

Art History 393/LACS 270

Dr. Rebecca Stone

"Shamanism and the Indigenous Art of the Americas"

(date time location)

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Office hours: Weds. 1:30-2:45, Room 127 Carlos Hall

This upper-level seminar covers the basic attributes of visionary spirituality in the ancient and traditional modern Americas, especially from Mexico southward, and applies these to the artistic record. Individual projects focus on objects in the Carlos Museum collection as part of an on-going process of research on visions and ancient art.

Texts:

Harvey, Shamanism: a Reader

Stone-Miller, R. Seeing with New Eyes: Highlights of the Michael C. Carlos Museum Collection of Art of the Ancient Americas (SWNE)

Xeroxed articles (XX) handed out in class or in drop box

TOPICS

INTRODUCTION

Class 1 Introduction to course

Definitions of shamanism
Questioning our worldview

Class 2 Alterity and Anomaly

Read: Alan T. Campbell "Submitting" in Harvey

Tedlock, "New Anthropology of Dreaming" in Harvey

THE SHAMANIC BODY

Class 3 Becoming a Shaman

Read: Harvey, Part 1 "Initiation"

Calderon, Eduardo El Curandero, pp. 43-53 (XX)

Class 4 The Marked Body

Read: Carolyn Tate "The Human Body and the Realm of Spirit" in Human Body, Human Spirit (XX)

Stone, mss. "Disability as Divine: the Shamanic Body in the Ancient Americas" (XX)

Berrin, The Spirit of Ancient Peru, cat. Nos. 69, 73, 78, 127

Class 5 The Gendered Body: Male, Female, Third Gender

Read:

Saladin d'Anglure, Rethinking Inuit Shamanism through the Concept of Third Gender" (Harvey)

Joyce, "Beauty, Sexuality, Body Ornamentation, and Gender in Ancient Meso-america" (XX)

Class 6 Curing the Body

Read: Huber and Sandstrom, Mesoamerican Healers, intro (XX)

Calderon, Eduardo El Curandero, pp. 67-103 (XX)

Berrin, The Spirit of Ancient Peru, cat. Nos. 74, 75

SHAMANIC VISION/S AND ART

Class 7 Vision vs. visions

Read: Harner, *Hallucinogens and Shamanism*, pp. 151-190

Schultes, *Plants of the Gods*, pp. 9-30

Class 8 Art and the Visionary: basic principles

Read: *Seeing With New Eyes*, Introduction, pp. xv-xxvi
SWNE entries on cat. nos. 1, 142-144, 146-147, 157,
169, 182-185, 222, 307, 515, 538, 539, 541

*Focus Object Paper due

Class 9 Geometry, Abstraction

Read: Paternosto, "Threading Signs: An Andean Geometry"
(XX)

Pasztory, "Andean Aesthetics" (XX)

Class 10 Disorientation, Internalism

Read: Stone-Miller, *Art of the Andes*, Ch. 2, pp. 17-47

Valdez, "Symbols, Ideology and the Expression of Power
in La Tolita, Ecuador" (XX)

Class 11 Transformation, the Human-Animal Body

Read: Stone-Miller, "Human-Animal imagery, shamanic
visions, and ancient American aesthetics" (XX)

Wolfe and Sleeper, *Wild Cats of the World*, Jaguars (XX)

SWNE cat nos.

Class 12 Animation, Transcendence, Unity

Read: O'Day, More than Meets the Eyes" Ch. 7 (XX)

SWNE cat nos. 397, 558

Class 13 Talks

Class 14 Talks

Assignments:

Reading Report

Read an additional article from Harvey and tell the class about it in 5 minutes.

Focus Object Analysis

Write a five-page paper on a piece in the MCCM collection we did not discuss in class, approved by me, that relates to the shamanic body material. Consider gender, disability, and disease issues, if relevant, and apply the readings. Find one additional reading to apply as well and include a copy of it with the paper. Draw the piece freehand and include.

Talk

These will be on the same topic as your final paper. YOU MAY NOT READ YOUR PAPER AS YOUR TALK; you must speak it from notes. If you make a powerpoint presentation, do not read your bullet points to us (we can all read). After your talk **come and see me** and we will discuss how your talk turns into your final paper. It may be tweaked in some way, though I am more lenient with the last presenters since they have less time until the paper is due.

Final Paper

This will vary from one person to another, topics to be suggested by either me or you, but approved by me before you begin. Decide on this as soon as

possible and give it to me in writing, at latest by _____. The topic proposal should run 100 words and include five or more bibliographic sources with which you are starting, plus a xerox of the piece[s] you are focusing on, if applicable). Footnotes/endnotes *with page numbers* in any consistent format, then xeroxed figures referred to in the text ("blah, blah, blah (fig. 1)") and with captions as to where it came from *with page numbers*. Bibliography in style of SWNE. 15 pages total, of which 12 or more are written, 3 are drawings (if applicable).

Take-Home Essay due _____(during final exam period)

This is a comprehensive essay summarizing all you have learned. I will give you the question on the last day of class.

Policies

It is the policy of Emory University to make reasonable accommodations for qualified students with disabilities. All students with special requests or needs for accommodations should make this request in person as soon as possible (or before _____).

Honor Code is in effect.

Come talk to me at office hours in 127 Carlos Hall on Weds 1:30-2:45 or by appt. **WHENEVER YOU WANT.** I will put a note on my door if I am sick or have stepped out for a moment.

Tell me beforehand via email or voicemail if there is a problem coming to class or handing in an assignment. Each day missed without advance notice will count against your final grade. Each unexcused day late in handing in an assignment means that your maximum grade for that assignment goes down one grade (A-, B+, B, etc.). In other words, an "A" paper 3 days late gets a "B," and a "B" paper three days late gets a "C."

I reserve the right to determine your final grade, based on your involvement in the class, attendance, participation, timely assignments, and how well the assignments are done (esp. in regard to applying what you are learning in class, getting information out of objects, following up research leads, having original ideas, and writing clearly). I am sympathetic to improvement, completeness of project, and to creativity.

