hence, omissions are not simple omissions but active historical exclusions. There is no one right way to approach this problem and ultimately "Imagining art history otherwise" is the key to developing alternative approaches and empowering students to know that they, too, can play a powerful role in how history is written.[7] Every decision results in an exclusion of some form. One is limited by language and concepts, and the very dependence on this will force exclusions/omissions. Critically approaching ways in which to reimagine how history is addressed will help make informed decisions and further understanding of the consequences of one's approaches.

It would seem that one advantageous way is to approach reimagining the art history survey course by utilizing trade routes. Trade routes will offer different challenges to the courses; however, they do offer dynamic structures for material and cultural exchange and tolerance, if not acceptance. Trade routes provide

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[7] Claire Farago's chapter that is titled the same offers an immense number of possibilities. Donald Preziosi, who was my professor at UCLA, coined the phrase "imagine it otherwise" in his classes. The point here is that rethinking art history is a creative and imaginative process and there are many ways of approaching the subject that subvert the biases imbedded in the Enlightenment model.

structurally porous[8] models, which defy boundaries of national, religious, cultural, high art, and more. In adopting trade routes as a tool for reimagining, one needs to keep the understanding of trade routes broad. There are thousands of trade routes with different purposes and objectives—land, sea, air, military, economic, cultural, migratory, diasporic, and virtual, to name a few.[9] Trade routes are flexible and interactive models for understanding the exchange of material culture, appropriations, and/or cultural ideas. They move one away from more fixed notions that have become part of studies through Enlightenment epistemic models such as nations, periods, religions, origins, and meanings. From a western perspective one privileges the ideas of freedom, democracy, modernity and progress, which are all value-laden terms and are of western origin. What one finds with trade routes is they allow for dismantling some of these biases. Although history is always a process of editing, one finds that what structures one uses to write history can avoid some of the biases that favor those who have held power in the West.

There are biases intrinsic in trade routes themselves. No matter what avenue of interpretation taken, evidence is biased when preserved, edited, and maintained because some artifacts were valued over others. The materials

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[8] Claire Farago, *Beyond the Binary: Artists' Ways of Knowing in the Era of the Anthropocene.* Paper presented at CAA 2018 *From the Global to the Cosmos: Entangled Perspectives on the Question of Global Art.* February 22, 2018

[9] For a practical guide to trade and travel routes, their purposes, mapping, and historical value, see Franck, Irene M. and David M. Brownstone. *To the Ends of the Earth: The Great Travel and Trade Routes of Human History.* New York, N.Y.: Facts on File Publications, 1984. For an intellectual reframing of trade routes and their significance to the history of the world, see Frankopan, Peter. *The Silk Roads: A New History of the World.* New York, N.Y.: Vintage Books, 2017.

exchanged along trade routes were valuable or they would not have been worth schlepping through miles of treacherous and dangerous geography. Hence, much historical evidence is the detritus that falls into historical trash heaps or over time has been recycled into other things. The biases of history become self-selecting bits of historical preservation.

Think also about what is seen as historical evidence and how that evidence biases approach to history. Are written documents valued differently than oral history? Is "high art" valued more than popular culture or crafts? Are common items exchanged in trade routes as culturally valuable as other more expensive or rare items? Whose voices and experiences are valued over others?

With the aforementioned, the object of consideration must not be taken for granted. The "work of art" for art history is what composes the canon. The canon has been called into question for many of years. However, it is still for the most part the canon, which is taught in the survey courses. It is dictated by nations and periods within the course outlines of record, and the "best" examples of nations and periods are taught. Despite the democratization of the object in current theoretical considerations and research, which allows for visual culture, not just high art, to be considered, it is still the "high art" object that is predominately offered to students for study. These are part of the biases, because the notion of art historical period and style outline "high art" characteristics and leave out "visual culture." Nations fall along arbitrary lines that are primarily politically motivated, which often eliminate other cultures who deserve consideration. Examples like the diasporic Jewish or displaced Palestinian material cultures do not fall squarely into national

identity or western artistic paradigms. Western artistic paradigms usually have Christian traits embedded in them, depending upon the focus of the time and place.

Trade Routes:

The aforementioned issues are difficult and remain somewhat abstract for the beginning student, so it is advocated to keep a simple approach. It will have more impact if the students understand the more fundamental issues. In fact, trade routes are concrete and abstract. Sometimes the framing will need to look at the distance and route an object or concept traveled and the modifications (in structure, embellishment, meaning, ownership, etc.) it took along the way. At times, it makes sense to stop at a "node" or a hub on a trade route where evidence of object or cultural exchange took place. Sometimes it is advantageous to simplify the very complicated network of trade routes to prevent overcomplicating the approach.

It is difficult to find a way through the complex web of trade routes that have been created over the centuries. It is hard to imagine that the objects in museums with their "fixed" origins and meanings could mean something different with every year, location, owner and audience. It may be an overwhelming task to begin. However, one can draw simple and reductive outlines for the introduction of concepts of complex ideas for first and second year students with the objective being exposure to these complex concepts and analyses.

When examining traditional or historical trade routes, one can envision the world as broken down into four regions/water bodies that produced global contact: Mediterranean, Pacific, Atlantic, and Indian.

This is a good place to begin searching for more refined networks that often move from land to sea to land or even to a different ocean trade route. There are several books that outline trade routes from concrete to abstract and have been included t in the Core Sources section at the end of this Guide. Also, another way to start isolating a possible intervention is looking for common visual connections. This can be related to techniques like glass making or cloisonné, which are found in the far east as well as in Europe. Yet another beginning to finding interventions would be to look at stylistic similarities between cultures. For example, I noticed herein that the patterns in the Oliphants (which have been traditionally categorized as Islamic or Arabic) resembled Viking and Celtic patterns. From this, trade and material connections were noted between the Arabic world and the Viking world. As Hoffmann says in her writings, one clue to help find objects that will allow for global analysis is to look for those objects that are portable. She elaborates that objects in museums that do not have a certain origin, date or meaning ascribed may not mean that there is simply a lack of knowledge, but that these are different kinds of objects because their very nature defies traditional identification. These become flags and indicators that a global approach may actually be a very interesting intervention at hand. From there we can also follow land routes, travel routes, war routes, information routes, etc. Trade Routes or routes of exchange do not need to

be conceived literally but can be looked at conceptually as Frankopan has in his book *The Silk Roads,* recently published in 2015.

Three Interventions as examples and their critical place in the Survey:

Intervention #1:

Oliphants in the Eleventh and Twelfth Century Mediterranean

The first intervention takes place in Eleventh and Twelfth Centuries and utilizes the Mediterranean trade routes that link Islam and Christianity, the Middle East, Holy Lands, Byzantine Empire, and Crusades. It would make sense to insert this intervention at the end of the Twelfth Century to not only pull together the diverse cultures that make up the Medieval Period, but also position the intervention as an alternative approach to the ones traditionally taken in the textbooks and in classroom lecture.

Oliphants, ivory horns made out of elephant tusks, are not typically discussed in art history textbooks or seen as part of the canonical works of the discipline, possibly because of the difficulty of locating the specific site of production or a specific producer, which follows that a stable meaning cannot be ascribed with certainty. These objects are typically categorized as Islamic Art. They are portable objects that do not have one home or one audience. They were gifts and to whom may be unclear; however, the Oliphants today have found homes in church treasuries and, subsequently, in museums in Christendom. Their decorative program is a combination of Islamic and Byzantine imagery; the technique of ivory

carving came from Fatimid Egypt and became part of Christian church collections of luxury objects. Through trade we can look at the significance of these objects taking into consideration that they were objects intended to be in motion and to be transfered hand-to-hand among the varied audiences of the Mediterranean.

What traditional expectations for a work of art and what our cultural beliefs of characteristics that constitute works of art are made explicit in this intervention. To engage students in a discussion of this, the intervention provides an analysis of an encyclopedia entry to be contrasted with the global approach. Because these are students who are new to the discipline, it is important to give them an understanding of traditional analysis so that they can see that the global approach is, in fact, critiquing the traditional art historical approach with the underlying assumptions ascribed to for more than a century. If students can see that there are multiple approaches and perspectives a person can embrace, their voices and perspectives can be academically empowered. Empowering the student should be a core value at Mt. SAC.

As complex as this intervention is, through following the method of inquiry modeled by Hoffman's analysis, a simplified project is included. Students follow a trade route that allowed the Vikings to be buried with Islamic fabrics. This facilitates the student's active use of the paradigm.

The articles by Hoffman provide many possible objects that could be used in similar analyses such as the Mantle of Roger. This intervention is crafted out of two articles authored by Hoffman, included in the modules and cited in the sources pages. The articles are essential to the intervention but note also the *Global Lives of*

Things for the big theoretical picture. It was very difficult to find materials for this intervention, likely because it was not a canonical work of art and period maps were hard to find. Efforts here were made to cite sources, but the origin of some maps was unclear and may not be copyright cleared.

The intervention could be used in the following courses: AHIS1 (Introduction of the Visual Arts and Art History), AHIS 4 and AHIS 4H (History of Western Art: Prehistoric to Gothic), AHIS 8 (History of Medieval Art and Architecture), AHIS 13 (World Art and Visual Culture), and Huma 1 and Huma 1H (The Humanities and Human Experience). The art history faculty has discussed a potential course on the art of the Middle East in which this intervention could be very useful, demonstrating that the cultural influences are multidirectional.

Intervention #2:

Vermeer's Hat

Or

What does a Delft beaver fur hat have to do with finding an expeditious trade route from Europe to China?

This intervention, Vermeer's Hat, was identified through exposure through Timothy Brook's book of the same name.[10] The second chapter of his book was an ideal demonstration of a global approach for a community college audience and a perfect intervention. It addressed the Dutch Baroque period through the analysis of

[10] Brook, Timothy. *Vermeer's Hat: The Seventeenth Century and the Dawn of the Global World.* N.Y.: Bloomsbury Press, 2008.

Vermeer's *Officer and Laughing Girl,* a canonical image. To demonstrate this approach in stark relief, the intervention utilizes a contrasting analysis from *Jansen's Art History* that exemplifies how one typically interprets a work of art—moving from larger to smallest concentric circles of scope in the interpretation. In contrast utilizing Brook's focus, the metaphorical or graphic way of viewing his approach was more like dropping a rock in a pond and watching the ripples work their way out to the shore. His view is broadening and enlarging meaning, not putting ideas into a silo of the nation state or period. Omitting multiple viewpoints is disempowering and demoralizing, which is why the global approach is so powerful. Controlling meaning undermines potential impact; and from Brook's analysis, it is clear that the effect was significant and morally repugnant. By close visual analysis, Brook traces the hat depicted in the painting and traces the acquisition of the raw materials to make it. The analysis takes the audience from Delft, Holland to North America, on to the French exploration for a route to China that was financed by trade of guns and beaver pelts with the Native Americans whose culture and people were damaged. As is common in traditional art history practice, the Native American's plight would have been ignored. Not acknowledging the Native American experience is part of the active erasure of the culture and reflects not only on the discipline but disempowers and silences our students from this culture.

Not breaking down all the objects and their individual meanings within the painting, based on a completely localized understanding, Brook delves deeper. Rather than doing a detailed and seemingly comprehensive iconographic analysis, he homes in on the hat worn by the officer in the painting. It is a beaver pelt hat,

takes the audience on a journey to China with a side trip through European settlement of North America and its relationship to the Native Americans.

From this, students are prompted to visit the Norton Simon Museum in Pasadena where they can experience original Baroque art works and follow a global object represented within one of these paintings in an attempt to map out a potential inquiry to be modeled after the *Vermeer's Hat* analysis.

This intervention can be used in the following courses: AHIS1 (Introduction of the Visual Arts and Art History), AHIS 5 and AHIS 5H (History of Western Art: Renaissance through Modern), AHIS 11 and AHIS 11H (History of Africa, Oceania, and Native American Art), AHIS 13 (World Art and Visual Culture), and Huma 1 and Huma 1H (The Humanities and Human Experience).

Intervention #3:

Other Possible Worlds

The University Museum

The goal in this intervention, Other Possible Worlds: The University Museum, is to show how museum display can be a mechanism for demonstrating a global paradigm, however localized this may seem. The site of the museum is also a place of intellectual and material exchange, a node/site along a cultural trade route. The museum can be seen as a nexus of relationships wherein developing a process of exchange can also be viewed as a form of trade. Rather than a unidirectional imparting of information, there is an exchange that makes the museum global and dynamic.

Not all museums would be useful for a critical intervention into art history survey courses. However, major museums usually are established in metropolitan areas that can be identified as hubs along trade routes—hubs that redirect, move, and deposit people and things via air, sea, and even terrestrial means. The larger the city, often the farther the reach of the exchange. Ideas are exchanged and traded among museum curators and the subjects who visit the museums and ideas are exchanged and traded between and among cultures, especially in a globally structured museum. Although the idea of the museum as representative of a node on a trade route might seem a bit abstract, the UCLA Fowler Museum is truly representative of cultures that come together in one of the biggest nodes of global trade--The City of Los Angeles. To understand the Fowler, an awareness of the major Port of Los Angeles, the enormous amount of Los Angeles international air traffic, and Los Angeles as the end recipient of the transcontinental rail system is necessary. Early on The City of Los Angeles had become global, a global node, wherein there is richness of native cultural groups and global immigrants, whether immigrants of generations ago or days ago.

Although, examining any of the major Los Angeles museums as evidence of the identity of Los Angeles as a global node, not all museums have a global framing of works of art. Most museums follow a colonial model of display, and with that certain kinds of ideas, are communicated that are antithetical to the global. The UCLA Fowler Museum is one museum that exhibits with an exemplary global consciousness.

How this works will be elaborated within the actual intervention. In the book ,*Global and World Art in the Practice of the University Museum* edited by Jane Chin Davidson and myself, I contributed a chapter called "Other Possible Worlds: The global university museum and its subjects." This intervention is built around the chapter and the experience of a local global museum, the UCLA Fowler Museum. Here the *lives* of objects within the museum space can be examined. The UCLA Fowler Museum is a university museum and as such is a laboratory for experimenting with different ways objects, museums, and art history engage in world-making.

The UCLA Fowler Museum intervention is multi-faceted and serves the purpose of consolidating the global issues raised in global theoretical perspectives. The intervention utilizing the Fowler's displays critique the nature of the object, what our expectations are about objects, and what kinds of work they do. The concept of the art object is important to explore in every art history course as this is the primary source from which art historians interpret history. This source is valued differently in different contexts, so students will be faced with critical challenges from where value comes and what that value might be. The different contexts an object may occupy, including the museum, and how those objects are acquired raise not only historical issues but contemporary ones. Utilizing a combination of contemporary art forms and historical art forms within the same exhibitioning space, draws into question the notion of period and the living nature of culture. Often times historical 'world' objects are displayed within a Social Science context and seen as an 'artifact,' wherein culture is not displayed as living or

contemporary, but as a historical scientific identity, such as the display of mummies in the Field Museum in Chicago. This is explored in more detail in the intervention. In contrast, a humanities object is often contextualized as a work of 'art.' This museum draws these ideas into question as well.

The objects in the Fowler are not seen as just social science objects, but 'art' objects and are displayed with the understanding that the culture from whence the object came and the cultures who view it in their current location give these objects different kinds of meaning. This is a relational based concept of meaning. The diverse ways objects are regarded and shown can be demonstrated by analyzing the multiple exhibits that made up the *Fowler at 50* celebratory exhibition. The intervention will look at different ways the Fowler experiments with multiple ways objects can be put on display to convey meaning and how the museum becomes a globally conscious space and a space of exchange. The museum is a place that makes and communicates knowledge and as such has an ethical obligation to display in a way that multiple voices are heard. The ways in which museums display art objects is similar to the ways in which art history is taught in the survey courses often as institutions of public education.

I think at its core this intervention makes a wonderful consolidation of the concepts that the "global" represents. The UCLA Fowler has made the museum a humanistic laboratory. It offers not only a contemporary example of global approaches but also an accessible venue for Mt. SAC students.

What added to this idea to make this chapter, "Other Possible Worlds," the basis for an intervention was that the director of the UCLA Fowler Museum, Dr.

Marla Berns, contributed a photo essay to the anthology, *Global Art and World Art in the Practice of the University Museum,* which provided a brief history of the museum and memorialized the *Fowler at Fifty* exhibitions. The two chapters paired and became the basis for this intervention. The UCLA Fowler is internationally recognized as a museum that utilizes global museum practices rather than the ubiquitous colonial model that can be found in most museums. The UCLA Fowler is in Mt. SAC's "backyard," where students can visit and experience the global museum in practice. This intervention found itself a comfortable consolidation regarding global arts and museum practices in today's contemporary museums. Most students will not have the opportunity to view techniques of display as their object of study in art history, let alone analyzing global display techniques, which is only a nascent area of study at the moment. However, museum practice is a concrete way of looking at art history. A visit to the Fowler offers Mt. SAC's diverse student body an understanding that there are ways of empowering culture not only in reimagining history writing but also reimagining display.

This intervention could be used in the following courses: AHIS1 (Introduction of the Visual Arts and Art History), AHIS 5 and AHIS 5H (History of Western Art: Renaissance through Modern), AHIS 11 and AHIS 11H (History of Africa, Oceania, and Native American Art), AHIS 13 (World Art and Visual Culture), and Huma 1 and Huma 1H (The Humanities and Human Experience).

Core Sources for Faculty Guide Book:

Brook, Timothy. *Vermeer's Hat: The Seventeenth Century and the Dawn of the Global World.* N.Y.: Bloomsbury Press, 2008.

Conrad, Sebastian. *What is Global History?* Princeton, N.J.: Princeton University Press, 2016.

Davidson, Jane Chin and Sandra Esslinger, eds. *Global and World Art in the Practice of the University Museum.* Abingdon, Oxon: Routledge, 2018.

This book was donated to the library as a resource for faculty.

Farago, Claire. "Imagining art history otherwise." Global and World Art in the Practice of the University Museum. Ed. Jane Chin Davidson and Sandra Esslinger. Abingdon, Oxon: Routledge, 2018. 115-130.

Franck, Irene M. and David M. Brownstone. To the Ends of the Earth: The Great Travel and Trade Routes of Human History. New York, N.Y.: Facts on File Publications, 1984.

For a practical guide to trade and travel routes, their purposes, mapping, and historical value.

Frankopan, Peter. The Silk Roads: A New History of the World. New York, N.Y.: Vintage Books, 2017.

For an intellectual reframing of trade routes and their significance to the history of the world.

Gerristen, Anne and Giorgio Riello. "The global lives of things: material culture in the first global age." The Global Lives of Things: The Material Culture of Connections in the Early Modern World. Ed. Anne Gerristen and Giorgio Riello. New York, NY: Routldege, 2016. 1-29.

Goucherm, Candice L., Charles A. Le Guin, and Linda A. Walton. *In the Balance: Themes in Global History.* New York: McGraw Hill, 1998.

This book is a textbook for student that deals with global themes. It is a great resource for developing one's own interventions.

Hoffman, Eva R. and Scott Redford. "Transculturation in the Eastern Mediterranean." *A Companion to Islamic Art and Architecture.* Eds. Finbarr Barry Flood and Gulru Necipoglu. New York: Wiley & Sons, Inc., 2017. 405-430.

Hoffman, Eva. "Pathways of Portability: Islamic and Christian interchange from the tenth to the twelfth Century." *Art History.* 24.1, February 2001. 17-50.

Lambropoulos, Vassilis. *The Rise of Eurocentrism: Anatomy of Interpretation.* Princeton, New Jersey: Princeton University Press, 1993.

This is an exploration into the religious and cultural underpinnings of Eurocentrism in modern practices. It is an excellent study, which provides insight into the implications of these epistemological structures.

Please note that I have posted a more lengthy bibliography as part of this website.

Intervention 1: Oliphants

Oliphants in the Eleventh and Twelfth Century Mediterranean

Introduction and Goals:

In this module students will become aware of an alternative way of approaching art historical interpretations by looking closely at trade routes and how that contact invokes multidirectional change and exchange in times of peace and strife, which impacts cultural and artistic practices. It will draw the students into an initial discussion of what a work of art is and conclude with an essay or thought experiment to look into other possible connections that they can make with internet research.

Oliphants are portable objects that were manufactured in the eleventh and twelfth centuries. They seem to have been high quality luxury items, but not necessarily for the courts since the middle class seems to have enjoyed these. Their stylistic features come from both the Islamic and Christian realms. However, because of the rich historical activities that were fostered at the time, there is little we can say that will fix origin and meaning. The key to this is found in maritime and land trade routes.

The first part of this module dealing directly with Oliphants is used to introduce the students to these objects, which are rarely included in art history survey courses or texts. To do this, the entry for "Oliphant" in *Grove Art Online* is discussed to demonstrate the conventional value and interests in a work of art. So, in virtue of using the encyclopedia to define and describe these objects, one can also launch into a class discussion about what art is and speculate about why these objects are not seen as part of the canon (not used in survey texts)

of art history. We begin this intervention by isolating some of the premises in traditional art history, then a global analysis will be used to call these premises into question.

The second part of this module folds two highly scholarly articles together in a type of collage[1] that is cited in the sources above. It models and describes an alternative approach, an intercultural approach, which explains how such objects may have involved multicultural influence, a heterogeneous origin, and multiple meanings since the Oliphant is a portable object that was created during a vital time in the Mediterranean area with lively trade routes. There was a loosening of centralized power as the Byzantine Empire slowly declined and smaller courts evolved a courtly culture that was shared by both the Islamic and Christian spheres coinciding with Islamic rule and the Crusades in Europe. In these settings, the Oliphant and its decorations developed, and its power and meaning are derived from its identity as a portable object. The analysis draws on different objects, which share similar visual vocabulary and how this contact may have been made and content spread. The conclusion of this module will result in students practicing their own investigative processes for finding interconnections in the global world.

[1] Please note that there is paraphrasing and quoting informally throughout. The sources are cited at the beginning, but since this is intended to be a tool, not a published paper, it would be assumed that the ideas are not my original scholarship, but the result of my research into new modes of approaching art history and finding excellent examples that would work well for an intervention.

Sources:

Hoffman, Eva R. "Pathways of Portability: Islamic and Christian interchange from the tenth to the twelfth century," *Art History*. Vol 24, No. 1, February 2001, pp. 17-50.

Hoffman, Eva R. and Scott Redford. "Transculturation in the Eastern Mediterranean." *A Companion to Islamic Art and Architecture.* First Edition. Eds. Finbarr Barry Flood and Gulru Necipoglu. New York, N.Y.: John Wiley & Sons, 2017. 406-430.

Lecture Guide and Assignments:

What is an Oliphant:
Image:
12th century. Oliphant. Decorative Arts, Utilitarian Objects and Interior Design, Ivory. Place: Berlin, Museum fur Islamische Kunst.
http://library.artstor.org.libris.mtsac.edu/asset/ISLAMIC_DB_1031315035.

Image:
12th century. Oliphant. Decorative Arts, Utilitarian Objects and Interior Design, Ivory. Place: Berlin, Museum fur Islamische Kunst.
http://library.artstor.org.libris.mtsac.edu/asset/ISLAMIC_DB_1031315901.

This description is paraphrased from **Grove Art Online entry, "Oliphant" by David Ebitz.** (The entry is posted with this module.) It is a medieval ivory horn (one that made sound) carved with decoration. The word "Oliphant" refers not only to elephant but also ivory. There are approximately 60 oliphants that survive and are from 11^{th}-12^{th} centuries. They were part of a production of luxury items that were traditionally located in Italy. There are references to familiarity with these objects in Germany, England, France, and Italy. Many of these objects made their ways to Cathedrals where they were noted in inventories.

The elephant tusks were imported from Africa or India. They were elaborately carved with similar themes—heraldic beasts, menacing scenes of men and animals hunting and

fighting, and fabulous creatures. There are remaining grooves which at one point were used for straps or metal mounts to carry the horn. Some had metal sheathing, especially around the mouthpiece. Some horns were used for making sound while others were used for carrying drink.

The horns can be divided into three groups. The first and largest of the three groups is done in a style that is most similar to eleventh century wood-and-ivory carvings of Fatimid Egypt. The style of these Oliphants is associated with four ivory caskets, a writing case, and the plaques of a book cover. The evidence relays that this was a carver trained in Egypt, who worked in Italy. Because of the saints on the book cover, some think that the ivories were carved in Venice.

The next group has 8 oliphants and is associated with the Salerno Ivories because they were found in the Salerno Cathedral Treasury. They are decorated with eagles, lions, and other animals. The last group does not get much attention because the objects are seen as provincial and Byzantine and are thought to have been produced in Venice or southern Italy. They were decorated with fleshy acanthus leaves and circus scenes including chariot races.

(One should note that the categorization and understanding of these objects has changed little since the entry in the 1933 *Burlington Magazine for Connoisseurs*.)

In sum, the *Grove Dictionary of Art's* entry of these Oliphants emphasizes locating the origin of production for these object's. These objects are rarely included in the canon of art history or found in survey text books. An attempt to discern a singular origin is not

accomplished and, thus, a singular and correct meaning is also frustrated. The objects are treated mostly as decorative. The description and attempt to fix meaning and origin of production are expectations dictated by intellectual and social frameworks. They are artificial.

Student Study Questions:

The following questions could lead to group discussion, wherein the students report back their ideas. Also, these discussion questions could be take home writing assignments that could be the basis for in class discussion. This could be hybrid by sending the students home with questions that could be prepared for discussion in class. In my experience, questions like these can take an entire class time to work through. You can organize the students into groups to build consensus, etc.

1. What is a work of art? What are the criteria?
    a. Common Responses by students:
        i. Art needs to communicate something specific and fixed.
        ii. Art is unique, not mass produced. There is some indication that Oliphants were produced in fairly large quantities; that is to say, they are not the Mona Lisa, which we think (although it is arguable that there is more than one painted by Leonardo) is one of a kind.
        iii. Art is technologically advanced or shows mastery in technique. (Think about the language in the description of an Oliphant. The group that

were seen as imitations or lesser technical accomplishments were see as "provincial.")

b. The expected criteria for a work of art are the things you usually see posted on the label at the museum. We have to note that this is a European idea of what makes a work of art as are the set of expectations that surround it. The criteria are a form of art, itself, crafted by humans in their humanistic pursuits. These ideas are inscribed in our museums and in the traditional ways of doing history and art history—authorship, style, date and periodization.

2. Why do you think these objects are not part of the art historical canon?
    a. Do you think it has anything to do with not knowing for certain from where these objects came?
        i. Why might it be important to know the origin of production for an object?
    b. Is it possible, since they had a use at one time they may not have been considered "high" or "fine" art?
        i. Do you know what the difference is between "decorative" and "fine" art?
3. Since we assume that all artworks that originate in the west were made to communicate something to their audience, does our inability to locate a specific time, place or culture impact our ability to interpret a fixed meaning for the object?
4. Does it create a problem for art history if we cannot name the maker?

5. Is it the inability to answer the question, "What does this object mean?" move us away from looking at its historical significance?
6. Do any of the above questions point to what we assume is a work of art?

Can we subvert these expectations regarding works of art by looking at an object from different perspectives and with a different set of expectations? The overall theme in this approach is the notion of portability. Objects move throughout space and time. Trade routes provide insight into these objects, which show precisely why it is difficult to fix a location or cultural origin for production. Furthermore, the very "life" of the object, the gifting, shifting hands, the owners, and their historical and cultural locations all impact meaning, which is heterogeneous by design and in the nature of the portable object. (The process of tracing objects this way is complex and must be simplified for a community college audience. However, imagine the possible information and cultural understanding that can be achieved.) The global approach should be envisioned as a dynamic journey. We can look at this as the ***active lives of objects.*** The shift from looking at the object from its point of production to looking at its circulation--its portability. Portability allows for movement and indeterminacy.

The fluidity of boundaries in the larger Mediterranean world explains the development and widespread dissemination of a shared visual vocabulary that appeared in both the court and commercial spheres. This fluidity also facilitated intersections of visual motifs between these spheres.

The Journey:
Image:
Medieval trade routes utilized by Italian merchants,
(http://www.brown.edu/Departments/Italian_Studies/dweb/society/structure/trade.php)
(This image was taken from the internet and the ownership of this image is unclear.)

Image:
Kayac1971 - Codex Parisinus latinus (1395) in Ph. Lauer, Catalogue des manuscrits latins, pp.95-6 This image is later than the time we discussed, but clearly shows the trade routes and locations. (This image is copyright cleared as long as the citation appears with the image, must be posted with password.)

Background and Introduction to the alternative Approach:
Spatial and Temporal Connections and Continuities

The Oliphants were portable objects and their journeys were not documented. Therefore, we do not know their actual pathways or owners who purchased or gifted them. However, scholars know about several sets of cultural relationships that were connected through trade and power. The visual and material evidence provided by the close examination of the oliphants leads to a few intellectual nodes of exchange and provides a more in-depth understanding of the circumstances that help ascertain the significance of the object. However the fragmentary nature of this evidence does not allow for the typical art historical narrative, but leads to taking momentary and seemingly disconnected glimpses into the history and significance of this object. Hence, part of this lesson is to allow oneself to disconnect from a progressive, complete historical narrative and engage in vignettes of the period. The courtly sphere including heraldic imagery and the exotic animal trade, luxury portable objects and palace decoration, roles and meanings of gifts elucidate the lives of objects among the court and rulers. The sphere of trade demonstrates spatial and temporal connections and continuities through looking at trade routes and commercial exchange among the middle class

as well as the shipwreck of the Serce Limani. It is believed that the decoration is derived from the courtly sphere but the object was not a courtly object--it was a luxury object for the middle class. These were not two mutually exclusive worlds but were interconnected specifically through the import and export of luxury and courtly objects and materials from 'exotic' lands.

Old trade routes were reactivated in the tenth to thirteenth centuries. Courts in Constantinople (Turkey), Cairo (Egypt), Cordoba (Spain) and Palermo (Italy) were flourishing. This coincided with the rise of the Crusades and the Italian merchant republics tightening their ties all between the late eleventh and twelfth centuries. Despite conflict, there was a thriving commerce between these entities as well as diplomacy. Relationships were sustained and fostered through the traffic of people moving from one area to another but also through exchange of goods—courts through gifts, middle class through trade.

Maritime Mediterranean networks connected Christian and Islamic, European, Asian, and African worlds even before the Crusades. This period engaged and re-energized the past from the repurposing and reinterpreting of earlier architectural remains to the translation of Persian, Greek, and Sanskrit documents into Arabic offering the basis for original studies in the sciences and philosophy.

These networks connected global materials and objects that made their way into the courts as well as the middle class. The courtly connections are better documented than those of middle class, and decorative themes and motifs are more easily traced in these realms. Middle class luxury objects often used the same general motifs as the courtly ones, thus, we begin with discussing the courtly sphere.

Courtly Sphere: Fatimid (Islamic) and Byzantine (Christian) palaces were the height of grandeur and luxury. Description in contemporary documents demonstrate great similarities between these palaces and their ceremonies, which dated back as far as the Sasanian (Ancient Persian) courts that were held for Byzantine and Arab envoys.

The exchange and looting provided commonalities and exposure to items that travelled from court to court; for example, gold privacy window grilles, which allowed the ruler to view ceremonies without being seen, originally came from Bagdad, then later were used by the Fatimids in Cairo. The Fatimids also were noted to use Byzantine fabrics from Constantinople. Aside from the admiration of the beautiful Byzantine brocades, they are a part of the sign system in the courts which stated that they belong to the highest of the "family of kings." This is a demonstration that the cultural exchange was multidirectional and happened in the context of peace and strife.

Jump now to Venice, Italy, who also participated in the emulation of the Byzantine and Fatimid courts. As the Byzantine empire began to fade in the 1200's, during the 4th Crusade, the relics from the empire made their way to Venice and France. In Venice, San Marco was rebuilt with real and imitation relics from the Byzantine empire that made the connection to the historical past. The Eastern Mediterranean connection allowed the Venetians to have an imaginary identification with the Holy Land. Further, the Islamic art that originated in the Fatimid empire, travelled to Constantinople, then to Venice.

What is seen is that visual vocabulary was shared and exchanged and moved in many directions and for many reasons. Even architectural "spolia," relics, traveled the Mediterranean

both east and west. As the slow decline of Byzantium continued, court cultures became ever more connected, which also led to standardized court visual vocabulary.

The making of luxury items relied on merchant ships that brought raw materials into the Mediterranean. They carried the materials that would become courtly as well as middle class objects. In the case of the Serce Limani, they were bringing raw materials and the crew brought luxury items for the middle class to sell in the markets. A brief discussion of the Serce Limani will give students a better sense of what common ships in Mediterranean trade looked like.

Serce Limani: A small merchant ship called the Serce Limani visited ports in Syria and Egypt before returning to Byzantium (likely Constantinople) and sank off the coast of Anatolia (Modern day Turkey). The ship carried Islamic items, objects with Arabic/Kufic inscriptions, Byzantine items, Fatimid and Byzantine coins, and objects from Fatimid Syria. From this shipwreck, one can begin to trace the movements of people and things from the Islamic to Christian spheres.

The Serce Limani was a common ship with very cramped passenger compartments, holding objects from Syria and Egypt, primarily glass and ceramics, that were likely to be sold by the merchant passengers. The objects would have been exotic but not intended for the elite. The main cargo of this ship was Syrian glass cullet, which is crushed glass used as the basis for melting and forming objects, demonstrating that the maritime trade showed commercial interest in objects that spanned both Islamic and Christian spheres.

The intention of the analysis by Hoffman and Redford is to reframe and reinterpret the way in which art historians view objects as having a single place of origin, but instead posit one that involves the porosity of boundaries and movement of objects— "...the recycling, recasting,

reframing, and reinterpretation of cultural products from one 'civilization' to another" (406). In other words, there are Byzantine glass vessels made from Syrian glass. Islamic and Medieval Mediterranean spheres are inextricably linked. This extends to design, tastes, and consumption because clearly these objects were traveling back and forth with people and their ideas.

"Indeed, while there is no singular vision of the Mediterranean, the rubric "Mediterranean Studies," serves to challenge the disciplinary boundaries of "nation" and "religion" and offering an opportunity to engage in broader, more fluid perspectives on how we think about history" (Hoffman and Redford, 406). This analysis is a model of transculturation by looking at the ability of objects to share or accrue meanings across cultures. The analysis is multidirectional—through time and space---and the specific contexts where the object "lives" must be traced. The shipwreck may exemplify the maritime trade of the time but land routes connected Anatolia, northern Mesopotamia, Syria and Palestine as well as trading cities that broaden and makes these linkages more porous.

Hoffman and Redford used oliphants as an example of the complexity (perhaps impossibility) to assign an origin and meaning to objects. These objects are "... carved with themes of hunt and animals enclosed in roundels, a wide spread motif throughout Islamic, Byzantine, and Italian centers in the Mediterranean..." (Hoffman and Redford, 408). The themes are linked to Fatimid Egypt and Islamic Mediterranean locations through their relationship to textiles and ceramics, which are translated into ivory. The ivory originates in either Africa or India. The carvings were done in Spain, Egypt, Sicily, Southern Italy, and Venice. Thus, it is very difficult if one can do it at all, to determine the site of their production. These objects then enter the Crusader market and find their ways into northern European treasuries.

From the aforementioned description, one can see that the medieval conception is much more fluid than the 19th century notion of a nation, which is a much later conceptual construction and the one most used in survey texts.

So if you will, ".... Roundel Design Oliphants may best be localized at the nexus of Italian and Fatimid/Islamic cultural exchange; a network that connected this holy space of Jerusalem and the church treasuries in northern Europe, and intersected commercial and holy spaces"—arenas wherein works were circulated and viewed (Hoffman and Redford, 409). "A discourse of portability fostered a shared visual vocabulary, linking these arenas across political and religious boundaries, allowing for identities and meanings that are both multiple and individual....movement from one site to another but also objects to extend geographically and semantically...defined through special and temporal zones of contact—at intersection of cultural space" (Hoffman and Redford, 409)

Common visual vocabulary developed for the courts that share similarities with the oliphants. This common imagery can be partially located in courtly spheres by looking at the trade of exotic animals and skins as well as the imagery that surrounded courtly culture.

Heraldic Imagery and the Exotic Animal Trade:
Image: 12th century. Oliphant. Decorative Arts, Utilitarian Objects and Interior Design, Ivory. Place: Berlin, Museum fur Islamische Kunst.
http://library.artstor.org.libris.mtsac.edu/asset/ISLAMIC_DB_1031315035

Image: made by Abd al-Rahman ibn Zalyan for Husam al-Dawla, Governor of Cuenca. 1049. Casket of Husam al-Dawla, Governor of Cuenca, back. Decorative Arts, Utilitarian Objects and Interior Design, Ivory. Place: Madrid, Museo Arqueologico Nacional.
http://library.artstor.org.libris.mtsac.edu/asset/ISLAMIC_DB_1031315016.
(Two views: First with tree of live views and second with hunting scenes imbedded in the decorative motif of the ivory casket).

It might be helpful here to include a definition of heraldry for the students: Those symbols, which originated as identification devices on flags and shields are called armorial bearings. Strictly defined, heraldry denotes that which pertains to the office and duty of a herald; that part of his work dealing with armorial bearings is properly termed armory (Britannica.com).

Courtly culture was united by common activities and cultural concerns--trade in wild and exotic animals—for hunting and display. Trade between Crusaders and Muslims took place with live animals and skins. Think about the Oliphant here, because the material alone would be an element of trade. Also, note that "Crusaders and Muslims" are not necessarily members of the court; therefore, these represented animals are not always court oriented, which also may be the case with the Oliphant. Note not just members of the court took part in this trade.

Hunting parks or designated royal forests were sites for horse-borne activities and hunting. Animals as hunters and hunters are depicted on tiled panels in Anatolia as well as in England around the 1220s. Such images can also be found in Palermo in textile design, showing pleasure parks and trees, which also are seen in similar representations of Tree of Life/Tree of

Paradise subjects paired with flanking animals. This can be seen as royal or paradisiacal...the meaning is dependent upon the specific context of its residence. Portable works were used to disseminate these themes: textiles and ivories. They were disseminated throughout the entire Mediterranean. The desire for luxury objects were common among the courts, sharing a vocabulary of power.

There was a shared vocabulary of luxury objects that provided visual links between the courts. Gifts had a shared vocabulary of power and prestige and possession of such an object implied participation in the power relationships. Textiles were a prime luxury medium and likely the inspiration for the designs of the oliphants.

Image:
Textile fragment: det.: Emperors hunting, confronted on either side of a symbolic tree. late 8th C. Musée historique des tissus de Lyon.
http://library.artstor.org.libris.mtsac.edu/asset/ARTSTOR_103_41822001384666. Web. 17 Jun 2018. (Insert on slide is the Oliphant which was cited above).

Note the textile in the PowerPoint includes the visual vocabulary of the animal, hunt and court themes, symmetrically organized in pairs and enclosed in compartments. Also, see the similarity of the tree of life design on the textile along with the similarity to the Byzantine textile. The Byzantine hunting silks are portable objects that transferred this standardized visual vocabulary.

Image:
Palace of the Normans. built works.
http://library.artstor.org.libris.mtsac.edu/asset/SS36603_36603_32787643. (Insert on slide is the Oliphant which was cited above)

Similar visual vocabulary can be found in the vault of the reception room of the Norman Royal Palace in Palermo. The visual vocabulary was transferred from portable objects to static architectural programs fixed in space and time. Textiles were used as wall hangings in the stead of mosaics similar to those mosaics displayed on the ceiling. It is relatively certain that the mosaics were inspired by the textiles as the lattice bands suggest the poles that support the canopy (Hoffman 33 and 36).

Geometric lattice bands connect four roundels enclosing lions at the four corners and the four eight-lobed medallions enclosing griffins, placed symmetrically in the spaces between the lions. Geometric strap work meets at the center of the vault enclosing an eagle triumphant over a hare. All these motifs are familiar from the international court imagery of royal power and glorification. These images are common in the Norman court context, but especially in the art work associated with the Islamic sphere. The Crowned eagle represents the Norman King. Note the enclosure of animals in compartments as well as the strap work invoke similarities with the Oliphant.

These textile designs have a strong resemblance to royal ivory boxes from Islamic Spain. Furthermore, the boxes/caskets bear a strong resemblance in terms of iconography as well as style to the reception room in the Norman Royal Palace in Sicily. The focus is placed on the ceiling, but the walls have very similar imagery. Note Lions and Griffins on the vault are in the

corners of the side of the box. Eagle triumphant over the hare can be found on other ivory boxes from Islamic Spain.

Andalusian ivories carried specific messages of royal propaganda relating to local and regional events and politics, utilizing the universal royal imagery of hunt, animals and vegetation, as visual metaphors for privilege and power. The ivories and textiles bear the same format as they do with the Norman Palace. It is likely that these motifs were transmitted through textiles, relating to the prestige of the textile medium. However, once these portable objects were made, they become conduits for interchange. These designs were so integrated that it is impossible to trace exact conduits of exchange. We can now examine how meaning is variable depending upon medium even with the same visual vocabulary.

The Norman Palace reception room is a static and 'permanent' edifice. It served as a place where luxury works were displayed, and gifts were exchanged. Exchange happened on many levels, through portable objects, furnishings, mosaic decoration, and people who viewed the room. The visitors would be surrounded by a visual discourse of royal privilege and power that not only were manifested by the room but were displayed and circulated there. The room magnified Norman pretensions of grandeur and royal status...within the king sat on a throne and projected himself into this visual program. Because this program was part of an architectural monument, it may be read as the Norman dynastic claim and its enduring nature—a sense of permanence that was relayed in contrast to the portable and vulnerable objects.

Ironically the "permanent" or static objects were most vulnerable to political destruction and damage, while the portable and vulnerable objects were more likely to survive,

because of their size and portability. They were often taken as souvenirs of victory, given as status gifts, and moved or hidden; thus, they survived.

Roles and Meanings of Gifts:

Image:
Eleanor Vase found on Wikipedia as public use with citation: By Siren-Com - Own work, CC BY-SA 3.0, https://commons.wikimedia.org/w/index.php?curid=8670223

Gifts were passed between the courts like the "Eleanor Vase," which was a carving of rock crystal now housed in the Louvre. Some date it to Sasanian or early Islamic periods (7th to 9th centuries) while others date it to Fatimid Egypt between the 10th -12th centuries. In the 12th century, the vase was gifted to Abbot of Suger. Abbot of Suger added a mount to it; and on the mount, he inscribed its history, which was: William IX of Aquitaine was gifted the vase by Mitadolus, who has been identified as 'Imad al-Dawla 'Abd al-Malik ibn Hud, the last Islamic ruler of Saragossa (d. 1130). Then it was given by William's granddaughter Eleanor of Aquitaine to her husband, Louis VII, as a bridal gift. It was then given by Louis VII to Abbot Suger, who presented it to "the saints." In other words, it became part of the treasury of the Abby Church of Saint-Denis.

Through its passage from one significant ruler to another, it retained its identity as a gift but emphasized the significance of lineage and relationships→first based in its eastern origins it held a role in cementing political bonds, then was gifted for a royal marital union, then marked by gifting the bond between Suger and the royal sphere, and subsequently committed to the sacred realm and gifted to a public museum held for the public trust.

It is clear that the oliphants were passed on as gifts and ended up in church treasuries. It is very rare to have a record of gifting as does the Eleanor Vase, but it is clear that these oliphants were gifts to churches and travelled along similar cultural paths to have imagery popular in both Islamic and Byzantine cultures and ending up in church treasuries, **which likely made its way into the Crusades.**

The Commercial Sphere: The aforementioned discussion deals primarily with gifts that traveled among the elite. However, gifting at the elite levels are more likely to be documented than gifts among the middle class. One must turn to the exchange of commercial goods to understand some of the documented pathways of middle class luxury items.

The active exchange of goods also took place among the "middle class." Not only were raw materials imported and exported but the technology for manufacturing was also. This meant that things that were made in eastern Mediterranean were also made in Europe and vice versa. In addition, craftspersons may have relocated to meet demands in manufacturing; thus, an Italian craftsman could be working in Antioch. It is known that, Italian mercantile republics were intimately involved in the trade and manufacture of silks, camlets, and other cloths made from silk, cotton, wool, and linen in the eastern Mediterranean. In addition, Venetian glass imitated Syrian glass and commercial language with generic imagery arose much like *lingua franca*, which was a combination mainly of Italian, Greek, and Arabic, so that eastern and western Mediterranean merchants could communicate.

This standardized visual language provided a context for high-end mass-produced oliphants. Interestingly there was no distinction between objects intended for a Muslim or Christian

audience, the imagery remained the same. There are few things that were avoided like the crucifixion, where the statement was exclusively Christian. Syrian Christians were fully integrated into the Islamic culture at large—Christian and non-Christian motifs were not intended to be separated. The "Christian" themes chosen could resonate for both cultural users; for example, an image of Jesus owned by a Muslim ruler may be a reference to the just and divine rule, demonstrating that a representation can relay multiple meanings depending upon context. Furthermore, another example is one where objects could have been interpreted by Frankish settlers in the Levant, who could have seen Christian scenes in terms of the Crusades. From this perspective the items may have been tied to pilgrimage and crusade that forged the temporal and geographic connections between the Holy Land and the ultimate destination of the work in church treasuries.

There was porosity in terms of cultural meaning between the boundaries of class. High quality items that were made for the aristocracy were also made for the middle class. These items are often so similar that the class of audience cannot be discerned.

Although, we are left without a sense of where this Oliphant originated, where it had been, and what it specifically meant, and it has frustrated our need to have those questions answered.

In this oliphant intervention analysis changes from locating an object in a country and culture to moving the art objects from their "silos," allowing them to be situated in the complex and difficult interaction with the world at large. It requires specialized knowledge in multiple cultures. A portable work of art makes this a particularly challenging analysis but also demonstrates the complexity of the **life of objects.** The oliphant like many of the other objects

in this module are equally variable in meaning, depending upon who is perceiving or who possesses the object. This makes the object no less valuable than any other but valuable in different ways.

A note to the faculty member: You may want to look into the Mantle of Roger as it is widely depicted in text books. The analysis in the aforementioned articles is informative and may be simpler to follow. The reason the mantle was not used in this module is because it could be a module itself. The point of doing this intervention is, in part, to show what is left out of surveys and why something may be left out of the canon. Thus, choosing a non-canonical object was important for making those points.

Assignment

This assignment is intended to allow students to make their own connections, by answering the following question. From close visual analysis, can you make a connection to another culture and follow a lead, trade route or pathway to make concrete the connection?

Why do many of the artifacts discussed in this module so closely resemble Celtic and Viking artifacts and motifs? In some cases, the resemblance is very strong. Use your powers of observation to look at Celtic and Viking objects of art and try to understand how this shared visual vocabulary may have been achieved.

Be a detective and do broad internet searches. What do you find that connects these two artistic realms? What evidence is there that there was contact and with whom?

Take whatever sources that will give you a lead but remember you cannot cite a source that is not a reliable source, i.e., the source has to have some academic clout. One rule of thumb is to look at the URL and think about where the information is posted. Is it posted on an educational website (.edu) or on a museum website (.org)? Commercial and networking sites are not considered reliable. However, you can get a lead from one of these to find a reliable source.

Play around and make connections. Summarize your finds and their significance. Make sure you have at least 4 reliable internet sources; summarize what you find in a couple of pages. Keep in mind that the time frame needs to make sense as well as the geographical locations.

Note to Faculty Member:
I would also suggest that you direct the students to the following link:

https://www.bbc.com/news/world-europe-41567391

This is posted on BBC News on 12 October 2017. The title of the piece is "Why did Vikings have 'Allah' embroidered into funeral clothes." This will aid the students in seeing the connections with the Islamic world and the Vikings. You should note that there is a political debate about the slant of these findings. There are academics who counter the interpretation saying that this is about forwarding the idea of a global utopia along the lines of "see we all did live in a global harmony," while noting that there was strife among Christians and Muslims at the time. One needs to be aware of perspectives and that our interests in history are tied to academic questions that are important to us today as history always is written from the present to the past.

Oliphants

in the Eleventh and Twelfth Century Mediterranean

MT. SAC

12th century. Oliphant. Decorative Arts, Utilitarian Objects and Interior Design, Ivory. Place: Berlin, Museum fur Islamische Kunst.
http://library.artstor.org.libris.mtsac.edu/asset/ISLAMIC_DB_1031315035.

MT. SAC

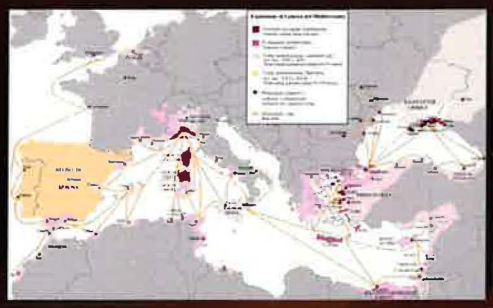
12th century. Oliphant. Decorative Arts, Utilitarian Objects and Interior Design, Ivory. Place: Berlin, Museum fur Islamische Kunst.
http://library.artstor.org.libris.mtsac.edu/asset/ISLAMIC_DB_1031315901.

MT. SAC

Mediaeval trade routes utilised by Italian merchants,

MT. SAC

- Codex Parisinus latinus (1395) in Ph. Lauer, Catalogue des manuscrits latins, pp.95-6



MT. SAC

12th century. Oliphant. Decorative Arts, Utilitarian Objects and Interior Design. Ivory. Place: Berlin, Museum fur Islamische Kunst.
http://library.artstor.org.libris.mtsac.edu/asset/ISLAMIC_DB_1031315035.

MT. SAC

made by Abd al-Rahman ibn Zalyan for Husam al-Dawla, Governor of Cuenca. 1049. Casket of Husam al-Dawla, Governor of Cuenca, front. Decorative Arts, Utilitarian Objects and Interior Design. Ivory. Place: Madrid,Museo Arqueologico Nacional.
http://library.artstor.org.libris.mtsac.edu/asset/ISLAMIC_DB_1031315886.

Note Tree of Life Imagery

MT. SAC

made by Abd al-Rahman ibn Zalyan for Husam al-Dawla, Governor of Cuenca. 1049. Casket of Husam al-Dawla, Governor of Cuenca, back. Decorative Arts, Utilitarian Objects and Interior Design. Ivory. Place: Madrid,Museo Arqueologico Nacional.
http://library.artstor.org.libris.mtsac.edu/asset/ISLAMIC_DB_1031315016.

Note Hunting Scenes

MT. SAC

Palace of the Normans, built works.
http://library.artstor.org.libris.mtsac.edu/asset/SS36603_36603_32787643.

MT. SAC

Elanor Vase. Sassanian or Early Islamic 7th-9th Centuries. Carved rock crystal.

Citation: Siren-Com - Own work, CC BY-SA 3.0, https://commons.wikimedia.org/w/index.php?curid=8670223

MT. SAC

Additional Images

Below you will find some additional images that you may like to use if you wish to expand or modify the analysis based on the sources listed in the Lecture Guide for this module.

The Viking sites and trade routes can be used for the suggested assignment.

MT. SAC

made by Abd al-Rahman ibn Zalyan for Husam al-Dawla, Governor of Cuenca, 1049. Casket of Husam al-Dawla, Governor of Cuenca, back, Decorative Arts, Utilitarian Objects and Interior Design, Ivory, Place: Madrid,Museo Arqueologico Nacional.
http://library.artstor.org.libris.mtsac.edu/asset/ISLAMIC_DB_103131505.

MT. SAC

1150-1175. Bowl Depicting Ascension of Alexander the Great, detail of roundels with birds and animals, figures. Decorative Arts, Utilitarian Objects and Interior Design. Metalwork. Place: Innsbruck, Tiroler Landesmuseum Ferdinandeum. http://library.artstor.org.libris.mtsac.edu/asset/ISLAMIC_DB_1031315159.

MT. SAC

Textile fragment: det.: Emperors hunting, confronted or either side of symbolic tree late 8th C. Musée historic des tissus de Lyon. http://library tstor.org.libris tsac.edu/asse RTSTOR_103_ 22001384666. Web. 17 Jun 2018.

Viking Sites and Trade Routes. http://library.artstor.org.libris.mtsac.edu/asset/ARTSTOR_103_418220 00443224. Web. 20 Jun 2018.

MT. SAC

Intervention 2: Vermeer's Hat

Vermeer's Hat
Or
What does a Delft beaver fur hat have to do with finding an expedition trade route from Europe to China?

INTRODUCTION AND GOALS:

The goal in this intervention is to contrast two different approaches in the interpretation of a canonical painting, Vermeer's *Officer and Laughing Girl.* The very limited European point of view demonstrated by our standard survey course text books is contrasted with the complexity and focus on relational interpretations and understanding of a global approach. The global approach is complex and different from the traditional approaches to Art History, but the relevance of Art History expands with the global focus. Graphically, the traditional text book works in concentric circles from largest to smallest. The largest circle usually is the Art Historical Period, then the nation, and moves in from there to the smallest, which is the work of art, itself. In the case of the textbook example, it attempts through the demonstration of technical virtuosity the genius of the work. The global approach functions more like a ripple effect--interconnected and always related. The ripple effect moves from the smaller focus, an object in a painting, and works its way out to the larger cultural and historical human significance. It does not dwell on whether the object is a masterpiece or a work of 'art,' but approaches it as evidence of a deep set of relationships.

SOURCES:

Timothy Brook. *Vermeer's Hat: The Seventeenth Century and the dawn of the Global World.* New York, N.Y.: Bloomsbury Press, 2008.

Penelope J.E. Davies, Walter B. Denny, Frima Fox Hofrichter, Joseph Jacobs, Anne M. Roberts, and David L. Simon. *Janson' History of Art.* 8th ed. Upper Saddle River: Prentice Hall, 2011.

For added context for the Brook analysis you may want to follow this link:
Champlain's Dream: http://www.washingtonpost.com/wp-srv/style/longterm/books/chap1/champlainsdream.htm

LECTURE GUIDE AND ASSIGNMENTS:

This intervention is highly accessible for students to analyze. In this lecture, two models of interpretation are compared—a textual presentation/interpretation against a global analysis/interpretation of the canonical work of a canonical work, Vermeer's *Officer and laughing Girl,* Dutch Baroque, ca. 1658. The textual example is Janson's *History of Art*, a canonical work as far as art history texts are concerned. Timothy Brook, author of *Vermeer's Hat: The Seventeenth Century and the Dawn of the Global World* provides an example for the global approach, which not only demonstrates to the reader that the Seventeenth Century Dutch was global through trade connections but also follows an exemplary global analysis of Vermeer's, *Officer and Laughing Girl* ca. 1658.

This intervention is modeled on Chapter 2 of Brook's book, "Vermeer's Hat," which takes a deep contextual look at an object within the painting to discuss its relationship, breaking with national and cultural bounds that are often the limits to western art historical interpretation. It is interesting to note that the origins, approximate dates, and location are clear and easy to locate for the painting, itself, as well as the subject matter and objects within.

Furthermore, the object Brook follows was made and conceived in western European culture, but it does not sit squarely in that tradition because of the material from which it is crafted.

The traditional art historical interpretation--The Euro(con)centric Example:

Image:
Johannes Vermeer, European; Dutch, 1632-1675. between 1655-1660. Officer and Laughing Girl. Paintings. Place: The Frick Collection, New York, New York, USA, Henry Clay Frick Bequest, 11.1.127, http://www.frick.org/.
http://library.artstor.org.libris.mtsac.edu/asset/AMICO_FRICK_103804463

To keep this simple, *Janson's History of Art*, 8th Edition is used to address this image. A .pdf of the necessary pages is included, herein, to distribute to the students. This should fall outside of copyright because of the limited number of pages reproduced.

Janson builds a context for the greater Netherlands pages 699-700. It talks about the rebellions against the Catholic Spanish Habsburgs and the ultimately hard-won freedom of Holland, also known as the Dutch Republic. The Dutch Republic was separated from the Catholic Church, the religion was the Reformed Church, known for religious tolerance. The Dutch Republic became a great trade center with the formation of the Dutch East India Company (known as VOC—the acronym in Dutch). They established trade with the Americas, China, Japan, and Indonesia. Worldly goods came into Holland, even if one did not travel, they came in touch with global objects.

The Reformed Church was iconoclastic, so Church commissions were rare. The primary form of artistic patronage was from wealthy private collectors. From this very general introduction, which also talked about the Catholic area of the Netherlands, Flanders, the survey

skips several pages as Flanders is discussed separately with a section on the Dutch Republic appearing on page 713.

Comment: The descriptions are general and do not relate back to the images. They seem to be written in modules, wherein the student is supposed to do the synthesis. Please note that worldly objects came into Europe, but there is no discussion of exchange here. It is also a very general discussion with no connection to the specific significance of the painting.

Janson introduces the Dutch republic, talking about the large difference between Flanders where Church commissions remained and the Dutch republic where private collectors and the open art market were the main patrons of the arts. Although these artists traveled, they identified strongly with one location with its own individual identity.

Skipping to page 725, we are given even more specific and localized information. Artists painted for the art market, which meant many of the works were small and addressed the interests of the middle class. They wanted subjects that related to their experience and lives—landscape, architectural views, still lives, and genre scenes (scenes of everyday life.) Next skipping pages through many different subject matters until page 732, where Vermeer is discussed.

Comment: Note that the narrative structurally skips from one section to another introducing material that one is supposed to relate to objects later in the text, so clearly this information does not relate directly to the artwork and even in the text is not in proximity to the object interpreted.

Vermeer is categorized as "Intimate Genre Painting" and as a "Delft" painter. He begins his discussion of *Officer and Laughing Girl* ca. 1657. There is a glowing light from the window and a map on the wall showing contemporary Netherlands displayed sideways. The Laughing Girl is offering the man dressed in red a glass of wine. *Janson* continues the discussion with a few details on light and the possible use of *camera obscura.* Then adds that Anthoinie van Leeuwenhoek, the inventor of the modern microscope, also lived in Delft at the same time as Vermeer, so there seems to be a local interest in optics. Vermeer used a pin and a string for his one-point perspective, often with evidence of a pin hole on the horizon line.

Conclusion of *Janson's* analysis: This is the sum total of the discussion of the painting—the beautiful light (aesthetic), the technique used, and tying this work to the contemporary context only in terms of optics, which does not point to the meaning of the object but more to the technical virtuosity. As the discussion progresses it narrows focus. The analysis is found in the chapter called "The Baroque in the Netherlands," siloing the information by nation. The narrative moves from there, to Holland, to the city of Delft, and then to interest in optics and perspective. However, the viewer is still left with the questions "What is the significance or symbolism of this painting, if any?" The conclusion on p. 733 about Vermeer states "But all of these facts somehow do not get to the magical, hypnotic, truly original nature of his paintings...No painter since Jan van Eyck saw as intensely as Vermeer. No other painter recorded his seeing in such an exact yet somehow personal way." The final sentence is about the unique nature of Vermeer's work. In essence, we have a unique artistic genius, which is

shrouded in hypnotic magic. Clearly the work is being established as an "artistic masterpiece." Is this the reason he is so important? It is hard to see this as something a student needs for their future understanding of the world.

Ask the students: *Is the above analysis in Janson is satisfactory to them. Why or why not? Ask them why this painting is such an important a painting that it is part of the Baroque canon?*

Group Questions based on *Janson's* analysis:

- Does this analysis give you a sense of why this painting is important?
    - What do you think makes this painting important?

- How did the references to trade or the open market apply to the interpretation of this art object?
- What are these people doing in the scene?
- What indicates that he is an officer besides the title of the painting?
- Do you feel that this painting is important to understanding the world?
- Do you feel that this painting connects to you? Who does this painting represent?

Note to Professor: This superficial analysis in textbooks often leads to an utterly boring version of art history, which leaves the students with a question, "Why are we studying this?" This formal/technical approach is problematic along these lines. Based upon the questions above, the students will struggle to find answers. These questions should not be hard to answer, but

given the analysis of the painting, the answers are not readily available. However, the painting is narrated to represent intimate daily life in Delft society in the 17th century simply by its location in the chapter. What intimate genre scene are we seeing? The book doesn't tell us. It should also be noted that in the late 1600's this painting was up for auction, where it got its title. The title does not seem to be part of the history of the painting until then. At this point, Vermeer had died nearly 20 years earlier and his wife a few years before the auction. The name of the painting was likely given posthumously.

If we turn to our observations, we have more questions that perhaps could be forwarded to the students or students could be asked to generate questions that may point to a meaningful explanation for them. Students are globally minded and tend to connect to these ideas.

Ask the students: The objects represented in the painting were carefully chosen by Vermeer, unlike the title of the painting. Do you think that these questions about the objects could lead to the significance of the painting? Students may not be able to answer these questions now, but at the end of the following Brook analysis they will.

- Why is the map so prominently displayed in the room and to what does it relate?
- Why does the author say that the map is hung on its side? From whose perspective is it oriented? From whose perspective is the map drawn?
- Is there significance to the clothing the Officer or Laughing Girl wear?
- Do any of the objects within the painting connect us to places outside of the room or outside of Delft, the Netherlands, or Europe?

A new way of Interpreting--The Global:

Different questions of this image and of similar images should be asked. The questions asked previously were left unanswered by the survey textbook analysis. Even if one was able to identify the period style, they would we no closer to answering these questions. Different questions take us to different places and different interpretations. In the example above, the text argues from a general picture of the historical period to the art object, without directly relating the art object to the greater global context. *Jansen* clearly stated that there was trade, but how does trade relate to this painting other than the open market for trade goods. *Jansen* went from broad to narrow focus as one is traditionally trained to write papers or deliver a survey course lecture. He repeatedly circumscribes the art object containing and controlling it, instead of letting it roam. What if one takes the approach to begin at the narrow focus and expand upon it? What if we take an intellectual journey, which may appear a little 'undisciplined,' 'unruly,' less circumscribed?

For this part of the lecture, I use Chapter 2 of Timothy Brook's book, *Vermeer's Hat: The Seventeenth Century and the Dawn of the Global World*, referenced in the sources section. Brook suggests new questions about images:

1. Do not think of a painting as a window into the past but ask what is this goblet (or in the case of this painting a beaver hat or map) doing in this picture?
2. Who made it the object (goblet, beaver hat, etc.)?
3. From where did the object come?
4. Why did the artist choose to include the object?

Think about representations of objects within an art work as signs of the time and place in which the painting was made.

In Brook's book he gives historical background and analyzes other paintings, but the background is essential to understanding the questions that will emerge about the *Officer and Laughing Girl.*

Context from Brook: Amsterdam was a focal point to the convergence of commodities market that was part of a lively and profitable trade center. Delft was also a place where such commodities and world objects ended, but in lesser quantities than in Amsterdam. Such things found their way to Vermeer's household. The Dutch East India Company (in Dutch the Verenigde Oostindische Comapgne—VOC) was the center of trade from Delft to Asia. The VOC was the World's first joint stock company, ordered by the Dutch republic to merge the many trading companies into one in order to best take advantage of Asian trade. If a company was not willing to join the VOC they were not allowed to trade in Asia, so a monopoly was formed. The monopoly was a Federally controlled company, which had a unique trait of being both strong and flexible. This Federally controlled company gave the little country of Holland such an advantage, they dominated European maritime trade to Asia.

Image:
Jan Vermeer (Male Dutch, 1632-1675). creation: 1658. View of Delft, from the Rotterdam Canal. paintings. http://library.artstor.org.libris.mtsac.edu/asset/SS36603_36603_32765690.

Image:
Detail of the above *View from Delft* with the VOC identified.

Image:
Map of Dutch Trade Routes c. 1650. This image came from: http://sites.jmu.edu/migrationflows/category/french-dutch/ on June 26, 2018. I cannot find the origin of this image, so be aware that there may be copyright issues.

In Vermeer's painting, *View from Delft,* he included the VOC. The VOC was the heart of world trade and of Delft. The Delft economy was at its core fed by those who worked for the VOC—travel, lodging and food. Vermeer's father owned an Inn and Johannes Vermeer met those who traveled to Asia and heard their tales. From China came such things at the magnetic compass, paper and gun powder. Chinese wealth and power were a major part of the 17th Century consciousness.

Delft was a place where new cultures and languages were experienced, and a transculturation took place—a transformation of everyday practices because of contact. At the same time, there was resistance and violence to change. (One may want to note that one can now see this in our contemporary global world. One can witness transculturation and violent resistance to it—perhaps this is a partial explanation to our political environment.) What often happens is that a place in the middle is found, wherein selective adjustment through mutual influence happens. So not only did European culture change, but also Don Quichang's new style was impacted by European influence as evidenced in Chinese paintings of the time.

Image:
Chinese. Ming to Qing period, 17th century. Vase. Ceramics, Decorative Arts and Utilitarian Objects. Place: Asia Society Museum, New York, New York, USA, Asia Society: The Mr. and Mrs. John D. Rockefeller 3rd Collection, 1979.185, http://www.asiasocietymuseum.org. http://library.artstor.org.libris.mtsac.edu/asset/AMICO_ASIAN_SOCIETY_103813388.

Image:
Adriaen Pynaker, European; Dutch. 18th century. Tulipiere. Decorative Arts and Utilitarian Objects, Ceramic, Vase. Place: Fine Arts Museums of San Francisco, San Francisco, California, USA, Bequest of Frances Adler Elkins, 55.9.21a-f, http://www.thinker.org/. http://library.artstor.org.libris.mtsac.edu/asset/AMICO_SAN_FRANCISCO_103856695.

The fluidity and flexibility of 17th C. Delft culture in part comes from the fact that in this time period the culture sat between the ending of the age of discovery and beginning of the age of imperialism. Vermeer's Delft was the first of the Dutch painters to see Chinese porcelain. Such exposure led to the use of "Delft Blue" and the preference of off-white backgrounds to accentuate the blue. (Things not evidenced in this painting, but come from Chinese influence are distorted perspective, enlarged foregrounds, and empty backgrounds.)

The Hat--Historical background:

During 17th Century Holland one would never appear in public without a hat, even indoors. The protocol was only to remove your hat to greet a monarch, so in the Dutch Republic there was never a need to remove one's hat. Different roles in society required different hats. For example, Vermeer had many different social roles, and there was a hat for each. He wore a beret when he was functioning in the role of an artist, an iron helmet as a marksman, and a grand felt hat as a gentleman.

Image:
Johannes Vermeer, European; Dutch, 1632-1675. between 1655-1660. Officer and Laughing Girl. Paintings. Place: The Frick Collection, New York, New York, USA, Henry Clay Frick Bequest, 11.1.127, http://www.frick.org/.
http://library.artstor.org.libris.mtsac.edu/asset/AMICO_FRICK_103804463.

Image:
Detail of above with the text of the map that shows what the map was and that it was not hung sideways as explained in the Janson text.

Brook's Description of the Painting *Officer and Laughing Girl*:

This painting is a depiction of a courtship. There were new rules that governed how young women and men in polite Dutch Society courted. Courting was subtle, restrained, and private. It took place in domestic interiors. What was at stake was marriage and a well-appointed home—leaded glass and beautiful furniture. Women had the bargaining power in courting, which resulted from shifts from the earlier military society to a civil society, from a monarchy to a republic, from Catholicism to Calvinism, from empire to nation, and from war to trade. This was in part signaled by the map, *The New and Accurate Topography of All Holland and West Friesland.* This map was a piece of commissioned propaganda celebrating the Dutch War of Independence prior to the 1609 truce. This is seen as an artifact that signals a new era.

"The door we go to in this painting is not the map, however, but the hat, for on the other side of that door lies the passageway that leads out into the wider world. At the end of the passageway we find ourselves at a place now known as Crown Point on Lake Champlain on the morning of 30 July 1609." (Brook, p. 29)

This may sound like a huge tangent, but it really is not. If we find a lead and follow it, we break through the barriers and artificial bounds of history/art history writing. This will bring us back to the Hat!

Image:
Trade Routes in the Great Lakes Region, from Brook, Timothy. Vermeer's Hat. N.Y.: Bloomsbury Press, 2008. 33.

Image:
Champlain, Samuel de, 1567-1635. 1613. Deffaite des Yroquois au Lac de Champlain.. Engravings (prints).. Place: Collection Title Proper: Les voyages dv sievr de Champlain Xaintongeois, capitaine ordinaire pour le Roy, en la marine., Subcollection: Rare Books, Repository: Division of Rare and Manuscript Collections, Cornell University Library, Archival Location: Rare Books F1030.1 .C45, between pp. 232-233..
http://library.artstor.org.libris.mtsac.edu/asset/SS35197_35197_19454062. (Please note that this image is done from the perspective of the European on the Native American. As you can note, the arquebus is pitted against the bows, arrows and wooden shields of the Native Americans.

The French explorer Sameul Champlain was on a mission to find a passage from the Great Lakes to the Pacific—The Northwest Passage. The idea was to find a more expeditious route from Europe to China. He landed on the shore of Lake Champlain in 1609 and followed the St. Lawerence River. He came in contact with three Mohawk warriors in wooden armor. Champlain pulled his gun (gun powder came from China) and killed them. Sameul Champlain's expeditions were the 1st wave incursions by Europeans into No. America. The murder of the 3 warriors is seen as a turning point in European—Native American Relations, the beginning of the slow destruction of culture and a way of life from which neither side has recovered.

Champlain's first expedition in 1603 involved traveling the St. Lawerence river into the northern Great Lakes region, now Canada. The idea was to establish trading alliances. He met Anadabijou, chief of the Montagnais, as named by the French. The Montagnais numbered 5,000 and lived on the north shore of the St. Lawerence river near where the Saguenay River flowed. The Saguenay river was a very important trade route prior to the Europeans, and Champlain saw a need for an alliance. However, Champlain's alliance was only as good as it

allowed him profit, because the trade financed his expeditions. Guns gave Champlain the advantage at war, and he realized the best way to earn trust is to partner in war. Champlain strategically fostered tensions and alliances where his side of the battle would suffer few causalities.

Champlain knew that he had to side step the Montagnais, because the profits from trade were being "hurt.". He wanted to move up river but had to keep the Montagnais as "friends." This is the key to the alliances and the planned battles, which built trust among those who were allied. Champlain built a ladder of alliance with the Algonquins, Montagnais, and Huron Confederacy, which was composed of four Huron tribes. They were positioned against the Iriquois Confederacy, which was formed in the 16th century and were composed of five nations, including the Mohawks. The Mohawks were the first to encounter the Europeans and wanted European trade goods, especially axes, for which they raided their nearby Native American tribe neighbors to acquire.

Image:
Samuel de Champlain. 1613. Iroquois Fort.
http://library.artstor.org.libris.mtsac.edu/asset/LOCEON_1039798641.

Image:
Champlain, Samuel de, 1567-1635. Siege of the Iroquois Village.. Engravings (prints).. Place: Collection Title Proper: The works of Samuel de Champlain, Subcollection: Rare Books, Repository: Division of Rare and Manuscript Collections, Cornell University Library, Archival Location: F1030.1 .C448, v. 3, plate IV, facing p. 74..
http://library.artstor.org.libris.mtsac.edu/asset/SS35197_35197_19454071.

Please note that these are representations of Champlain's attack on the Iroquois Fort/Villages.

Cultural and belief conflicts between the Native Americans and the French were rife. The Native Americans believed that sleep was more important than posting watches outside of

the camp, because styles of warfare were different. The Native Americans consulted dreams and shamans to help understand what they may face at war. On the other hand, Champlain felt that there should be watches posted throughout the night. Champlain in his writings belittled the beliefs of the Native Americans and paternalistically played into the beliefs when he benefitted. (When he wrote to his French audience, he was shockingly blunt about his experiences and judgements. Imagine how strange the European ideas were to the Native Americans—the idea of a single god and the lack of connection to nature. Perhaps priests and ministers were akin to shamans or consulting one's dreams may be akin to praying, if Europeans allowed themselves flexibility to think about another's cultural beliefs and practices.)

The French were willing to destroy the balance of Native American relations, to side step the Native American allies for trade prowess and power, and to rearrange the economy of the region to benefit themselves. What ultimately gave the French supremacy, was the invention of the arquebus. The arquebus was a hand-held firearm akin to a scaled down canon. The Dutch gunsmiths were at the forefront of this technology taking over that position from the French. The Dutch held supremacy within Europe and outside, because of the superior mastery of firearms manufacture. It is also the arquebus assisted by disease that allowed the Europeans to conquer Mexico and Peru. (In these areas the native population was forced to work in the silver mines in order to finance purchases from India and China). This Dutch technology, the arquebus, changed the world economy, because the silver bullion acquired from Mexico and Peru allowed for economic reorganization through a sort of standardized currency. China and Europe connected at gunpoint through the manufacturing of the arquebus by the Dutch. Japan

acquired a less effective version of the arquebus from the Portuguese in 1543, within a few decades the Japanese had improved it and were fully armed themselves. As the alliances in No. America were built through military engagement, arquebus trade with the Native Americans became very important. The arquebus ended up in the hands of the enemies and allies both.

To confirm the Huron Confederacy Alliance with Champlain, Champlain was given wampum—the Huron Alliance Belt and 50 beaver pelts. Europeans wanted the beaver pelts for the underfur, which was the raw material for making felt hats. Stewed with copper acetate, mercury, and Arabic glue, which was highly toxic, (likely is what led to the idea of the 'mad hatter') a very durable hat could be made.

Image:
Johannes Vermeer, European; Dutch, 1632-1675. between 1655-1660. Officer and Laughing Girl. Paintings. Place: The Frick Collection, New York, New York, USA, Henry Clay Frick Bequest, 11.1.127, http://www.frick.org/.
http://library.artstor.org.libris.mtsac.edu/asset/AMICO_FRICK_103804463.

This is again to remind the students that we are talking about the beaver felt hat and the consequences of the consumption of this luxury item.

European trappers, trapped the European beaver into extinction. Supplies then came from Russia (Siberia), but distances were great, and supplies were unreliable. However, Native Americans were willing to trap the beavers and sell them at reasonable prices. By 1610, the beaver hat was "a must" for anyone with social pretention, such a hat cost 10 times that of a wool felt hat. We know that the Officer in the painting, *The Officer and Laughing Girl,* is wearing the latest in Dutch male fashion and would no longer be a fashion statement within a decade of this painting. The beaver hat was so requisite for social standing that a second-hand market was established as well. This market had to be governmentally regulated to prevent the

spread of lice. The French had established colonies in the St. Lawerence Valley based on the boon in the beaver pelt trade, which financed the colonization and exploration of the area.

"China was the reason why Champlain risked his life to shoot and kill [murder] the three Mohawk chiefs on the shore of Lake Champlain. He needed to control the trade that supplied the felt makers of Europe, but far more than that, he needed to find a route to China...Vermeer's hat a by-product of the search." (p. 51)

The Huron were hit with epidemics spread by the Europeans. The worst of the diseases was small pox, which hit the 25,000 population in the 1640s, killing over 8,000 people. The Huron were now weakened and became vulnerable to their enemies, the Iroquois. They retreated to an island, called Christian Island, which was too small to support them, and they ultimately died of hunger. Initially, children succumbed to starvation. Outside the village, there was a grave yard where the children were carefully buried, and a grove of beech and birch trees were planted over the site around 40 years ago. The remaining of the Huron tried to cross the ice to save themselves from starving on the island, but the ice gave way. The few left surrendered to the Iroquois and the French. The French escorted the survivors to Quebec where the descendants live as the Wendat today. This is the poignant end of the winding path to understanding how Vermeer's Hat made it into Delft culture. The significance of European trade and the undoing of Native American civilizations and trade point to the significance of tracing the threads instead of being bounded by period, style, and nation or looking at the object as a "masterpiece" as *Jansen* did in the earlier example.

"I cannot walk the dappled path that angles past the place where the children are buried without thinking back to the starvation winter of 1649-50, marveling at the vast web of

history that ties this hidden spot to global networks of trade and conquest that came into being in the seventeenth century. The children are lost links in that history, forgotten victims of the desperate European desire to find a way to China and a way to pay for it, tiny actors in the drama that placed Vermeer's hat on the officer's head." (p. 53)

Conclusion:

From the *Jansen* analysis, one can imagine a set of concentric circles, working from the outside to the inside. The outside circle would be Baroque/Flanders and Holland; the next smaller circle would be Baroque Holland; the next inside circle would be Baroque Delft; then the next inside circle would be Vermeer; and finally, smaller circle would be the painting discussed as a masterpiece. The concentric circles are a narrowing set of boundaries or silos. The material culture then had a very limited significance and was limited to period and nation.

The Brook analysis was more like a ripple effect, wherein a pebble was dropped in a pond and the ripples radiated outward having global effect. One object traced back to see how or why it could be there, led us to a great story of how interconnected the global is. The beaver felt hat had a greater significance and consequence when considered globally in the world contemporary with Vermeer. It is significant that in order to find passage to China, Champlain took it upon himself to finance his expeditions through the beaver pelt trade with the Native Americans. In order to gain high profit access, he was willing to pit groups of Native Americans he organized against other groups. He armed them and caused wide spread destruction of the cultures and tribes through the spread of disease and by introducing enmity and lethal forms of weaponry into native warfare.

The simple inclusion of the beaver hat moved the interpretation from Delft, to North America, to China, to France and to the destruction of many of the Native American cultures and tribes. The Idea of the global shows how tightly we are interconnected and how we affect one another by our choices, even those which seem superficial like indulging in a status purchase.

Assignments and Student Involvement

Have the students tie this idea to their daily lives: We live in a consumer society which is global and as entangled as this example. Do you know from where your food comes? Do you know from where your manufactured items come? Do you know what environmental or human consequences these things have when we purchase them especially in the large quantities our culture does? (Examples: Shrimp from Indonesia and the endangerment of the rare water cats? Or think about that $2 cotton camisole or t-shirt you can get at Walmart that is brought from another country? Can you purchase what you need to make a t-shirt for $2 in the US? The answer is likely "no." Then how long does it take to convert the materials into sewing a shirt? It would take a few hours at the very least. This must come at a high human cost to make—whether through slack regulation on safety, environmental pollution, and/or labor, when you also have to add to the cost of a long ship ride across the sea to get to the US.)

Questions critical the *Janson* analysis that were posed earlier: It would be interesting to see the difference in the responses by students after they have experienced Brook's analysis. One could easily assign Brook's Chapter 2 as reading and use these questions as homework. If so,

limit the questions to address Brook's analysis only. Generally, these questions could be used as a take home assignment, as study questions, or for preparation for an essay question on a test. They also could be used as group discussion question to see how their ideas may have evolved. The questions:

- Does this analysis give you a sense of why this painting is important?
    - Please explain?
    - How does Brook's analysis demonstrate the importance of the painting?
    - How does *Janson's* analysis demonstrate the importance of the painting?
- How did the references to trade or the open market apply to the interpretation of this art object? Please address both *Janson* and Brook's analyses.
- What are these people doing in the painting? Please address both *Janson* and Brook's analyses.
- What indicates that he is an officer besides the title of the painting? Please address both *Janson* and Brook's analyses.
- Do you feel that this painting is important to understanding the world?
- Do you feel that this painting connects to you? Who does this painting represent?
- Why is this map so prominently displayed in this room and to what does the map relate? Please address both *Janson* and Brook's analyses.
- Is there significance to the clothing?
- Do any of the objects connect us to places outside of the room or outside of Delft, the Netherlands, or Europe?

Essay Question for this module:

Compare and contrast the approaches to Vermeer's *Officer and Laughing Girl* from the survey text book and from the global analysis done by Timothy Brook? In your opinion, which of the approaches helped you understand best why studying art is important? Please provide a detailed evidence.

Norton Simon Museum Paper Assignment

As you have learned from the lecture "Vermeer's Hat," looking at an object in a painting does not have to be bounded by period, nation and culture, but can become a door that leads you down another path. Think of a painting as going for a walk to find your relationship to it. You explore and turn corners when you see something of interest, you broaden your focus rather than narrowing it.

The Norton Simon Museum has a very nice collection of Baroque still life paintings. Find a painting of your choice from the Baroque still lifes that represents an object that comes from outside of Europe. Learn about that object and follow its path to the painting, by doing internet and library research. There are many questions to ask yourself. Be a detective. Follow your leads and create a thread. Here are a few questions to get you started:

- What is the historical context of the painting?
- Who was the intended audience or patron of the painting?
- How was the object to function? (worship, decoration, status, etc.)
- What role does the object represented in this painting have?
- From where did the object come?
- How did it likely get there? (Think about the culture and time from which the painting originated. What kind of contact did they have with that culture? Trade?)
- What was the importance or significance of that object or technique to the culture from which the object originated? (Think of how following the Hat led the inquiry to North America and the beaver pelt trade and the connections to the French and Native North Americans. Also, think about how many of those possible threads within the painting one could follow.)

This paper is not intended to be an exhaustive research paper, but the start of an inquiry that could develop into a large-scale research paper.

There are many objects from around the world found in Baroque still life paintings: silver and gold were noble metals not widely found in Europe and often came from elsewhere, window glass was a luxury and glass making itself did not originate in Europe, tulips are not indigenous to Holland, Persian or oriental carpets often found covering tables or hanging from walls are clearly not local, blue and white ceramics come from elsewhere, silks and tapestries can also be from outside of Europe. These are leads to finding connections outside of Europe.

Guidelines:

This assignment requires you to write a three to five page informal research paper.

Make sure that you keep your ticket as the Norton Simon Museum will issue a $0.00 receipt upon entrance. Attach this receipt to your paper. If they do not provide or issue tickets for whatever reason, please request proof of attendance. This is part of your assignment and part of your grade. You also should acquire a color reproduction of the image you choose for your paper. In addition, every paper one writes requires a thesis statement (if you do not know what a thesis statement is, make sure you consult your professor).

Remember that all papers are structured by first introducing the *thesis statement*, which should be found in the *introduction* of the paper. The *body* of the paper is where the discussion and presentation of evidence takes place, and the *conclusion* is where you summarize the discussion in order to show how you have proven or disproven your thesis.

You must include a minimum of 5 sources and footnotes in proper format, which may include your text, class readings and class notes. You may also be able to research, with relatively little effort, more information about the object via the Internet. These papers are not intended to be extensive research papers, but you need to provide context as did the lecture on *Vermeer's Hat*. If you have any questions about your paper, please contact your professor via email or make an appointment to meet during office hours.

Each paper should spend some time on a close observation and description of the painting, which will help you establish the role and importance of the object you will research. Here are some questions to guide your observations:

- How is the art work organized? (Is there a narrative? Is there symbolism? Are there subunits? Is symmetry used? What kind of composition?)
- How are the images depicted? (How naturalistic? How abstract? Based on observation or convention? How is color used? Space? Light? Line? Pattern? Texture? Two- and three-dimensional elements?)
- Is the object you are researching within the painting featured? If it is, how do they feature it? If not, describe how it is a secondary object. For example, if featured is it in the foreground or in the center of the painting? Is it lit in a way to draw your attention to it? Is it painted in extra detail so that you notice it? Or is it in the shadows off to one side so it is barely noticeable? Does that impact the meaning and significance of the object?

What you must turn in:
1. Your paper (3-5 pages of double-spaced word-processed text and a cover page with your name, student ID, course number, and course time and section and title of your paper and foot/end notes if appropriate). Do not exceed 5 pages plus the cover page.

You should use a 12-point typeface and margins are not to exceed 1 inch.
Please number your pages (except the cover page, which is not included in the page count).
Staple the pages together including the original museum receipt.

You must proofread and spell-check your paper.

2. Provide me with at least one prior draft of our paper. Drafts need not be typed or word-processed if you normally work in longhand prior to the final copy. This is also part of your grade and will not be accepted after you turn in your paper.

What you must keep for your records: A copy of your finished paper including receipt and draft. It is your responsibility to maintain a copy for your records. Likewise, should your paper be lost, damaged or abducted by UFO aliens, it is your responsibility to provide the instructor with a replacement.

Words to the wise: Never discard any of your work until you have seen your final grade. Please note: prudence dictates careful monitoring and maintenance of backups, printer cartridges and the like. If you use the College's computer lab, please remember that you may not be able to work at your convenience. I suggest you make a special effort to start your paper early so to avoid a rush.

About the Art History Writing Environment

1. Papers in art history generally combine three levels of writing: *descriptions* (of objects and texts), *interpretations* (of objects and texts) and *arguments.* Generally, you will be *arguing* in support of an *interpretation* or *thesis.*

2. Your argument will be supported by *evidence.* Your evidence is rooted in the objects and the research you undertake through the library or via websites. You should be judicious about your choice of websites, ".coms" and blogs are usually not good choices, but ".edu," ".org," often are partial indicators that the website is run by experts. Using the library for books and digital databases are much preferred. (Jstor and Project Muse will be rich resources for Art Historical research.) Also, you will be *describing* the object in order to highlight to the reader the visual aspects you are using as evidence.

3. Quoted material should be used at a minimum. Strings of quotes are unacceptable. When possible, paraphrase or summarize and cite your source. *Do not use quoted material to substitute for your own descriptions and thoughts.*

How to use source material in your paper:

Note: this is not a research paper. Nevertheless, you may find that you need to quote brief passages or cite sources from the textbook or the information provided on the wall labels at the gallery.

1. *You must distinguish between your intellectual work and that of others.* This is not simply a matter of honesty; this is a vital part of your intellectual development. When you have a clear view of what your opinion is, how you came by it, what its premises and logic are, and where and how it differs from the opinions of others, then you will be approaching intellectual independence.

2. *Do not use quoted material as a substitute for your own voice.* Introduce the material and then *discuss* it. Do not ever use someone else's description of an object instead of your own.

3. Quoted passages of up to 39 words should be enclosed in quotation marks (punctuation goes inside the quotes). Quoted material of 40 or more words should be presented in a block quote: a *single-spaced* paragraph that is indented 1/2 inch on each side.

4. A footnote or endnote reference and a note that clearly states a source of the material must accompany all quoted material. (Do not use in-line citation). You must follow a style manual. You can consult these websites for an introduction to these styles.

MLA: https://owl.english.purdue.edu/owl/resource/747/01/
Chicago: https://owl.english.purdue.edu/owl/resource/717/01/

5. All information derived from a source other than our own brain must be clearly indicated with a footnote or endnote. The only exceptions to this are facts that are common knowledge, i.e., Michelangelo was an Italian artist.

6. Paraphrased arguments and textual material: the sources of all paraphrases must be acknowledged with a citation.

7. What to do when you agree with someone's interpretation? Say so. You need to provide a citation in this case also. Generally, this will take the form of "Here I am following the interpretation of the scholar, Rocky Squirrel," followed by the rest of the bibliographic information.

Tips and Tricks

1. Try to phrase your text in the active, rather than passive, voice. Example of active voice: Sandra instructs her students to use the active voice. Example of passive voice: It is said it is better to be writing in the active voice.

2. Please keep in mind that "it's" is an abbreviation for "it is," while "its" is a possessive. Example: It's clear the house has its own special charm.

3. Similarly, please be alert to the correct use of apostrophes. Example: The dog's house+the house belonging to the dog. Example: The dogs' house=the house belonging to more than one dog.

4. When you use a thesaurus, be sure to look up any words you find in a dictionary before you employ them. Even synonyms carry fine differences of meaning. One year I had a student declare that "the Virgin Mary excretes holiness." Clearly, this student had been searching for synonyms for "exude" and did not look up the word "excrete" when s/he found it!

5. Use Email for feedback (yourprofessor@mtsac.edu) during the writing process. I am happy to help you at any stage. Be specific about your questions if you can, then I can be specific about the answers. I will not be able to proof entire papers before they are turned in, but I will happily review your thesis and first couple of paragraphs. These can be Emailed as simple text or as MS word documents.

How our paper will be graded:
In general:

A papers are distinguished by excellence of thought, intellectual ambition, superb execution and integration of concepts addressed in class. Often such papers will tackle a challenging topic, task or argument or will have a unique approach.

B papers are very strong, demonstrating competence of thought but will not display the ambition (or perhaps originality) that characterizes an A paper.

C papers will be competent, if pedestrian, or will feature unevenness of thought, argument or execution which prevent it from meeting the standards for a B. Approach to the topic may be timid.

D papers will be barely competent, often suffering from major flaws in thought, argument, and execution.

Your paper will receive an F if it meets ANY of the criteria below:
Does not meet the minimum requirements for a D (three or more major problems).
Shows ***any*** evidence of plagiarism.
Does not fulfill the requirements of the assignment.
Is obviously a first draft.

Vermeer's Hat

MT. SAC

Johannes Vermeer,

Officer and Laughing Girl

Ca. 1655-60.

MT. SAC

Jan Vermeer *View from Delft* 1658

MT. SAC

This straight roofline indicates the complex that houses the warehouses and offices, including the Delft Chamber of the Dutch East India Company (Verenigde Oostindische Compagnie—VOC)

The framing and prominence of this building tells you how important it was to the identity of Delft.

Detail of *View from Delft* 1658

MT. SAC

This image came from: _____ on June 26, 2018. I cannot find the origin of this image, so be aware that there may be copyright issues.

MT. SAC

Chinese, Ming to Qing period, 17th century, Vase, Ceramics, Decorative Arts and Utilitarian Objects. Place: Asia Society Museum, New York, New York, USA, Asia Society: The Mr. and Mrs. John D. Rockefeller 3rd Collection, 1979.185; http://www.asiasocietymuseum.org.
http://library.artstor.org.libris.mtsac.edu/asset/AMICO_ASIAN_SOCIETY_103813388

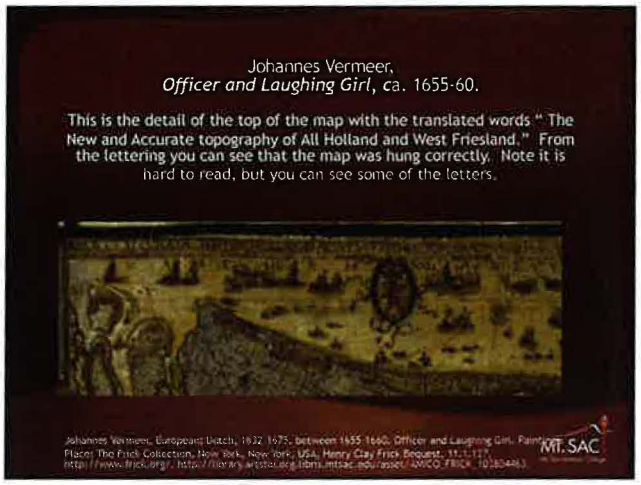
MT. SAC

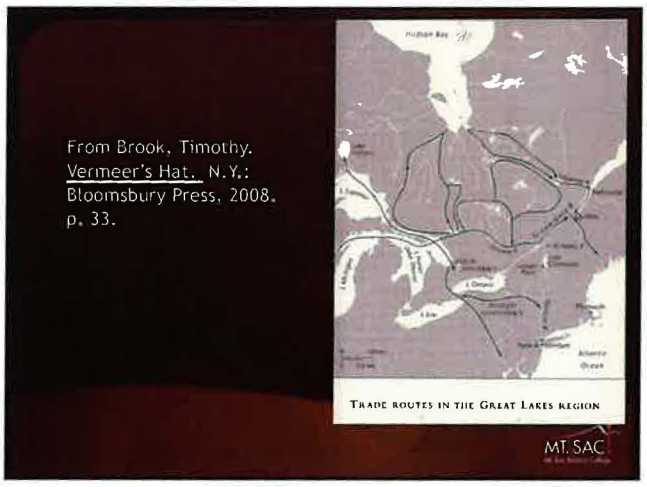
Adriaen Pynaker, European; Dutch, 18th century, Tulipiere, Decorative Arts and Utilitarian Objects, Ceramic, Vase. Place: Fine Arts Museums of San Francisco, San Francisco, California, USA. Bequest of Frances Adler Elkins, 55.9.21a-f; http://www.thinker.org/.
http://library.artstor.org.libris.mtsac.edu/asset/AMICO_SAN_FRANCISCO_103856695

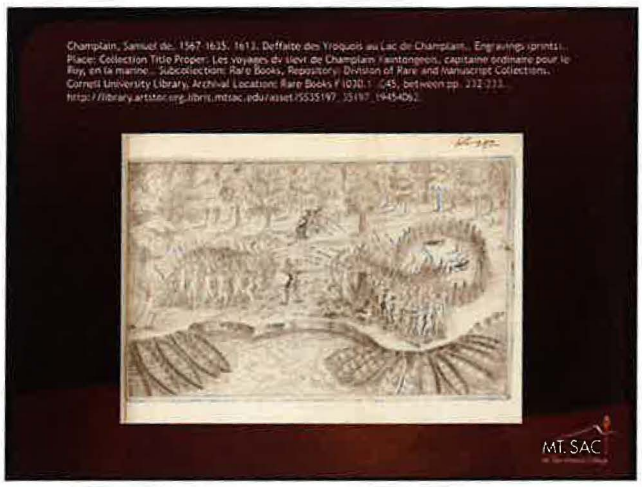
MT. SAC

Side by side you can see the white porcelain and the blue pigment that was adapted from Chinese porcelain painting (left) for Delft ceramic (right).


Johannes Vermeer,
Officer and Laughing Girl
Ca. 1655-60.
MT. SAC


Johannes Vermeer,
Officer and Laughing Girl, ca. 1655-60.
This is the detail of the top of the map with the translated words " The New and Accurate topography of All Holland and West Friesland." From the lettering you can see that the map was hung correctly. Note it is hard to read, but you can see some of the letters.
MT. SAC


From Brook, Timothy.
Vermeer's Hat. N.Y.:
Bloomsbury Press, 2008.
p. 33.
TRADE ROUTES IN THE GREAT LAKES REGION
MT. SAC


MT. SAC

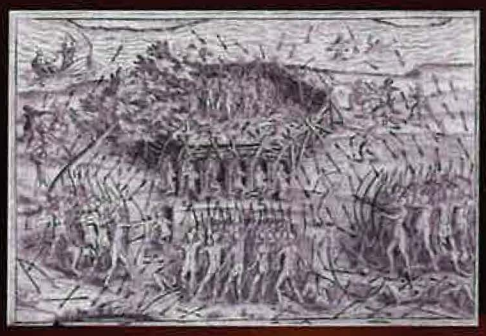
Samuel de Champlain. 1613. Iroquois Fort

MT. SAC

Champlain, Samuel de, 1567-1635. Siege of the Iroquois Village.. Engravings (prints).. Places: Collection Title Proper: The works of Samuel de Champlain, Subcollection: Rare Books; Repository: Division of Rare and Manuscript Collections, Cornell University Library, Archival Location: F1030.1 .C448, v. 3, plate IV, facing p. 74.. https://library.artstor.org.libris.mtsac.edu/asset/55535197_55197_19454071.

MT. SAC

Samuel de Champlain. 1613. Iroquois Fort



MT. SAC

Johannes Vermeer,

Officer and Laughing Girl

Ca. 1655-60.

Johannes Vermeer, European, Dutch, 1632-1675. Between 1655-1660. Officer and Laughing Girl. Painting. Places: The Frick Collection, New York, New York, USA. Henry Clay Frick Bequest. 13.1.127. https://www.frick.org/.. https://library.artstor.org.libris.mtsac.edu/asset/AMICO_FRICK_30380446..

MT. SAC

Intervention 3: The Museum

The Museum as Global Node:
Whose work of Art?

Introduction and Goals

This intervention is a two-part lecture. It can be separated or executed as a full unit, depending upon professor preference. Rather than the typical one-week intervention, this could take two weeks to cover if one uses group discussions, etc. The two parts are (1) The Museum and (2) The Strategies of Display. This is an intervention that comprises most of the concepts discussed in the Faculty Guide to Interventions; it can be used as a comprehensive critique of any of the survey classes and their structure. Furthermore, the museum as an educational institution can be seen as exemplary of art historical epistemological structures for survey courses and provides a concrete example of how these knowledge structures can be employed in the museum setting.

Student Goals:

- Students should be critically aware of:
    - How an object can be viewed differently in different contexts.
    - What displaying objects in alternative ways can accomplish.
    - What the differences between social science objects and humanities/aesthetic objects are.
    - Whose history does the work of art represent in a specific museum or context.
    - How something becomes regarded as a work of art.

Note: It is suggested that the students visit a conventional museum. If possible to two different types of museums. This will give them first-hand experience to draw from in their discussions. I would also suggest that this global intervention comes after the students have had some exposure to the traditional survey and other interventions. This might be well preceded by the module that discusses "Vermeer's Hat." This module would provide an opportunity for a museum visit/paper topic, which also gives exposure to the traditional museum.

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Lecture Guide and Assignments:
The Museum

Museums come in many shapes and forms and with many purposes. Some are seen as buildings housing repositories as per the conventional definition of a museum. As repositories, at the very least, they are a node in global exchange of material culture. Some academics see the museum as a more nuanced and complex set of relationships between the viewer and the viewed that emerge at a specific time, essentially a *when*.[i] This brings a much more complex approach to looking at a museum in which there is an intercultural exchange between people, ideas, knowledge and things. There are folk art museums, natural history museums, science museums, private art museums, public (city, county, state, and national) art museums, and university museums, etc. Each of these museums have different purposes, objectives, philosophies, and modes of display. They proffer different ways of knowing our world; they inspire different kinds of world making. Most major museums exist in a metropolis that are nodes along trade routes. Trade does not have to be material, but at the heart of most museums practice cultural material is displayed that is deposited and held in a public trust.[ii]

Selma Holo, Director of the USC Fisher Museum, highlights the museum as a *public trust*, as an institute with a trusteeship, which preserves "...heritages, identities, national interests, and histories..." Hence, the duty of care for these objects of communication as they relate to the museum's role in educating the public and interpreting the art works is the core of the public trust of the museum.[iii]

Visitors to museums tend to demand fixed and firm answers to their questions about these objects (not unlike many Mt. SAC students)—Where did it come from? Who made it?

What does it mean? Why is it important? These are expectations that are established in 'The West' as important to know from a work of 'art.' These are the most basic expectations of museums. However, the work of the museum is much more complex than visitors might be aware. As an educational institution, museums are responsible for not only preservation, but interpreting and educating the public with material objects. The power of interpretation and education cannot be overestimated. It is our jobs as citizens to be critically aware of the perspective that is being proffered in these setting. Just as an art object is a human made object from a culturally specific time and place, so too is a museum exhibit, and a consumer of museum education should also be aware of this. The place to begin thinking about these objects is to examine student expectations as a class discussion by contextualizing it in a traditional museum setting as a concrete example.

Humanities vs. Social Science Models of Museum Display:

Image:
Social Science example: Man and woman looking into case of Egyptian mummy with gold mask. People in the Inside Ancient Egypt exhibit, Hall L ground floor, interactives, exhibit cases. (Credit: © Field Museum, GN91522_6300d, Photographer Greg Neise.)

Image:
Humanities/Art Museum example: Getty Museum Display. Géricault, Théodore. *Study of a Model*, ca 1818-1819. This is a photo of the artwork and the wall plaque. The following image is a detail of the wall plaque for anaylsis.

One way to begin the examination of generally accepted traditional models can be to open with a question such as: What do you expect to read on a wall plaque in a Natural History or Anthropology Museum (Social Science) vs. an Art Museum (Humanities/Aesthetic)?

This is a very broad question and one will get general answers. The answer to this question will depend upon the composition of the class and moment in time. One should offer a concrete example. It can be either a human artifact or something like a bird's nest that can double as a found art object imbued with meaning by an artist. However, the human made artifact will produce more subtle responses. Below is generally what one can expect in terms of a response.

The example of an anthropology/natural history museum allows for classroom examination of place of origin, materials, use, culture, and acquisition. The natural history museum does not assume the object was made to communicate. It utilizes the object to give insight into how people lived on a day-to-day basis or perhaps rituals they followed by use value. It gives us insight into a culture, which also implies that the viewer is not part of that culture. One possible question to generate discussion could be: Do you imagine yourself as a visitor having potential tactile or interactive experiences in a Natural History museum or Anthropology museum—touching pots, acorns, etc?

The example of the art museum allows for classroom examination of what information one expects a museum to impart such as the name of artist, material, nationality/country, date, and meaning. When you go to an art museum, would it be typical to have tactile or interactive experiences set up in an art museum in the same way as a anthropological or natural history setting? There are exceptions but if you were to go to a local museum would you expect to

push a button next to a work of art or touch a sculpture or painting? This implies a different reverence, use, and value for the object.

The art museum illustrates our expectations about art—it is a form of communication that is often seen as having a specific meaning. The meaning is usually dependent upon when and where it was made. Material is often associated with technique, so that one can judge the quality of the work based on this basic information. It is thought to be a unique and handmade object. Such an object is also seen as advanced above other objects, which do not have or have to 'lesser' degree these qualities.

One must also keep in mind that it is implied that the object is a work of art because it is on display in an art museum—selected and displayed by experts in the field. The social context of the museum does not display how something becomes a work or art worthy of display. It is never simply in the eye of the beholder—or visitor to the museum. The very context in which an object is displayed can provide the viewer with the set of expected characteristics. An object is a work of art, in part, by the context it is given to occupy.

Additional Lecture Queries: Imagine a work of art that has been around for 500 years? Does it currently have the same meaning it had when it was made? Was it originally made for an art museum? Might it have acquired other meanings and values over time and in different contexts? The museum frame as well as the art history survey course tend to fix a singular meaning for a work of art. (Think of a Renaissance icon that is now being displayed in a museum. The museum icon is certainly not being used for devotion in the museum context—it is an aesthetic object for contemplation.)

If one views a global work of art in the context of a modern western art museum, the work may have been taken because of colonial occupation of a territory or country and the documentation of that object was incomplete because of how the colonial power regarded the object and culture from which it came. For example, in the case of many African artworks, what happens if there is no documented name of the artist, when it is assumed that "high art" is made by an artistic genius? Many African objects were collected by Western Collectors who did not document the names of the artists or cultures properly since they were not considered works of art by the West.[1] What happens if this object was not crafted with the idea of western art in mind? Should the object and its representative culture be judged by the same criteria as those objects made for the purpose of Western display? If one displays it in the context of western art, are these implied shortcomings to the object? Is this where some problematic judgements by the West of global cultures derive?

Further questions for students are as follows: Where do you usually see objects from outside the Western tradition? Are global objects displayed in the same ways with the same expectations that artifacts from the Western tradition are displayed? Are global objects displayed with the decorative arts or with cultures dissimilar to The West? Does this project an "us vs. them" idea of culture and art? Are global objects put into a social science context like a natural history museum, which one should note is still part of the Western intellectual tradition?

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[1] Please see Anne D'Alleva. *Is African Art Anonymous?* Look ! The Fundamentals of Art History. 3rd ed.. Prentice Hall, Boston: 2010. 65.

The Innovative UCLA Fowler Museum: The UCLA Fowler Museum is a different type of museum than is typically encountered—it is a University Museum. It does not see itself as an Art Museum or an Anthropology museum. It is *a laboratory* within which experimentation in relationships that make a museum take place and have produced interesting results. The UCLA Fowler Museum has had many homes and names over time and across campus. However, one thing that has been consistent with the museum is that it was always conceived as a laboratory. It is this conception of a museum, which allowed the UCLA Fowler to become an exemplum of global display even before the idea of the "global" was in fashion.

The UCLA Fowler's fifty year history is important to understand as a place where ideas from over the world and across generations were exchanged. This was part of the purpose of the museum at its founding under Chancellor Murphy. The founders held the notion that "works of art are not static in meaning or value, whether to us, to their original owners, or to their future custodians. They are instead dynamic 'living' resources, subject to reevaluation, reinterpretation, and reengagement over time." (Berns 19). The museum also acknowledges the different ways in which the objects acquired by the museum and often times these journeys are not documented by traditional institutions—colonial encounters, field research, generosity of benefactors. This matters because if one thinks about expectations in a museum, if acquisition is not well documented, the information expected to be gained from a museum may no longer be available. What does that leave the viewer with in terms of valuing or judging the 'work of art?'

When the UCLA Fowler Museum was originally founded in 1963, it was called "... 'The Laboratory of Ethnic Arts and Technology,' underscoring its exceptional position as a place for

experimentation and for the integration of the arts and the sciences. The laboratory began as a clearing house for ethnological and archaeological objects that faculty brought back to UCLA from their respective sites of field research and investigations into various aspects of human creativity and technology" (Berns 20). According to Berns, the first chief curator of this museum was Ralph Altman who was a very progressively minded gallerist owning one of the first galleries in L.A. to feature "ethnic arts." He denounced the term "primitive" as applied to cultures outside of the western tradition and said that they should be celebrated for their "independent aesthetic achievements." (Berns 21) Note: the object needs to be considered on its own terms...on a case by case basis. Although this is difficult and complex, it is necessary to avoid using Western traditions as the rubric for judgement, often subtle and implicit.

Ask the students: Why do they think the word "Primitive" was applied to works outside of the Western tradition? The faculty member may want to select an art work from within the collection like a Yoruba twin figure from "Double Fortune, Double Trouble: art for Twins among the Yoruba." (Please see Bern's photo essay for more detail—p. 25-26). Since the Yoruba have an unusually high rate of twin births, accompanied by a high rate of infant mortality, these objects were intended to protect the newborn twins. Once their purpose was served, they were expendable and were then sold, often times making their way to the art market. Over the years the form had changed, and small plastic figures were used as protectives of the newborns. Placing the multiple forms of *ere ibeji* together, many of the presumed attributes were questioned. Together, these were very individual images that showed the individual creativity and inventiveness of the works and that art forms are not static and develop.

These objects were not made with the same purpose or under even similar circumstances as a western traditional art work. Thus, comparing the Yoruba statues to a Western example can be non-parallel and can lead to the depreciation of a culture that exists outside of Western constructs. For example, it could establish the West as more advanced by a false logic and comparison but also by valuing whatever we see in the West as advanced without any critical thinking. We must always be aware of the political action and effect on 'knowledge' when one takes an object from outside the western paradigm and "colonizing" it, dragging it into the West's culturally specific knowledge structures. This is a bold and dramatic example, but the subtler ways this is exercised has to do with discussing "art" objects within the traditional historical frame used for the survey courses, which is Western in its structure and bias. Here one may want to return to the question of "Whose work of art?" It is here one can make a point that objects are used, whether they should be or not, to tell the story one wants to tell within a certain framework of culture and value. One can also question who the "we" are...

As a research laboratory, the museum was supported by Chancellor Murphy who managed to acquire a large collection of Indonesian art (133 objects) in 1961 and another larger collection of Congolese art (3,500 objects) in 1963, which provided the foundation for the interdisciplinary research laboratory, now the Fowler Museum at UCLA. Subsequently, another collection was acquired, the Wellcome collection, a collection of 30,000 objects, many of which had to do with the history of healing globally. Sir Henry Wellcome is an interesting person in his own right, but he collected these artifacts in part to compliment his interest as a pharmaceutical entrepreneur. It is interesting to note that over time his pharmaceutical

company over time became GlaxoSmithKline, thus, his collection is tied to his identity and is part of telling his story. As a student, professor, or museum visitor, we always need to be aware of the construct in which an object is presented and interpreted to acknowledge at that time whose story is being told. If an object is being presented in a Western framework, it is telling a story from the Western tradition.

The donation from the Wellcome Estate Trust elevated this UCLA museum to being among the top-ranking Anthropology museums, primarily because of the African and Pacific Arts. This triggered a name refinement by adding the term "museum" to the original name, "Museum and Laboratories of Ethnic Arts and Technology." The name of the museum was deliberate and reflective of the mission and function of the collection. In 1971 the name once again changed to "UCLA Museum of Cultural History," which redefined itself as the arbiter of culture. Then a significant gift from the Fowler family was given, a building to house the collection was built in 1992, and the name changed again to "Fowler Museum of Cultural History." Again, in 2006 a refinement to the name was affected and it is now known as "Fowler Museum at UCLA." However, one should note that as a Laboratory, Museum of Cultural History, or Ethnic Arts and Technology, did not have the rigid constraints that an "Art" museum would have and ultimately the name change tied the museum's identity more and more to the innovative focus of the university. The objects within the museum had not been regarded as untouchable, sacred objects of the western tradition, which had been repeatedly indoctrinated as superior. They were living and dynamic objects that could be displayed and interpreted in relationship to the living and dynamic cultural landscape of Los Angeles. [iv]

Note: Here note that Los Angeles—a megopolis—a center of air, sea, and land trade, migration, cultural and intellectual exchange, like the museum—is in a state of dynamism and constant redefinition. The UCLA Fowler Museum becomes a microcosm of the city and surroundings in its awareness of its interconnectedness to the intellectual community, the local culture, and its global reach.

The Exhibit(s): The *Fowler at Fifty* was an exhibit to commemorate the Fowler's 50th anniversary. It was a large exhibit that was made up of eight smaller exhibits. Each exhibit illustrated an important point that related to the Fowler's history of collecting and exhibiting global arts. The modes of exhibiting were innovative and illustrative of the innovative and experimental strategies utilized for displaying these works. [2]

Images:
Inside Ancient Egypt from the Field Museum in Chicago: The PowerPoint includes 6 slides that will take you through the recreated mastaba and into the exhibit to illustrate the points below to contrast with the Fowler Museum mode of display.

At this point, it is suggested that a point of comparison would be helpful in different modes of exhibiting practice. In the chapter, *Other Possible Worlds,* in Global and World Art in the Practice of the University Museum, these modes are discussed addressing the Field Museum in Chicago and its exhibition of ancient Egyptian artifacts associated with everyday life. This involves the need to discuss the rudimentary difference between **subject** and **object**, note that the subject is one who has a voice and can act, and the object is something that is acted

[2] It is important to note that Marla Bern's essay in Global and world Art in the Practice of the University Museum is helpful if you want to expand the analysis of any of the individual exhibits within the greater exhibit. She has included a photo essay. There is a copyright clearance for educational purposes for the images that are included in the PowerPoint.

upon. According to Jacques Lacan, one can cycle between a subject and object, but the key here is that in order to see something as a subject it must have some power attributed to it, i.e., the work of art has the power to look back at you. The disturbing part of this exhibition is the mummies, which are considered artifacts of everyday life that you "peer" into as a viewer. Mummies are commonly used to understand Ancient Egyptian burial practices and beliefs in the afterlife. However, even when we think we understand the beliefs in the afterlife, like the body must be preserved for the soul to live on for eternity, we still are willing to disrespect the wishes of the deceased, because we see these real, human bodies as objects rather than subjects or people. In other words, we are willing to submit the Ancient Egyptian soul/subject to permanent death on their terms. Something we as a culture would not do to one of 'us,' but the mummy is one of 'them.' Because it is believed that they are a different race and culture of contemporary Egyptians, they have nobody to subjectivize the mummy. Thus, mummies become part of the museum spectacle and are objectified and silenced in ways others are not. This is a dramatic demonstration of the idea. However, there are more subtle ways this is enacted on power objects or objects which are seen not only to embody the ancestors but are actually ancestors. This is addressed in the next section regarding the display of Maori Cloaks in the Fowler at Fifty exhibition.

Maori Cloaks, Maori Voices

Images:
(Note to images: There are eight images of the *Maori Cloaks, Maori Voices* installation at the Fowler. Each of the eight images have copyright statements as written on each of the PowerPoint slides. However, I was provided with more detailed descriptions of the individual cloaks that were featured in the photograph. This is important information, which I have included in the list below. The images are of the installation of *Maori Cloaks, Maori Voices*

to facilitate the lecture.)
Maori Cloaks, Maori Voices Image © Fowler Museum at UCLA; Photograph by Joshua White, 2013.

Image #:

8127
Description: Cloak (*kākahu*)
Māori peoples, Aotearoa
1890–1930
Harakeke, kiwi feathers; double-pair weft twining, *tāniko* weft twining
Fowler Museum at UCLA X65.8035; Gift of the Wellcome Trust
Image © courtesy Fowler Museum at UCLA. Photograph by Josh White

Extraordinary feathered cloaks were reported in Aotearoa from as early as James Cook's first voyage (1768–1771), and Hawaii, too, has a tradition of spectacular feathered cloaks. The popular vogue for feathered garments in Aotearoa, however, did not really begin until the late nineteenth century. Initially cloaks completely covered with kiwi (*Apteryx* sp.) feathers were the most highly prized, for both their warmth and appearance, and they came to be associated in particular with women of high status. This cloak combines kiwi feathers with a high-quality*tāniko* border.

8132
Description: Cloak (*kākahu*)
Māori peoples, probably South Island, Aotearoa
Pre-1860
Harakeke; double-pair weft twining, *tāniko* weft twining
Fowler Museum at UCLA X65.10277; Gift of the Wellcome Trust
Image © courtesy Fowler Museum at UCLA. Photograph by Josh White

This cloak shows no modern influences and must have been made prior to 1860, possibly even in the eighteenth century. It is the oldest and most finely twined cloak in the collection and would have taken an estimated seven years to make. Sadly, it is incomplete—its lower *tāniko* border was never made. The flax fiber was not pounded (as is common in later capes) and has retained its beautiful natural sheen. The red-brown dye is from the bark of the New Zealand conifer *tānekaha* (*Phyllocladus trichomanoides*).

8134
Description: Cloak (*kākahu*)
Māori peoples, Aotearoa
1860s–1880s
Harakeke; double-pair weft twining
Fowler Museum at UCLA X65.8042; Gift of the Wellcome Trust
Image © courtesy Fowler Museum at UCLA. Photograph by Josh White

This classic cloak of the type known as *korowai* is identified by the hanging threads of plied black *harakeke* fiber, called *hukahuka*. The predominant style of Māori garment through most of the nineteenth century, this cloak type appears repeatedly in illustrations of the period. To achieve the black color, the fiber is soaked in a tannin bath prepared from the bark of certain trees (most often the *hīnau* tree, *Elaeocarpus dentatus*) and then submerged in iron-rich mud. This tannin/iron combination was perhaps the most common black dye worldwide prior to the invention of synthetic dyes. This cloak probably originated in the Whanganui region on the west coast of North Island.

8159
Description: Cloak (*kākahu*) DETAIL
Māori peoples, Aotearoa
Probably 1880–1910
Harakeke, feathers; double-pair weft twining
Fowler Museum X65.10283; Gift of the Wellcome Trust
Image © courtesy Fowler Museum at UCLA. Photograph by Josh White

This extremely fine-feathered cloak is probably from the Rotorua area. The green and the white feathers are from the *kererū* (New Zealand pigeon, *Hemiphaga novaeseelandiae*), and the red-brown feathers are from the *kākā* (*Nestor meridionalis*).

The *Maori Cloaks*, an exhibit, brought several issues into play with regard to "What is at stake when exhibiting global cultural objects?" This is an open question and has many important answers to this.

The Maori Cloaks that were selected for exhibit were collected by Henri Wellcome between 1906 and 1934. They are very rare and are seldom seen outside of New Zealand. The cloaks were made of flax and decorated with boarders and bird feathers to make a warm and beautiful work of art. The most elaborate versions of these cloaks were worn by the high-status members of the Maori.

The never-before-displayed cloaks are objects of prestige and power in past and present Maori culture. They often take years to make and are embodied with *mana*. *Mana,* a word that

cannot adequately be translated, roughly represents ideas of authority, control, influence, prestige, power, and honor. The *mana* of the person who wore the cloak and the history of the cloak are constitutive of the object. These objects of dress are part of the adorned body, not representative of it.

For the display of the Maori cloaks, the goal was preservation and valuation of both culture and cloak and of the ancestral power, *mana,* that cloaks embodied. In order to adequately represent these objects, a team of Maori specialists, artists, conservators and UCLA faculty members were convened. A group of Maori advisors was brought to UCLA to guide the display and the interpretation. In fact, these Maori advisors requested one of the local Los Angeles indigenous populations, the Tongva, to participate as part of the group, extending the global community of native populations.[v] This process ensured that the objects were not treated as simply historical objects but were valued and interpreted in a manner governed by the fostered relationships of cultural exchange, an ongoing and fluid process deeply significant to the Maoris' contemporary culture.

The Fowler Museum included highlights from this exchange in a video presentation that ran daily in the gallery, demonstrating the active role the Maori played in exhibiting their own historical objects. The video made visible the artifice, the creative decision-making process of how exhibits are formed. It also presented many possible ways of addressing the issues associated with cultural display. The resulting exhibit was the effort of a team that valued the significance and prestige of the ancestral cloaks in today's culture--preserving, activating, and enhancing the *mana* through collaborative engagement with the museum.

The voices of the contemporary Maori articulate the importance of the cloak in today's culture, paid it spiritual respect, and enhanced the *mana*—adding to its power rather than silencing it. Furthermore, the process identified the significance of the displayed objects, contextualized them within the present and past cultures, and made apparent the problematics of display that rendered the objects living and valued. As historians, one asks something of the past and then tries to find the answers. The exhibition made overt that the significance of the museum object does not lie simply in its historical "origins" but in the complex interaction between people in the present as catalyzed by the museum.

The orchestrating of exhibits is like writing history—one works from the present to the past. The artifice of knowledge-making is made evident in this reversal of what one believes to be storytelling, which from mental habit begins in a past and takes us to a present. The notion of origin seems to be habitually located in the past, not, in fact, where the present notion of origin begins. By making the present conditions evident in the orchestration of this display as well as accounting for why these fragile and powerful objects were never shown demonstrates the necessity to treat these objects as living, significant, powerful subjects of today and not just as dead objects of yesterday as the mummies introduced above were. The use of a collaborative effort that includes a culture's advisors is about giving voice to the culture and the objects, rendering the objects living and representative of a subjectivity, of a voice. As one of the Maori advisors stated, "These cloaks—these ancestors—have been silent so long. Now they are speaking and shouting and singing."[vi]

One of the repeating ethical issues in the global arts has to do with repatriation. Even if an object was legitimately acquired by Western standards, the objects often constitute a loss to the community. One form of repatriation is "collections-based research and the sharing of its

results with originating communities."(Phillips) [vii] Phillips discusses a small exhibition that was organized about the deceased Haida carver Charles Edenshaw, along with a gathering of his descendants, who "regarded the event as a restoration of knowledge of lineage history to which they have a right . . . and which was highly important to the traditional Haida system of historical narrative and inherited privilege."[viii] In other words, the active participation in the display of one's cultural objects allows the museum to participate in contributing to rather than taking away from the culture.

The display of the Maori cloaks in *Fowler at Fifty* was successful in the empowerment of the object, which is the "living" equivalent of the ancestor. Furthermore, the collaboration of the cultural stakeholders gives voice to the contemporary culture and brings the subjectivity/subjecthood of the object into focus, providing the culture with agency and an opportunity to perform its identity in a museum setting. Giving visible agency to the culture through contemporary collaboration and the empowering of the object is a dynamic of trade as well as advocacy. The display contrasted significantly with the insensitive treatment of the mummies of ancient Egypt of the Field Museum that had no advocate, no present-day voice, and offered bodies as objects to explain burial traditions, completely disempowering a subject and rendering them objects of curiosity. The mummies can be traced as material exchange housed in a repository. However, The Field Museum displayed a private practice and sacred entombment, secularized by colonial display and objectified individual human beings.

This display is very important to dissect, because there are many strategies here to empower the cloaks, Maori ancestors, and Maori people. The history of the acquisition and the display are made visible in the museum space to the visitors. These are not just object put on display because they are beautiful, they are put on display as ancestors. Rather than displaying

the artifacts as objects, the museum directors at UCLA Fowler enacted a set of relationships that innovatively opened up a dynamic exchange between people, communities, and empowered objects. Herein, the culture of the Maori were connected to the local indigenous community of the Tongva, enacting a deeper set of global relationships and exchanges with not only the indigenous populations but of UCLA and the diversity, therein. Building a dynamic set of relationships between the immigrant and diasporic communities locally and globally, the UCLA Fowler created a space of dynamic global exchange for cultural understanding. All involved felt that not only were the cloaks living ambassadors for the preservation of the Maori culture, but that they were expressions of our shared humanity—a true form of advocacy that results in mutual respect and understanding.

Study/Discussion Questions:

1. How does the UCLA Fowler in this exhibit collapse the "traditional" and "contemporary"? (Hint: Think about the original meaning vs. meaning as displayed today. Another way to approach this is to think about contemporary voices and culture vs. historical voices and culture and how they have been used and how they are used in this display.)
2. What effects do bringing the "traditional" and "contemporary" together in museum display have on the art work that are different from your expectations of an "art museum" and/or of an "anthropological museum"?
3. If we think about the Maori Cloak being displayed as a beautiful object, what would be lost in terms of the meaning as was displayed by the UCLA Fowler. (Hint: Think about the Mummies in the Field Museum and think about what *mana* is as it relates to the Maori Cloak.)

The *New World Wunderkammer* by Amalia Mesa-Bains:
Assignment and class discussion of another exhibit from the *Fowler at 50*

Note: I would utilize this as a homework assignment that culminates in some active group learning in the classroom. It applies some of the concepts that were discussed in the aforementioned lecture.

Readings:

Global and World Art in the Practice of the University Museum[3]
Marla Bern's essay, pages 32-33 referencing plates 18-20.
Sandra Esslinger's essay pages 173-175 from

Amalia Mesa-Bains artist statement "New World Wunderkammer: A Project by Amalia Mesa-Bains." (Posted on the website for your convenience.)

Images:

Included in the accompanying PowerPoint are eleven slides of this installation for purposes of discussion.

The *wunderkammer* is an historical and alternate form of display than to what we are accustomed. This form of display was utilized for different purposes, primarily to show the worldliness of the collector/owner and was intended to surprise and stimulate curiosity. However, the contemporary art work *New World Wunderkammer* critically utilizes this form of display in order to bring to light many of the issues and themes that problematize the global. Modern exhibits rarely point to the issues associated with colonialization, multiplicity of meanings, complexity of identity, and that different modes of display produce different kinds of meaning, which is what Amalia Mesa-Bains' work is set to do.

The idea is to have the students work on these issues with a short selection of readings and bring them back to class in lieu of lecture.

[3] Please note there is a copy of this book in the library, so that the resources are free and available to you. If you cannot access this copy in the library, please contact sesslinger@mtsac.edu.

Student Study Questions

1. What is a Wunderkammer? In your own words and in a few sentences summarize your understanding of a Wunderkammer from Mesa-Bains' artist statement and Sandra Esslinger's essay.
2. What parts of the *New World Wunderkammer* are based on the "historical origins" of the objects displayed? Think about the big general picture, rather than the details as there are many objects that are part of this display. The many objects are important for they are the pieces that make up the whole.
3. Can you find different kinds of framing for historical knowledge here? (For example, is there an example of personal history, contemporary history, cultural history, intercultural history, distant past historical knowledge?) Can you explain in a few sentences each of the kinds of history represented and whose history it represents?
4. Taking into consideration your answers for questions 2 and 3, if the object is put into different historical frameworks, does the meaning change?

In class, it is suggested to divide the students up into groups to report back their homework findings to the class. This can take the place of lecturing on the subject. Have the images available for the student to illustrate their points. This will tell you how deeply they understood your lecture and their ability to apply their knowledge, but they will be empowered by working through this knowledge themselves. Furthermore, now you can follow up with delivering questions that will require synthesis of the information they have brought to class.

The following are study/discussion questions that address the major concepts of global exhibitioning practices—Object and Global:

1. The Object:
    a. Does the object bare more than one meaning when you look at the different historical framing?
    b. Does Mesa-Bains draw into question how the object was acquired?
        1. Does the object retain the same meaning and power when acquired through colonial mechanisms as if it were left in the culture of origin?
        2. Do the objects retain the power they had when they changed context?
    c. What kinds of differences do you see as displayed in the exhibit in shifting to colonial America?
2. **The Global**
    a. Does this exhibit demonstrate the interrelated and complex ways in which colonialism impacted indigenous society? Please explain how the different cultures interacted to create the current colonial identities? How does this specifically effect Amalia Mesa-Bains identity?
        1. What does she articulate as positively affected?
        2. What does she articulate as negatively affected?
3. **Summary**
    a. This is a great place to summarize differences in exhibitioning practices and liken them to history writing.

There is a point of view or perspective for every exhibition, every museum, every historical narrative. To begin with, history is only knowable in the present. We ask the questions of the past that are important for us to understand our present. So, histories as well as exhibits are first and foremost located in the present. The empowered will say that their perspective is "objective," but it remains the perspective of the empowered and is the one that has the consensus. Hence, this perspective is one that has the benefit of being seen as "True." It has the "authority." The subjective perspective is often the one that is not embraced by the majority but is, yet, another valuable perspective. The view is never from nowhere and is always subjective, that is, a point of view from a subject position. Thus, we must always ask from what perspective is an exhibit constructed and whose history is it?

The *New World Wunderkammer* as well as the exhibitioning of the Maori Cloaks draws into question the ways in which "authoritative" exhibits and history writing are handled. The *New World Wunderkammer* critiques the "objective" and values the "subjective" in order to produce and reinvigorate the voice of the culture.

As a node of intellectual exchange, a node of cultural exchange, and/or a node of material exchange, the UCLA Fowler museum approaches its exhibit as intellectually global where the nexus of relationships is exhibited as complex and voices are given to the community and cultures, which does not privilege the dominant culture as authoritative. The complexity and awareness of how to respectfully acknowledge the multiculturalism in our material culture, local culture, and global relationships are major paradigm shifts in exhibitioning practices and history writing. Perhaps, this is the major reason the UCLA Fowler is a unique example of the global.

[i] See Preziosi, Donald. *Brain of the Earth's Body: Art, Museums, and the Phantasms of Modernity.* Minneapolis, Minnesota: University of Minnesota Press, 2003.

This is one of the most interesting discussions of the museum as a set of relationships, which constructs ways of knowing. He discusses the *when* of the museum. This postmodern notion of a museum allows for multiple epistemologies, voices, meanings, knowledges and realities can emerge, because the relationships are flexible and can change.

[ii] Holo, Selma. *Public Trust: the museum and the university.* Global and World Art in the Practice of the University Museum. Ed. Jane Chin Davidson and Sandra Esslinger. Oxon, England: Routledge, 2018.

This article discusses in depth the notion of the public trust. Therein she highlights that we think about museums as being about objects, but they really are about people.

[iii] Holo 153.

[iv] Berns, Marla. "Fowler at Fifty: Looking back, looking forward." *Global and World Art in the Practice of the University Museum.* Ed. Jane Chin Davidson and Sandra Esslinger. Oxon, England: Routledge, 2018.

[v] ibid, Exhibition 7, pages 30-31.
[vi] Ibid.
[vii] Phillips, Ruth. "Re-placing Objects: Historical Practices for the Second Museum Age." *Canadian Historical Review* 86, no.1 (March 2005): 94.
[viii] Ibid.

The Museum as a Global Node:

Whose work of Art?

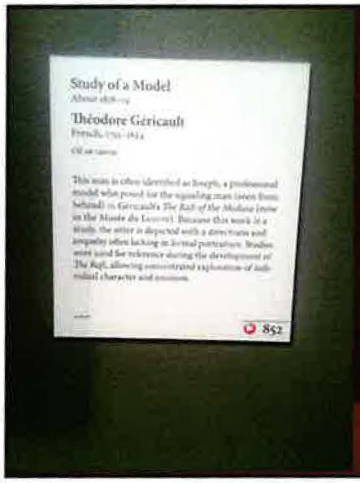
MT. SAC

Man and woman looking into case of Egyptian mummy with gold mask. People in the Inside Ancient Egypt exhibit, Hall L ground floor, interactives, exhibit cases.
(Credit: © Field Museum, GN91522_6300d, Photographer Greg Neise.)

MT. SAC

Getty Center: Example of Humanities/Art Museum Display with Wall Plaque

MT. SAC



This is a closer look at the Getty Wall plaque.

Title, Artist, Country of Origin and name. The period style is not mentioned, but is assumed because of the importance of *The Raft of the Medusa* from the Romantic period. It points to period style by stating "exploration of individual character and emotion."

MT. SAC

Inside Ancient Egypt: The Field Museum Chicago

Note to Professor:

I have included a large number of images that you likely will wish to cull for your purposes. In this case, since the images were not readily available from our databases, I thought best to err on the side of too many.

Furthermore, I have put the images in order of experience to get the sense of how one approaches the mummies in the simulacrum of a mastaba.

These images copyrights were secured for educational purposes only.

MT. SAC

Mastaba interior, looking down the plexiglass at the mummy case on the Ground Floor. People in the Inside Ancient Egypt exhibit, Hall 13.(Credit: © Field Museum, GN91522_6362d, Photographer Greg Neise.)

MT. SAC

Mastaba of Unis Ankh. People in the Inside Ancient Egypt exhibit, Hall 13 first floor. (Credit: © Field Museum, GN91523_6273d, Photographer Greg Neise.)

MT. SAC

False Door, Mastaba of Unis Ankh. People in the Inside Ancient Egypt exhibit, Hall 13 first floor. (Credit: © Field Museum, GN91523_6248d, Photographer Greg Neise.)

MT. SAC

Young woman in front of mummy cases. People in the Inside Ancient Egypt exhibit, Hall L ground floor interactives, exhibit cases.(Credit: © Field Museum, GN91522_6292d, Photographer Greg Neise.)

MT. SAC

Boy and girl in front of mummy cases. People in the Inside Ancient Egypt exhibit, Hall L ground floor interactives, exhibit cases.
(Credit: © Field Museum, GN91522_6285d, Photographer Greg Neise.)

MT. SAC

Detail of Previous Slide showing the mummified body in the coffin and the X-Ray of mummified baby with broken legs.

MT. SAC

Maori Cloaks, Maori Voices

Note to Professor:

I have included a large number of images that you likely will wish to cull for your purposes. In this case, since the images were not readily available from our databases, I thought best to err on the side of too many.

These images copyrights were secured for educational purposes only.

MT. SAC

Maori Cloaks, Maori Voices

Note to Professors:

This video is an extraordinary video and needs to be closed captioned if you choose to show it in class. Perhaps a transcript could be made. The video that was broadcast in the Maori cloaks exhibition:

You can find more details on the pod on the Fowler website:

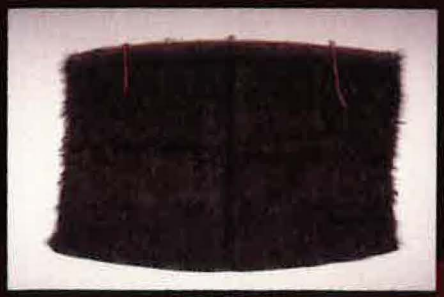
You have the permission of the Fowler Museum at UCLA to use these materials on your website dedicated to students and educators.

MT. SAC

Maori Cloaks, Maori Voices Image © Fowler Museum at UCLA; Photograph by Joshua White, 2013. Image # 8127

MT. SAC

Cloak (*kākahu*)
Māori peoples, Aotearoa
1890-1930
Harakeke, kiwi feathers; double-pair weft twining, *tāniko* weft twining
Fowler Museum at UCLA X65.8035; Gift of the Wellcome Trust
Image © courtesy Fowler Museum at UCLA. Photograph by Josh White



MT. SAC

Maori Cloaks, Maori Voices Image © Fowler Museum at UCLA; Photograph by Joshua White, 2013. Image # 8130

MT. SAC

Cloak (*kākahu*)
Māori peoples, probably South Island, Aotearoa
Pre-1860
Harakeke; double-pair weft twining, *tāniko* weft twining
Fowler Museum at UCLA X65.10277; Gift of the Wellcome Trust
Image © courtesy Fowler Museum at UCLA. Photograph by Josh White

MT. SAC

Maori Cloaks, Maori Voices Image © Fowler Museum at UCLA; Photograph by Joshua White, 2013. Image # 8134

MT. SAC

Cloak (*kākahu*)
Māori peoples, Aotearoa
1860s-1880s
Harakeke; double-pair weft twining
Fowler Museum at UCLA X65.8042; Gift of the Wellcome Trust
Image © courtesy Fowler Museum at UCLA. Photograph by Josh White

MT. SAC

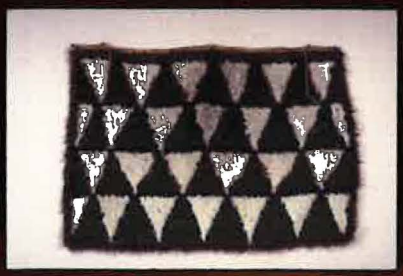
Maori Cloaks, Maori Voices Image © Fowler Museum at UCLA; Photograph by Joshua White, 2013. Image # 8136

MT. SAC

Maori Cloaks, Maori Voices Image © Fowler Museum at UCLA; Photograph by Joshua White, 2013. Image # 8155

MT. SAC

Cloak (*kākahu*) DETAIL
Māori peoples, Aotearoa
Probably 1880-1910
Harakeke, feathers; double-pair weft twining
Fowler Museum X65.10283; Gift of the Wellcome Trust
Image © courtesy Fowler Museum at UCLA. Photograph by Josh White



MT. SAC

Cloak (*kākahu*) DETAIL
Māori peoples, Aotearoa
Probably 1880-1910
Harakeke, feathers; double-pair weft twining
Fowler Museum X65.10283; Gift of the Wellcome Trust
Image © courtesy Fowler Museum at UCLA. Photograph by Josh White

MT. SAC

The New World Wunderkammer

Installation by artist Amalia Mesa-Bains in 2013 for the *Fowler at 50* exhibition.

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MT. SAC

Amalia Mesa-Bains, *New World Wunderkammer.* Image © Fowler Museum at UCLA; Photograph by Joshua White, 2013. Image #4126

Amalia Mesa-Bains, *New World Wunderkammer.* Image © Fowler Museum at UCLA; Photograph by Joshua White, 2013. Image #4130

Amalia Mesa-Bains, *New World Wunderkammer.* Image © Fowler Museum at UCLA; Photograph by Joshua White, 2013. Image # 4157 (Left side of Cabinet)

Amalia Mesa-Bains, *New World Wunderkammer.* Image © Fowler Museum at UCLA; Photograph by Joshua White, 2013. Image # 4174 (Detail of left side of cabinet)

Amalia Mesa-Bains, *New World Wunderkammer*. Image © Fowler Museum at UCLA; Photograph by Joshua White, 2013. Image # 4156 (Center of Cabinet)

MT. SAC

Amalia Mesa-Bains, *New World Wunderkammer*. Image © Fowler Museum at UCLA; Photograph by Joshua White, 2013. Image # 4164 (Detail of center)

MT. SAC

Amalia Mesa-Bains, *New World Wunderkammer*. Image © Fowler Museum at UCLA; Photograph by Joshua White, 2013. Image # 4161 (Detail of Center)

MT. SAC

Amalia Mesa-Bains, *New World Wunderkammer*. Image © Fowler Museum at UCLA; Photograph by Joshua White, 2013. Image # 4172 (Detail of Center)

MT. SAC

Amalia Mesa-Bains, *New World Wunderkammer.* Image © Fowler Museum at UCLA; Photograph by Joshua White, 2013. Image # 4154 (Right side of cabinet)

MT. SAC

Amalia Mesa-Bains, *New World Wunderkammer.* Image © Fowler Museum at UCLA; Photograph by Joshua White, 2013. Image # 4149 (detail of right side)

MT. SAC

Amalia Mesa-Bains, *New World Wunderkammer.* Image © Fowler Museum at UCLA; Photograph by Joshua White, 2013. Image # 4151 (detail of right side)

MT. SAC

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Copyright Clearances

Subject: Re: Educational Images: Copyright
Date: Tuesday, May 8, 2018 at 11:42:06 AM Pacific Daylight Time
From: Brianna Peoples <bpeoples@fieldmuseum.org>
To: Esslinger, Sandra <sesslinger@mtsac.edu>

Hi Sandra,

No, we do not have the text from the wall plaques on a pdf or doc, but you can get a general overview of the exhibition and read our press release.

I hope this helps.

Best,
Brianna

On Tue, May 8, 2018 at 12:43 PM, Esslinger, Sandra <sesslinger@mtsac.edu> wrote:

> Hi Brianna,
> These are terrific! Is there any chance you have the text from the wall plaques on a pdf or doc?
>
> Thank you for your help with this!
>
> Best,
> Sandra
>
> Sandra Esslinger, PhD
> Professor of Art History
> Department of Art History

From: Brianna Peoples <bpeoples@fieldmuseum.org>
Sent: Tuesday, May 8, 2018 10:16:43 AM
To: Esslinger, Sandra

Subject: Re: Educational Images: Copyright

Hi Sandra,

I have attached some photos of the *mastaba*, and the mummies in vitrines/Plexiglas from *Inside Ancient Egypt* - all of which have people in them.

I also attached a document that lists the photos by their ID numbers, and gives their description and caption information. I'd just like to ask that you do not change the ID numbers on the photo files, and if you share or use the photos outside of the classroom, that you use the credit information. This helps us search, and find where the photos are being used.

If you have any questions, or need some more photos, feel free to reach back out.

Best,
Brianna

On Mon, May 7, 2018 at 5:58 PM, Esslinger, Sandra <sesslinger@mtsac.edu> wrote:

> Thank you both for your attention to this matter! I am looking forward to hearing from you!
> Sandra

Sandra Esslinger, PhD
Professor of Art History
Department of Art History

From: Brianna Peoples <bpeoples@fieldmuseum.org>
Sent: Monday, May 7, 2018 2:35:12 PM
To: Esslinger, Sandra
Cc: media@fieldmuseum.org; Nina Cummings
Subject: Re: Educational Images: Copyright

Hi Sandra,

I have copied our Photo Archivist Nina Cummings into this email, as she's the best point of contact in regards to requesting use of our historical images.

Nina - Sandra is looking for photos from *Inside Ancient Egypt*, specifically ones that include the mastaba, ones with visitors in them, and detailed ones of the mummies. Feel free to reach out to me if you do not have some of these images, as we have a few in Public Relations that we may be able to share.

Also, don't hesitate to reach out if you have any questions.

Best,
Brianna

On Fri, May 4, 2018 at 4:12 PM, Esslinger, Sandra <sesslinger@mtsac.edu> wrote:

> To Whom this May Concern:
>
> I am an art historian who engages in Museum Studies. I am preparing a lecture to compare a social science and a humanities model of exhibition to an introductory class at my college, Mt. San Antonio College in Walnut, CA. I would be interested in photographs of the Inside Egypt exhibit, particularly of the *mastaba* and vitrines housing mummies, if possible some of them would have viewers in them. It would be nice to have some detailed images of the mummies, which humanize them as well. Ultimately, I am talking about exhibiting. So, I am only looking for a handful or so of images that illustrate Inside Egypt well.
>
> Lastly, I would be interested in any of the text posted, if you might have a pdf with that information, it would be very useful.
>
> I had visited the museum several years ago and think that this exhibit would very much exemplary of what I am trying to illustrate. I noticed that the images on the web for the most part fall under fair use with regard to educational purposes, but there are no images of the exhibition space for me to link to or use in a power point.
>
> I would be very grateful if I could make contact with someone who would be able to help me find the appropriate images.

Thank you for your assistance with this.

Sincerely,

Sandra Esslinger, PhD

Professor

Art History

Mt. San Antonio College

--

Brianna Peoples
Public Relations Intern

O: 312.665.7100

Field Museum
1400 S. Lake Shore Dr.
Chicago, IL 60605
fieldmuseum.org

--

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Subject: Fowler Museum at UCLA--Copyright Clearance
Date: Thursday, August 16, 2018 at 9:11:16 AM Pacific Daylight Time
From: Armenian, Gassia <GassiaA@arts.ucla.edu>
To: Esslinger, Sandra <sesslinger@mtsac.edu>
CC: Berns, Marla <berns@arts.ucla.edu>

Dear Professor Sandra Esslinger,

Greetings from the Fowler Museum at UCLA.

I am writing to you upon our Director, Dr. Marla Berns's request. She, graciously extended you, copyright clearance for all audio and visual materials that you requested from her in your e-mail dated July 10, 2018. We will be able to provide you with most everything that you listed, hopefully, before the start of your academic year.

I would like to review with you the list of your requests:

- Maori cloaks—Installation shots (we have 7 photos)
- Maori video playing in the gallery
- New World Wunderkammer—Installation shots (we have 41 photos)
- New World Wunderkammer—Brochure with Amalia Mesa-Bains's artist statement
- *World Arts; Local Lives*—50th Anniversary book authored by Dr. Marla C. Berns

I will wait for your reply before sending you via www.wetransfer.com all the digital files and via the US Postal Service the printed publications.

In the meantime, I would like to share with you many fond memories that I have with Mount SAC, when I would take my daughter for state-wide Cross Country meets.

All the best,

Gassia

Gassia Armenian
Curatorial and Research Associate
Fowler Museum at UCLA
308 Charles E. Young Drive, North
P.O.Box 951549
Los Angeles, CA 90095-1549
310.825.7786 Phone
310.206.7007 Fax

Subject: RE: Fowler Museum at UCLA--Copyright Clearance
Date: Thursday, August 16, 2018 at 11:08:29 AM Pacific Daylight Time
From: Armenian, Gassia <GassiaA@arts.ucla.edu>
To: Esslinger, Sandra <sesslinger@mtsac.edu>
Attachments: image001.jpg, image002.jpg, image003.jpg, image004.jpg, New World Wunderkammer; A Project by Amalia Mesa-Bains -- Fowler Museum at UCLA 2013.pdf

Dear Sandra,

Here is the video that was in the Maori cloaks exhibition

https://vimeo.com/76402097

You can find more details on the pod on our website:

https://www.fowler.ucla.edu/exhibitions/fowler-at-fifty-maori-cloaks-maori-voices/

You have the permission of the Fowler Museum at UCLA to use these materials on your website dedicated to students and educators.

OK! One more wetransfer.com of the individual images of the Maori cloaks in the 50th anniversary exhibition pod.

I will send you a few of our publications for your classroom library. I will send them to you Media Mail (USPS).
We have to populate your library! ☺

Striking Iron will be up until December 30. Then it will travel to the National Museum of African Art, Washington, D.C. and finally, it will cross the pond and be at the musée du quai Branly-Jacques Chirac, Paris!

See you at the Fowler Museum!!!

All the best,

Gassia

Gassia Armenian
Curatorial and Research Associate
Fowler Museum at UCLA
308 Charles E. Young Drive, North
P.O.Box 951549
Los Angeles, CA 90095-1549
310.825.7786 Phone
310.206.7007 Fax

Subject: Re: Sabbatical Question/Problem
Date: Monday, August 13, 2018 at 4:42:22 PM Pacific Daylight Time
From: Martinez, Laura <lmartinez@mtsac.edu>
To: Esslinger, Sandra <sesslinger@mtsac.edu>
Attachments: image001.jpg, image002.jpg, image003.jpg, image004.jpg, image005.png, image006.jpg, image007.jpg, image008.jpg, image009.jpg, image010.png, image011.jpg, image012.jpg, image013.jpg, image014.jpg, image015.jpg, image016.jpg, image017.jpg, image018.jpg, image019.png, image020.jpg

Hi again!

September 4, 2018.

Best,
Laura

Laura Martinez

From: "Esslinger, Sandra" <sesslinger@mtsac.edu>
Date: Monday, August 13, 2018 at 12:12 PM
To: Laura Martinez <lmartinez@mtsac.edu>
Subject: Re: Sabbatical Question/Problem

Thank you! I feel very relieved. By the way, do you have the date for the submission in September of the Sabbatical Projects?

All the Best,
Sandy

MT. SAC
Mt. San Antonio College

Sandra Esslinger, PhD
Professor, Art History
Art History

sesslinger@mtsac.edu
Building: 26D, Room: 2481P
Please contact me via email as I am on sabbatical for the academic year 2017-2018.

Mt. San Antonio College
1100 N. Grand Ave.,
Walnut CA 91789
www.mtsac.edu

Documentation of Group Sites Problem

From: "Martinez, Laura" <lmartinez@mtsac.edu>
Date: Monday, August 13, 2018 at 11:31 AM
To: "Esslinger, Sandra" <sesslinger@mtsac.edu>
Subject: FW: Sabbatical Question/Problem

I am so sorry that I didn't forward Irene and Jennifer's response. Please see their response.

My apologies!!!

Laura Martinez

From: "Malmgren, Irene M." <imalmgren@mtsac.edu>
Date: Monday, July 23, 2018 at 6:25 PM
To: Jennifer Galbraith <jgalbraith@mtsac.edu>, Laura Martinez <lmartinez@mtsac.edu>
Subject: Re: Sabbatical Question/Problem

Ok. So let's tell her we want a preliminary report by the due date and a time certain that the remaining work will be completed.

Get Outlook for iOS

From: Galbraith, Jennifer <jgalbraith@mtsac.edu>
Sent: Monday, July 23, 2018 8:35 AM
To: Martinez, Laura; Malmgren, Irene M.
Subject: RE: Sabbatical Question/Problem

HI Laura,

I think she has a legit concern. I agree that our changing things that was out of her control is an issue that should not hold her back.

Jennifer

Jennifer Galbraith
Dean, Business Division
Mt San Antonio College
(909) 274-4649

From: Martinez, Laura
Sent: Thursday, July 19, 2018 1:26 PM

To: Malmgren, Irene M. <imalmgren@mtsac.edu>; Galbraith, Jennifer <jgalbraith@mtsac.edu>
Subject: FW: Sabbatical Question/Problem

Ladies,

Should I forward her "issue" to the Salary and Leaves Committee for their approval?

Laura

Laura Martinez

From: "Esslinger, Sandra" <sesslinger@mtsac.edu>
Date: Thursday, July 19, 2018 at 9:20 AM
To: Laura Martinez <lmartinez@mtsac.edu>
Cc: "Esslinger, Sandra" <sesslinger@mtsac.edu>
Subject: Sabbatical Question/Problem

Dear Laura,
I have just been in touch with Raul Magaleno, because part of my sabbatical project involved posting the finished project on a Group Site, which apparently has been deactivated sometime in the last year and a half between the proposal and my current attempt to start posting the materials.

Raul informed me that there are several replacement options, but they require research and evaluation. He contacted Eric Turner, who originally informed me about the Group Sites regarding the potential options our campus offers and for his recommendations. Eric has been in touch with me and the emails are below in the string. I imagine that it will take him time to research and find out what the options are and their functions. Likely we will have to have an email exchange to figure this out, when I return from my research trip in Germany.

Out of necessity, the establishing of such a website must be completed at the very end of the project with finalized materials. It was not part of the proposal to research new platforms, since that was done prior to the sabbatical proposal. In August I will have to prepare for my classes, three of which are online and need to be programmed and set up in their entirety before the classes start. Added to that, I will be out of the country for two weeks on a research trip. So the time constraints will not likely allow for me to complete this final step, because the infrastructure that was present and promised no longer exists.

I would like any advice you can give me on this. I would suggest that I offer an "IOU" for establishing the website sometime during Fall Semester, which would allow me to investigate the possibilities and maybe even bring the possibilities back to the department for their input for ease of use. I have been informed that the department has designed a Canvas website for our faculty. This also may be a great option, but would require department approval to host this on that site.

I am willing to work on this problem that has arisen, which is no fault of mine but can be rectified in time. The completed project without the adjunct website can be submitted as on time as proposed. The intellectual work will all be done, it is the final mechanical process of uploading to a website that is left. Once we have a platform it won't take a substantial amount of time to post.

IT has been wonderful in helping me, but everything takes time and I don't want to just upload the materials anywhere to fulfill the requirement. It should be in a place accessible to at least Art History faculty. In any case, by necessity the final product will deviate from the proposal, because I cannot post on a Group Site. I am leaving at the end of this week for my research trip in Germany and will not return until the first week of August.

I'm not sure what the process for notification is or how to appeal for this variation and I greatly appreciate your advice on this!

Thank you,
Sandy

MT. SAC
Mt. San Antonio College

Sandra Esslinger, PhD
Professor, Art History
Art History

sesslinger@mtsac.edu
Building: 26D, Room: 2481P
Please contact me via email as I am on sabbatical for the academic year 2017-2018.

Mt. San Antonio College
1100 N. Grand Ave.,
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From: "Esslinger, Sandra" <sesslinger@mtsac.edu>
Date: Tuesday, July 17, 2018 at 10:24 AM
To: "Turner, Eric P." <eturner@mtsac.edu>
Cc: "Nguyen, Rick" <rnguyen@mtsac.edu>

Subject: Re: Password Protected Webpage

Hi Eric:
Thank you for responding. The idea would be that it is restricted to faculty, who have contributed to the content. So, it would not be "all faculty," who have access.

It would be wonderful to know all the possibilities so I could weigh which one would be best.

Thank you for your help with this. I will be out of the country until the first week of August, so please forgive me if responses are delayed.

Regards,
Sandy

Sandra Esslinger, PhD
Professor of Art History
Department of Art History

From: Turner, Eric P. <eturner@mtsac.edu>
Sent: Tuesday, July 17, 2018 10:19 AM
To: Esslinger, Sandra
Cc: Nguyen, Rick
Subject: FW: Password Protected Webpage

Hi Sandy:

We have a number of potential technology solutions that might meet your needs. Will students have access to your sabbatical project, or just other faculty?

MT. SAC
Mt. San Antonio College

Eric Turner
Assist. Director, Web & Portal Services

eturner@mtsac.edu
(909) 274-4379
Building: 23, Room: 1150

Mt. San Antonio College
1100 N. Grand Ave.,
Walnut CA 91789
www.mtsac.edu

From: Magdaleno, Raul
Sent: Thursday, July 12, 2018 3:29 PM
To: Turner, Eric P. <eturner@mtsac.edu>
Subject: FW: Password Protected Webpage

Mr. Turner,

Sandra Esslinger was inquiring about "group sites" , and she forwarded me the following email thread in which you mentioned such as solution. Since we no longer support "group sites" I was wondering if you can offer a new solution for her to be able to upload her Sabbatical Project.

From: Esslinger, Sandra
Sent: Thursday, July 12, 2018 2:34 PM
To: Magdaleno, Raul <RMagdaleno@mtsac.edu>
Subject: FW: Password Protected Webpage

Dear Raul
Please find the email about Group Sites from Eric Turner. This was one element of my Sabbatical Project and based on what I was doing, this was considered an optimal platform. However, one and one-half years later a lot has changed in terms of our online resources. I think that this has been deactivated. Would you please confirm? Also, if this Site is gone, are there any other options?

I wish I had been aware of this sooner. But of course, I wouldn't have started to upload the project until is was finished...

Thank you for your help with this!

As Always,
Sandy

MT. SAC
Mt. San Antonio College

Sandra Esslinger, PhD
Professor, Art History
Art History

sesslinger@mtsac.edu
Building: 26D, Room: 2481P
Please contact me via email as I am on sabbatical for the academic year 2017-2018.

Mt. San Antonio College
1100 N. Grand Ave.,
Walnut CA 91789
www.mtsac.edu

From: "Vickers, Dale" <DVickers@mtsac.edu>
Date: Wednesday, November 2, 2016 at 11:16 AM
To: "Esslinger, Sandra Lotte" <sesslinger@mtsac.edu>
Subject: Fw: Fw: Password Protected Webpage

Hi Sandra,

Here is one possible option. If this works for you we're good. If not we can explore other options

Dale

Please pardon brevity and errors, typing with my thumbs

Eric Turner --- Re: Fw: Password Protected Webpage ---

From: "Eric Turner" <ETurner@MtSAC.edu>
To: "Dale Vickers" <DVickers@mtsac.edu>
Cc: "Chris Schroeder" <CSchroed@mtsac.edu>, "Dave Dieckmeyer" <DDieckmeyer@MtSAC.edu>
Date: Wed, Nov 2, 2016 11:01 AM
Subject: Re: Fw: Password Protected Webpage

Hi Dale:

We offer password protected *Group Sites* as part of the portal. These group sites allow users to share documents (like Drop Box), message group members, and allow them to participate in a group bulletin board.

To request a Group Site, Sandra can go here: https://inside.mtsac.edu/web/portal/request-group-site, enter the required information into the "Create Luminis Site" portlet and follow the prompts.

Here are detailed instructions on how to request a Group Site:
http://www.mtsac.edu/it/pdf/CreateLuminisGroupSite.pdf

If Sandra would like to try it out, we can set her up immediately,

Eric

MT. SAC
Mt. San Antonio College

Eric Turner
Manager of Web & Portal Services
Mt. San Antonio College
1100 N. Grand Avenue, Walnut, CA 91789
(909) 274-4379
http://www.mtsac.edu
http://www.mtsac.edu/webdesign

Dale Vickers---11/01/2016 11:01:43 AM---Gentlemen, On the surface this seems to me a very reasonable and doable item. However, I've been ar

From: Dale Vickers/ATI/InfoTech/MtSAC
To: Chris Schroeder/ATI/InfoTech/MtSAC@MtSAC, Eric Turner/EAS/InfoTech/MtSAC@MtSAC
Date: 11/01/2016 11:01 AM
Subject: Fw: Password Protected Webpage

Gentlemen,

On the surface this seems to me a very reasonable and doable item. However, I've been around long enough to know that sometimes, the most simple things are difficult to implement. So, before I respond, I want to touch base with you to be sure I'm not committing us to something we shouldn't be committing to.

So, doable? Labor intensive or easy?

Dale
----- Forwarded by Dale Vickers/ATI/InfoTech/MtSAC on 11/01/2016 10:58 AM -----

From: Sandra Esslinger <sesslinger@mtsac.edu>
To: Dale Vickers <DVickers@mtsac.edu>
Cc: Sandra Esslinger <sesslinger@mtsac.edu>
Date: 11/01/2016 10:59 AM
Subject: Password Protected Webpage

Dear Dale,
I hope this note finds you well. It seems like it's been a while since we have run into each other, especially since the offices have been moved. I'm sure I will see you more in the Winter and Spring, when negotiations are underway and I am again working in your building.

Sabbatical applications are underway and I have been thinking about a project that would be greatly enhanced by having a departmental webpage. The idea would be to have an "open" resource for faculty who contributed to the website. I would like to create a series of "global interventions"/lectures that critically can be inserted into a western survey that will foreground the inherent biases in teaching history and art history. I would 'seed' the website with the lectures that I would create during sabbatical, with the understanding that anyone who would create a lecture to contribute, would have access permanently to the website. This way, we can all contribute from our areas of expertise to a shared resource to enrich our teaching. However, the idea would be that we don't have open access. It needs to be password protected, because we also would have images that we have licensed only for educational use within the powerpoint that would be posted as well.

I see issues at hand here, because of the password protection and the management of this as well. My intention is that it would be a very small scale volume, basically

art history full-time and adjunct (at the most this has been 10 people). It would be simply to support our Art History faculty to be able to globalize their surveys. It could almost be like drop box. If you have suggestions, I would love to hear them.

Is this possible? What would the issues be? Is this something that I can offer in a sabbatical proposal that IT could support? Is it a lot of work to do?

Thank you, Dale!

All the Best,
Sandy

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