

New Ways of Looking at the World

Finding Lost Voices / Shaping New Subjects

Year 2/Seminar 2001-2: Reconstructing the Past through Objects, Texts and Musical Traditions

Our scholars for year 3 were in African Anthropology (Christopher Steiner, Connecticut College); Modern History of India (Janaki Bakhle, Columbia University); Museum Studies (Diana Fane, Brooklyn Museum of Art); and Southeast Asian Studies (Laurie Sears, University of Washington). We looked at art objects, music history and musical and stage performances in colonial contexts in order to study how art productions are interpreted at the place where different groups of interpreters from the colonizing power and the colonized groups meet.

African Visual Culture and Representation

Readings selected by Christopher B. Steiner, Lucy C. McDannel '22 Associate Professor of Art History and Director of Museum Studies, Connecticut College

African Art and the Art Historical Canon

Reading #1: Appiah, Kwame Anthony (1996) "Why Africa? Why Art?," pp. 21-26. In *Africa: The Art of a Continent*, edited by Tom Phillips. Munich and New York: Prestel.

Reading #2: Gates, Henry Louis (1996) "Europe, African Art, and the Uncanny," pp. 27-30. In *Africa: The Art of a Continent*, edited by Tom Phillips. Munich and New York: Prestel.

Reading #3: Steiner, Christopher B. (1996) "Can the Canon Burst?," *The Art Bulletin* 78(2): 213-17.

Hybridity, Transnationalism and African Art

Reading #4: Ruth B. Phillips and Christopher B. Steiner (1999) "Art, Authenticity and the Baggage of Cultural Encounter," pp. 3-19. In *Unpacking Culture: Art and Commodity in Colonial and Postcolonial Worlds*, edited by Ruth B. Phillips and Christopher B. Steiner. Berkeley: University of California Press.

Reading #5: Christopher B. Steiner (1995) "The Art of the Trade: On the Creation of Value and Authenticity in the African Art Market," pp. 151-65. In *Traffic in Culture: Refiguring Art and Anthropology*, edited by George E. Marcus and Fred Myers.

Berkeley: University of California Press.

Reading #6: Drewal, Henry John Drewal (1996) "Mami Wata Shrines: Exotica and the Construction of Self," pp. 308-333. In *African Material Culture*, edited by Mary Jo Arnoldi, Christraud M. Geary, and Kris L. Hardin. Bloomington: Indiana University Press.

Out of Africa

Reading #7: Sally Price (1989) *Primitive Art in Civilized Places*. Chicago: University of Chicago Press (not included in packet)

Museums and the Politics of Representing Africa

Reading #8: *African Arts* 33(1): 40-51, 95-96.

Reading #9: Vogel, Susan (1991) "Always True to the Object, in Our Fashion," pp. 191-204. In *Exhibiting Cultures: The Poetics and Politics of Museum Display*, edited by Ivan Karp and Steven D. Lavine. Washington, DC: Smithsonian Institution Press.

Reading #10: Mackey, Eva (1995) "Postmodernism and Cultural Politics in a Multicultural Nation: Contests over Truth in the Into the Heart of Africa Controversy," *Public Culture* 7: 403-31.

Latin America: Art and Authority in Colonial Peru

Readings selected by Diana Fane, Brooklyn Museum of Art

Readings # 1: Areche, José antonio de. "'All Must Die!'" in *The Peru Reader*, Orin Starn, Carlos Iván Degregori, and Robin Kirk, 157-61. Durham and London: Duke University Press, 1995.

Reading # 2: Cummins, Tom. "Let Me See! Reading Is for Them: Colonial Andean Images and Objects "Como Es Costumbre Tener Los Caciques Señores"." in *Native Traditions In the Postconquest World*, Editors Elizabeth Hill Boone, and Tom Cummins, 91-148. Washington, D.C.: Dumbarton Oaks, 1998.

Readings # 3: Cummins, Tom. "Representation in the Sixteenth Century and the Colonial Image of the Inca." in *Writing Without Words: Alternative Literacies in Mesoamerica and the Andes*, Editors Elizabeth Hill Boone, and Walter D. Mignolo, 188-219. Durham and London: Duke University Press, 1994.

Reading # 4: Cummins, Tom. "We Are the Other: Peruvian Portraits of Colonial Kurakakuna." in *Transatlantic Encounters: Europeans and Andeans in the Sixteenth*

Century, Editors K. J. Andrien, and Adorno R., 203-70. Berkeley: University of California Press, 1991.

Reading # 5: Dean, Carolyn. *Inka Bodies and the Body of Christ: Corpus Christi in Colonial Cuzco, Peru*. Durham and London: Duke University Press, 1999. Chapters 5 "Inka Bodies" & 6 Inka (In)vestments.

Reading #6: Poole, Deborah. *Vision, Race, and Modernity*. Princeton: Princeton University press, 1997. Chapt. 2 "The Inca Operatic".

Reading #7: Pratt, Mary Lousie. "Apocalypse in the Andes." *Américas* 51, no. 4 (1999): 38-47. The essay is based on a lecture "Apocalypse in the Andes: Contact Zones and the Struggle for Interpretive Power" presented on March 29, 1996 at the Inter-American Development Bank in Washington D.C. as part of the IDB Cultural Center Lectures Program.

Reading #8: Rappaport, Joanne. *The Politics of Memory: Native Historical Interpretation in the Colombian Andes*. Durham: Duke University Press, 1998. Chapter 1, Introduction: Interpreting the Past, 1-17.

Reading #9: Saloman, Frank. "'The Beautiful Grandparents'; Andean Ancestor Shrines and Mortuary Ritual As Seen Through Colonial Records." in *Tombs for the Living: Andean Mortuary Practices*, Editor Tom D. Dillehay, 315-54. Washington, D.C.

Reading #10: Zuidema, R. Tom. "Guaman Poma and the Art of Empire: Toward an Iconography of Inca Royal Dress." in *Transatlantic Encounters: Europeans and Andeans in the Sixteenth Century*, editors Kenneth J. Andrien, and Rolena Adorno, 151-202. Berkeley and Los Angeles: 1991.

The Emergence of Indian Classical Music: Nationalism, Colonialism and Hindu Modernity

Readings selected by Janaki Bakhle, Columbia University

Music and Theoretical Writings on Western Classical Music

Reading #1: Theodor Adorno, in *German Essays on Music*, Continuum: 1994, pp214-229

Reading #2: Edward W. Said, *Musical Elaborations*, xiii-xxi

Reading #3: Rose Rosengard Subotnik, *Developing Variations: Style and Ideology in Western Music*, pp3-14, Minneapolis:1991

Reading #4: Susan McClary, *Feminine Endings: Music, Gender and Sexuality*, Minneapolis: 1991, pp3-31

Indian Music and the Colonial Imagination

Reading #5: Sir William Jones, *On the Musical Modes of the Hindoos*, 1789

Reading #6: C.R. Day, *The Music and Musical Instruments of Southern India and the Deccan*, Bombay: 1891, Chapter 1.

Reading #7: A.H. Fox Strangways, *The Music of Hindostan* pp 1-16

Reading #8: Raja S.M. Tagore, *Universal History of Music* , pp 50-89

Indian Music and the Hagiographical Canon

Reading #9: Sobhana Nayar, *Bhatkhandeâ’s Contribution to Music*,pp 29-58. Bombay, Popular Prakashan, 1989

Reading #10: B.R. Deodhar, *Pillars of Hindustani Music*, pp 133-145. Bombay, Popular Prakashan,1993

Indian Music and Ethnomusicological Contributions

Reading #11: Stephen Blum, Bohlman and Neuman, eds., *Ethnomusicology and Modern Music History*, Illinois: 1993, pp 1-20

Reading #12: Regula Qureshi, *Sufi Music and the Historicity of Oral Tradition*

Reading #13: Daniel Neuman, *The Life of Music in North India: The Organization of an Artistic Tradition*, Chicago: 1990, pp 30-58

Reading #14: James Kippen, *The Tabla of Lucknow: A Cultural Analysis of a Musical Tradition*, Cambridge: 1988, pp 46-62

North Indian Classical Music and History

Reading #15: Najma Perveen Ahmad, *Hindustani Music*, pp 1-18

Reading #16: M. Saeed Malik, *The Musical Heritage of Pakistan*,19-31, 61-65.

Title of Sears Topic

Reading selected by Laurie Sears, University of Washington

Sears, Laurie, *Shadows of Empire: Colonial Discourses and Javanese Tales*. Durham: Duke University Press, 1996