

ART AND CULTURAL HERITAGE

an ASA Curriculum Diversification Guide | Erich Hatala Matthes, Wellesley College



"Horse and Rider" (Henderson Ledger Artist A)," Frank Henderson (Hinono'eiteen (Arapaho)), 1862, The Metropolitan Museum of Art, Open Access Program-Creative Commons Zero.

The Topic and its Significance:

Art is saturated with cultural significance. Considering the full spectrum of ways in which art is colored by cultural associations raises a variety of difficult and fascinating philosophical questions. This curriculum guide focuses in particular on questions that arise when we consider art as a form of cultural heritage. Organized into four modules, readings explore core questions about art and ethics, aesthetic value, museum practice, and art practice. They are designed to be suitable for use in an introduction to philosophy of art, as well as in more topically focused courses, particularly on topics concerning the ethics and politics of art.

This curriculum contributes to the diversity of aesthetics and philosophy of art along at least three axes. First, the focus on art as cultural heritage turns our attention to issues of importance for cultural communities that are often marginalized in philosophy, in particular indigenous communities. Second, many of the philosophers writing on topics concerning art and cultural heritage are themselves members of groups that are underrepresented in academic philosophy. Finally, the curriculum draws from an interdisciplinary range of scholars, highlighting philosophically rich work by academics and artists who may not have degrees in philosophy, and thus expanding our understanding of what counts as philosophy.

The articles are presented roughly in order from go-to texts that provide a general overview of the module's themes, appropriate for a single reading on the topic, proceeding to more advanced or specific texts.



"Warrior and Attendants" Court of Benin, 16-17th Century, The Metropolitan Museum of Art, Open Access Program-Creative Commons Zero

Module I: Cultural Property and Repatriation

Where does art belong? Who should own or control art? Does art have universal value that dictates everyone should be able to access it? What role do histories of colonial acquisition play in addressing these questions? This module addresses questions such as these through the lens of work on cultural property and repatriation. The readings explore, among other things, notions of stewardship and art as a public good, whether art should be subject to standard norms governing private property, and whether members of certain cultural groups have special claims on particular artworks, as a function of either historical injustices, cultural property claims, or cultural significance.

1. Warren, Karen J. "A Philosophical Perspective on the Ethics and Resolution of Cultural Property Issues." In *The Ethics of Collecting Cultural Property*, edited by Phyllis Mauch Messenger. USA: University of New Mexico Press, 1989.

SUMMARY: Warren's chapter offers a careful and systematic look at arguments concerning what she calls "the 3 R's": restitution (or repatriation) of cultural property, restrictions on cultural imports and exports, and the rights (to ownership, access, etc.) over cultural property. She ultimately argues that this framework should be overturned in favor of an approach to cultural property disputes that is modeled on conflict resolution. This approach deprioritizes traditional talk of property and ownership in favor of a focus on preservation.

NOTE FOR INSTRUCTORS: Due to its clear and organized approach, this article is an excellent teaching resource, and a good choice in particular if you plan

to do a single reading on repatriation issues. While it often focuses more on summary than developing the many argumentative approaches mentioned, it offers a helpful backbone for further discussion.

2. Thompson, Janna. "Cultural Property, Restitution and Value," *Journal of Applied Philosophy*, 20, no. 3 (2003).

SUMMARY: In this paper, Thompson approaches questions about the repatriation of art and artifacts through the lens of cultural property. She briefly discusses the nature of cultural property itself, and then moves on to exploring how her preferred conception of cultural property (roughly, culturally significant objects that are legitimately acquired by a collectivity) can facilitate or hinder claims for repatriation. In particular, she discusses the relationship between cultural property-based claims and potentially countervailing considerations, such as the purported universal value (or "value for humanity") of cultural heritage.

NOTE FOR INSTRUCTORS: This text offers a helpful introduction to cultural property and repatriation that is clear, readable, and concise. It is a good choice if you only have time for a single reading on this topic, but it also pairs well with most other readings in this module.

3. Young, James O. "Cultures and Cultural Property." *Journal of Applied Philosophy*, 24, no. 2 (2007): 111-23.

SUMMARY: Young's paper offers a discussion of multiple approaches to understanding how to ground cultural property claims. What would make it the case that an object properly belongs to a cultural group? He considers and rejects claims to cultural property based on inheritance from ancestors, cultural practices, and the production of art and artifacts by cultural group members. However, he offers a qualified defense of the claim that the value or significance of an object for a group can sometimes ground a cultural property claim. The paper considers the implications of these accounts of cultural property for repatriation issues at various points, but is more squarely focused on the viability of the accounts themselves.

NOTE FOR INSTRUCTORS: This text provides a useful framework for different ways of thinking about cultural property claims that can serve as an overview of the topic if there is time for only one reading, or as a component of a broader exploration. It would be usefully supplemented by the Harding if there is time for a long article, or with the Coleman paper on repatriation and inalienable possession.

4. Appiah, Kwame Anthony. "Whose Culture Is It, Anyway?" In *Cosmopolitanism*. New York, London: W. W. Norton & Company, 2006.

SUMMARY: In this chapter, Appiah offers a cosmopolitan critique of the concept of cultural property/patrimony. By emphasizing the common features of our humanity and the tenuousness of certain cultural identity claims, he puts pressure on conceptions of cultural property that would exclude others, particularly those that have a nationalist character. He raises important philosophical questions about cultural continuity over time, and explores how the location of art can best facilitate its value for humanity. In general, he supports a cosmopolitan/internationalist approach to cultural property that promotes the exchange of cultural products around the world.

NOTE FOR INSTRUCTORS: This text offers a clear and effective overview of philosophical issues concerning cultural property, and uses a range of cultural and artistic examples. It offers a concise summary of the legal scholar John Merryman's classic article in support of internationalism about cultural property (not included in this curriculum). It pairs well with Lindsay's article.

5. Coleman, Elizabeth. "Cultural Property and Collective Identity." In *Returning (to) Communities: Theory, Culture and Political Practice of the Communal*, edited by Stefan Herbrechter and Michael Higgins: Brill, 2006.

SUMMARY: This short paper examines the relationship between cultural property and collective identity through a close analysis of a paper by Richard Handler that questions such a relationship. In particular, Handler raises a version of common worries about the lack of cultural group continuity over time: because cultures are constantly changing, this fact is thought to undermine claims about the relationship between cultural identity and cultural

property, as well as subsequent repatriation requests. Coleman pushes back against this objection by questioning what kind of identity or sameness is actually required for cultural continuity over time.

NOTE FOR INSTRUCTORS: Though focused on a reading that is not included in this curriculum, this text pairs well with, for instance, the Appiah, Thompson, or Young readings in this module, or any other article that raises questions about cultural continuity over time.

6. Thompson, Janna. "Art, Property Rights, and the Interests of Humanity," *The Journal of Value Inquiry*, 38 (2004): 545-600.

SUMMARY: In this paper, Thompson sets up a potential tension between two kinds of cases. On the one hand, we might think it is wrong for a wealthy collector to destroy great works of Western art that have value for all of humanity. On the other hand, we might think it is acceptable for indigenous peoples to rebury or ritually destroy artifacts from their culture, even though these works might also have value for all of humanity. How do we reconcile these intuitions? After discussing and dismissing attempts to resolve the problem by appeal to the value of the property for its possessors or the desires of non-owners, Thompson suggests that by looking at the value of art in the context of different cultural traditions we can see why a certain universalism about the value of art will tell against allowing the destruction of artwork by the wealthy collector, but allow for the reburial or destruction of artifacts by certain indigenous communities.

NOTE FOR INSTRUCTORS: This paper pairs well with the Appiah or Lindsay articles, engaging questions about the universal value of art and its implications for ownership introduced in those texts.

7. Glass, Aaron. "Return to Sender: On the Politics of Cultural Property and the Proper Address of Art." *Journal of Material Culture*, 9, no. 2 (2004): 115-39.

SUMMARY: Through a comparison of Jewish and Native American repatriation cases, Glass examines the conceptual rhetoric surrounding repatriation with

particular emphasis on the concept of cultural property. He emphasizes the power asymmetries that led to the alienation of Jewish and Native cultural property, thus contextualizing the attendant reparative power that these communities often see in acts of repatriation; but, moreover, he argues that repatriation can have productive power in reclaiming and reasserting cultural identity and practices.

NOTE FOR INSTRUCTORS: This is an excellent text for instructors who want to focus on the complicated linguistic and conceptual landscape surrounding repatriation claims, and ground the discussion in specific cases from a range of cultural contexts. While mostly independent of the philosophical literature, it is clear and conceptually sophisticated, illustrating how philosophical values and methodologies extend beyond disciplinary boundaries.

8. Lindsay, Peter. "Can We Own the Past? Cultural Artifacts as Public Goods." *Critical Review of International Social and Political Philosophy*, 15, no. 1 (2012): 1-17.

SUMMARY: Lindsay asks whether it makes sense to think that some goods (such as art and cultural artifacts) might be intrinsically more public than others. If so, this would affect how such goods can permissibly be distributed. He argues that cultural patrimony can be part of the "psychological landscape" of a place, and thus that cultural context can constitute part of the identity of the object. He suggests that properly acknowledging these kinds of goods requires dramatically revising how we think about property and public goods.

NOTE FOR INSTRUCTORS: The structure of this argument in this text is often a bit challenging for students, so it is best for more advanced classes or aided by exegesis from the instructor. It pairs well with the Appiah reading.

9. Coleman, Elizabeth Burns. "Repatriation and the Concept of Inalienable Possession." In *The Long Way Home*, edited by Paul Turnbull and Michael Pickering: Berghan Books, 2010.

SUMMARY: The concept of inalienable possession often figures centrally in de-

bates about repatriation of cultural artifacts (which are also often artworks). The right of alienability (or the right to transfer title to property) is one of the core rights in Western property theory. If property is inalienable, this means that title to it cannot rightly be transferred. In this paper, Coleman analyzes the concept of inalienable possession, and argues that laws (such as the Native American Graves Protection and Repatriation Act (NAGPRA)) can foist a conception of inalienable possession on indigenous peoples that can be inaccurate to past and changing cultural norms. She uses this point to offer a distinction between property and ownership. This opens up conceptual space for a link between objects and identity through ownership that might nevertheless allow for the alienability of such property.

NOTE FOR INSTRUCTORS: This paper focuses less on art itself, so is best for a course unit that is making room for in-depth discussion of the property dimensions of cultural property. It would pair well with the Thompson or Young papers in this module, and can be used in lieu of the much longer and more detailed paper by Harding.

10. Coleman, Elizabeth Burns, Rosemary J. Coombe, and Fiona MacAra-ilt. "A Broken Record: Subjecting 'Music' to Cultural Rights." In *The Ethics of Cultural Appropriation*, edited by James O. Young and Conrad G. Brunk: Blackwell Publishing, 2012.

SUMMARY: This article presents multiple arguments for the "repatriation" of indigenous music, and the assertion of indigenous cultural rights, while troubling the imposition of legalistic frameworks of Western intellectual property. It situates the harms of appropriation in the perpetuation of unjust systems and misrepresentation, and demonstrates how careful attention to specific cultural practices can play an essential role in sorting out sometimes overly abstract debates about repatriation and appropriation.

NOTE FOR INSTRUCTORS: This is a long and difficult text, but it does an excellent job of marrying careful attention to cases with philosophical context and reflection. It is a good choice for more advanced classes, particularly ones that might be focusing on music.

11. Harding, Sarah, "Justifying Repatriation of Native American Cultural Property," *Indiana Law Journal*, 72, no. 3 (1997): 723-74.

SUMMARY: Harding's article offer an in-depth look at the theoretical justification for the Native American Grave Protection and Repatriation Act (NAGPRA) of 1990, paying special attention to the category of "cultural patrimony" under which non-funerary artworks will often fall if they are subject to NAGPRA. The paper focuses on three different approaches to justifying repatriation: in terms of compensation for historical injustices, the value of an object to a community, and challenging the very possibility of ownership of cultural patrimony. Harding ultimately favors this final approach, suggesting a stewardship model on which we all have obligations with respect to the protection of cultural property.

NOTE FOR INSTRUCTORS: This is a long law review article, and so is best for more advanced classes. It is a useful text for instructors who are interested in exploring cultural property issues in a legal but philosophically informed context. One can also assign only certain sections focusing on particular issues. For a shorter article that also promotes a stewardship model, the Warren paper is a good substitute, though not likewise embedded in the legal issues (and written before the passage of NAGPRA).



Painting in the style of Aboriginal Australian "dot art."
Courtesy of pixabay.com, Creative Commons Zero.

Module II: Cultural Appropriation

The idea of artistic freedom is a core value in art practice. But precisely how free should we be in our art making? Should we be free to employ stories and styles from any cultural context? Or are there moral limits to artistic freedom? This module explores these questions through controversy over cultural appropriation in the arts, understood here as the use of stories and styles by "cultural outsiders." Readings by philosophers, legal scholars, and indigenous artists offer a range of perspectives on how art-making can intersect with issues of identity, offense, harm, power, and injustice.

1. Heyd, Thomas. "Rock Art Aesthetics and Cultural Appropriation." *The Journal of Aesthetics and Art Criticism*, 61, no. 1 (2003): 37-46.

SUMMARY: Heyd asks whether aesthetic appreciation can constitute a problematic form of cultural appropriation, focusing in particular on the case of rock art. He argues that while aesthetic appreciation can easily be accompanied by actions that would constitute problematic appropriation, aesthetic appreciation itself does not. He moreover suggests that appropriate cross-cultural education and sensitivity will guard against these more questionable associated behaviors. He concludes by suggesting a number of important values that cross-cultural appreciation can facilitate.

NOTE FOR INSTRUCTORS: This text offers a brief but useful overview of issues surrounding the ethics of cultural appropriation, and so could be used to introduce those ideas quickly in a class without time for further reading. It would also pair well with readings on cross-cultural understandings of art and the aesthetic.

2. Young, James O. "Profound Offense and Cultural Appropriation." *The Journal of Aesthetics and Art Criticism*, 63, no. 2 (2005): 135-46.

SUMMARY: Young argues that while cultural appropriation can be profoundly offensive, which he assumes is *prima facie* wrong other things being equal, it is usually permissible, all things considered. This is because, he argues, the *prima facie* wrong can be outweighed by a range of countervailing considerations, including social value, the value of freedom of expression, the time and place of the act, the extent to which it is tolerated by group members, and how reasonable the offense is. The article thus offers a defense of cultural appropriation with respect to its offensiveness.

NOTE FOR INSTRUCTORS: This text offers a useful framework for discussion about how to weigh the offensiveness of cultural appropriation against various other values. Because it puts the question of harm aside, it is best to pair it with an article that considers the harms of appropriation as well. The text also provides a brief discussion of the problem we face in defining cultural groups.

3. Todd, Loretta. "Notes on Appropriation." *Parallelogramme*, 16 (1990).

SUMMARY: Todd (Métis) situates contemporary acts of cultural appropriation in the colonial appropriation of indigenous land. She offers a normative definition of cultural appropriation according to which it is understood as the opposite of cultural autonomy. In the course of her discussion, she responds to a number of defenses of cultural appropriation that, she argues, fail to recognize the asymmetries of power in which appropriation from indigenous communities is embedded.

NOTE FOR INSTRUCTORS: This is an excellent text to use in order to present students with a conception of the wrong of cultural appropriation that is firmly rooted in the context of colonial power dynamics. It is short, and can be usefully compared and contrasted with the arguments in the Young article.

4. Keeshig-Tobias, Lenore. "The Magic of Others." In *Language in Her Eye: Views on Writing and Gender by Canadian Women Writing in English*,

edited by Libby Scheier, Sarah Sheard and Eleanor Wachtel: Coach House Press, 1990.

SUMMARY: In this short selection, Keeshig-Tobias (Ojibway) raises questions about representation and authenticity in fiction about Native people written by non-Native authors. With reference to certain Native belief systems, she contextualizes why the telling of a story could be viewed as theft in a way that might seem counter-intuitive to a liberal Western audience.

NOTE FOR INSTRUCTORS: This is a useful piece to pair with any of the more theoretical writings on cultural appropriation. It articulates some Native perspectives on cultural appropriation that may be less familiar to students, as well as pointing out problems with some of the assumptions on which defenses of cultural appropriation sometimes depend.

5. Matthes, Erich Hatala. "Cultural Appropriation without Cultural Essentialism?" *Social Theory and Practice*, 42, no. 2 (2016): 343-66.

SUMMARY: This article attempts to bolster some of the objections against cultural appropriation made by artists and activists through appeal to recent philosophical work on epistemic injustice. Matthes argues that this work provides a set of conceptual tools for explaining why and how cultural appropriation can be harmful. However, he argues that discussion surrounding cultural appropriation still faces concerns about cultural essentialism, and suggests a partial solution to this problem.

NOTE FOR INSTRUCTORS: This article works best for a more advanced group of students and pairs well with the Young article from this module. It also can be used to supplement the papers by Todd and Keeshig-Tobias, which the article draws on, by situating them in the recent philosophical literature

6. Walsh, Andrea N., and Dominic McIver Lopes. "Objects of Appropriation." In Young, James O., and Conrad G. Brunk, eds. *The Ethics of Cultural Appropriation*: Blackwell Publishing, 2012.

SUMMARY: Walsh and Lopes argue that some appropriation can be benefi-

cial and productive: in particular, the appropriation of elements of dominant culture by members of culturally marginalized groups. They explore this idea through discussion of such appropriative artwork by a number of contemporary First Nations artists, which they argue challenges “the assumed alignment of appropriator with oppressor and appropriatee with victim”(227).

NOTE FOR INSTRUCTORS: This text serves as a useful counterpoint to the general framework employed in much of the other cultural appropriation literature. It is also a useful selection for course units focusing on art practice.

7. Coombe, Rosemary J. “The Properties of Culture and the Politics of Possessing Identity: Native Claims in the Cultural Appropriation Controversy.” *Canadian Journal of Law and Jurisprudence*, VI, no. 2 (1993).

SUMMARY: In this wide-ranging essay, Coombe situates debates about cultural appropriation in the context of colonial power dynamics. She discusses both appropriation of styles and stories as well as alienation of material cultural property. In particular, she criticizes the appeal to Western conceptions of property in these debates, and questions whether Native identity and autonomy can be appropriately protected by subsuming Native intangible cultural property claims under Western frameworks for intellectual property.

NOTE FOR INSTRUCTORS: This is a long and challenging essay, best used for more advanced courses. Alternative texts that capture some of the ideas here include Todd (on whom Coombe draws), or, for a text that situates some of these ideas in the literature on epistemic injustice, Matthes.



"Wearing Blanket" Navajo, 1860-70, The Metropolitan Museum of Art, Open Access Program-Creative Commons Zero

Module III: Preservation, Restoration, and Authenticity

Viewing art through the lens of cultural heritage raises a number of questions that challenge traditional approaches to thinking about the restoration and authenticity of art, particularly in the Western tradition. For instance, if authenticity is viewed in a certain cultural context as attaching primarily to practices rather than material products, should that dictate how we should respond aesthetically to work from that culture? Does prioritizing the preservation of material products, or privileging the authenticity of material age, constitute an inappropriate response to the artwork? Are there special reasons to preserve art and artistic practices that stem from their status as part of a cultural heritage?

1. Coleman, Elizabeth Burns. "Aboriginal Painting: Identity and Authenticity." *The Journal of Aesthetics and Art Criticism*, 59, no. 4 (2001): 385-402.

SUMMARY: Coleman argues for an ontological understanding of Australian Aboriginal artworks (namely, that they function as insignia that require authoritative endorsement) that can resolve disputes about the authenticity of controversial cases of Aboriginal art. More broadly, her article illuminates the ways in which viewing art as part of a cultural heritage can affect how we understand its authenticity.

NOTE FOR INSTRUCTORS: This is a longer text that intersects with a number of other topics, including appropriation, art ontology, and the art-status of non-Western artworks. It could be used in the context of course units exploring any of those themes, or to raise them in the context of a unit on authenticity.

2. Jeffers, Chike. "The Ethics and Politics of Cultural Preservation." *Journal of Value Inquiry*, 49, no. 1-2 (2014): 205-220.

SUMMARY: Jeffers offers an account of the moral permissibility, and moreover, praiseworthiness of cultural preservation for the sake of the continued existence of cultural groups. He defends this argument against challenges about inauthenticity and incoherence leveled by Jeremy Waldron and Sam Scheffler. In a political context, Jeffers argues that cultural preservation can be obligatory as a component of resistance against colonialism and racism.

NOTE FOR INSTRUCTORS: This text does not discuss art per se, but is readily applicable to artistic practices that constitute part of a cultural heritage or practice. It offers thoughtful considerations for discussion concerning the reasons one might have to engage (or not) in a particular cultural artistic practice.

3. Young, James O. "Art, Authenticity and Appropriation." *Frontiers of Philosophy in China*, 1, no. 3 (2006): 455-76.

SUMMARY: In this article, Young explores the "aesthetic handicap thesis," the idea that artworks that are the product of cultural appropriation are aesthetically flawed. Examining arguments concerning cultural experience, cultural context, and authenticity, he ultimately argues that appropriative artworks are not necessarily aesthetically flawed. Indeed, by distinguishing among a number of different kinds of authenticity, Young argues that cultural outsiders may not compromise some aesthetically relevant forms of authenticity by engaging in cultural appropriation, even if their work is not authentic in the narrow sense of being produced by a cultural insider.

NOTE FOR INSTRUCTORS: This article would also fit well in the cultural appropriation module, but it includes substantial discussion of authenticity in particular. In the context of this module, it could be used as a text to introduce discussion of cultural appropriation into a unit on authenticity.

4. Saito, Yuriko. "Why Restore Works of Art?" *The Journal of Aesthetics and Art Criticism*, 44, no. 2 (1985): 141-151.

SUMMARY: Saito examines arguments concerning why artworks should be restored, which are couched in terms of a debate between “purist” and “integral/conservator” restoration. Purists believe artworks should only be cleaned, emphasizing the integrity of the material object, whereas integral restorationists are open to adding material to the work, emphasizing the integrity of the original aesthetic experience. Rather than embracing a particular side in this debate, Saito’s discussion reveals how cultural/historical considerations can be as important to the debate over restoration as aesthetic considerations.

NOTE FOR INSTRUCTORS: This article offers a useful philosophical framework for thinking about the relationship among preservation, restoration, and authenticity. It would be an excellent choice to pair with any other reading in this module in order to provide conceptual grounding for further discussion.

5. Korsmeyer, Carolyn. “Real Old Things.” *British Journal of Aesthetics*, 56, no. 3 (2016): 219-31.

SUMMARY: Korsmeyer argues that although genuineness (or authenticity) is not a perceptual property, it is still an aesthetically relevant property for cultural artifacts, an argument that she locates in the relationship between age and the sense of touch. She thus offers a potential explanation for a common intuition about the nature and value of authenticity in the Western tradition.

NOTE FOR INSTRUCTORS: This is the most recent in a series of articles by Korsmeyer on the aesthetics of age and genuineness. I selected it because it builds on the previous work and focuses on cultural artifacts in particular, but instructors interested in, for instance, the moral significance of authentic artifacts associated with historical injustices might prefer some of the earlier articles in this series (such as her “Staying in Touch”). Her account also raises questions about how attributions of authenticity might affect aesthetic experience, with potential implications for discussion of authenticity in appropriation debates, though these are not explicitly explored in the article.

6. Karlström, Anna. "Authenticity." In *Heritage Keywords*, edited by Kathryn Lafrenz Samuels and Trinidad Rico. USA: University Press of Colorado, 2015.

SUMMARY: This text offers a brief overview of some approaches to the concept of authenticity in international heritage management. Focusing on a case study of Buddhist sites in Laos, Karlström then argues that culturally specific understandings of authenticity pose problems for the universal application of a preservationist approach to heritage management. It concludes with some open-ended questions about how we should pursue alternative approaches.

NOTE FOR INSTRUCTORS: This is a good text for instructors who want to discuss authenticity in the context of a reasonably in-depth look at a particular non-Western cultural context. While the article itself is lighter on conceptual/philosophical work than some other selections in this curriculum, it offers useful material for philosophical analysis and discussion. It would pair well with the theoretical framework provided in the Saito article, or the alternative approach to authenticity captured in the Korsmeyer.



"291-Picasso-Braque Exhibition" Alfred Stieglitz, 1915, The Metropolitan Museum of Art, Open Access Program-Creative Commons Zero

Module IV: Representation and Display

One of art's functions is communicative: it offers a perspective on the world that presents it as being a certain way. The module on cultural appropriation considered the ethics of cultural representation in the content of artworks. But the manner and context in which artworks are presented can have a similar representational function. This module raises questions about how cultural heritage is represented through the display and presentation of artworks. What moral objections might be lodged against the display of art in certain cultural contexts? What political goods might the display of art accomplish? What role should members of marginalized cultures play in the interpretation and presentation of art that stems from their culture?

1. Eaton, A. W. and I. Gaskell. "Do Subaltern Artifacts Belong in Art Museums?" In Young, James O., and Conrad G. Brunk, eds. *The Ethics of Cultural Appropriation*: Blackwell Publishing, 2012.

SUMMARY: Eaton and Gaskell argue that museums are "instruments of power," and then ask whether it is permissible for them to display the cultural heritage of peoples who have been subordinated. Ultimately, they argue that despite a series of arguments to the contrary, the display of "subaltern" artifacts is not just permissible, "but advantageous to all interested parties." They make the argument by posing and responding to four central objections to this position.

NOTE FOR INSTRUCTORS: This is a careful and comprehensive look at ethical questions surrounding the display of "subaltern" cultural heritage in museums. If you plan to assign a single reading on this topic, use this one.

2. Brown, Michael. "Exhibiting Indigenous Heritage in the Age of Cultural Property," in James Cuno, ed. *Whose Culture? The Promise of Museums and the Debate over Antiquities*. Princeton University Press, 2009.

SUMMARY: Brown's chapter offers an anthropological perspective on various museum models for the display of indigenous art, touching on issues of cultural property and cultural appropriation. While polemical at times, it offers one perspective on the potential advantages and disadvantages of community participation in curatorial practice.

NOTE FOR INSTRUCTORS: This a useful article for adding detail to discussions of representation and display that stem from looking at various aspects of museum practice. It would pair well with the Pantazatos entry.

3. Pantazatos, Andreas. "Epistemic Injustice and Cultural Heritage". In *The Routledge Handbook to Epistemic Injustice*. ed. Kidd, J. I. , Medina, J. & Pollhaus, G.: Routledge, 2017.

SUMMARY: In this chapter, Pantazatos situates issues concerning institutional presentation of cultural heritage in the literature on epistemic injustice. In particular, he argues that when the perspectives of community stakeholders are not sufficiently taken into account by heritage institutions they become victims of "participant perspective epistemic injustice." He argues that this furthermore undermines the sharing of knowledge, which is among heritage institutions' central responsibilities.

NOTE FOR INSTRUCTORS: This is a useful article for instructors who are interested in focusing on community participation in institutional practice with an emphasis on the theoretical framework of epistemic injustice. It would pair well with the Brown article.

4. Crane, Susan A. "Choosing Not to Look: Representation, Repatriation, and Holocaust Atrocity Photography." *History and Theory*, 47 (2008): 309-30.

SUMMARY: In this article, Crane, a historian, questions whether Holocaust

atrocities photographs should be displayed, arguing that displaying them is not the best means of historical education about the horrors of the Holocaust, as some defenders argue. Her discussion includes reflections on the nature of photography, spectacle, how we look at images, and pedagogy surrounding historical injustices.

NOTE FOR INSTRUCTORS: This text offers an opportunity to discuss the display of “negative heritage,” and so offers a different angle than most of the articles in this module, which focus on appropriative display of more traditionally conceived heritage objects. The article also raises issues that would intersect well with a unit on moral criticism of art.

5. Nicholas, George P., and Alison Wylie. “‘Do Not Do Unto Others...’ Cultural Misrecognition and the Harms of Appropriation in an Open-Source World.” In *Appropriating the Past*, edited by Geoffrey Scarre and Robin Coningham. USA: Cambridge University Press, 2013.

SUMMARY: This wide-ranging discussion of cultural appropriation, a collaboration between a philosopher (Wylie) and an archaeologist (Nicholas), focuses on questions of commodification and misrepresentation, exploring the potential for community engagement in research as a method for avoiding the harms of appropriation. It includes four specific case studies that range over multiple cultural contexts.

NOTE FOR INSTRUCTORS: This text also fits well in the cultural appropriation module, but I have placed it here because of its focus on issues of commodification, display, and community engagement. It’s a great fit for instructors who are looking for a case-driven text that includes theoretical context.

6. Root, Deborah. “Fat-Eaters and Aesthetes: The Politics of Display” in *Cannibal Culture: Art, Appropriation, and the Commodification of Difference*. USA: Westview Press, 1996.

SUMMARY: Root employs Méxica mythology as a lens for revealing the consumptive, and even cannibalistic, character of power. In particular, she points to the way colonial power sets up Westerners as “experts” and arbiters of

art and culture, presenting appreciation of culture as a pretext for violence and control.

NOTE FOR INSTRUCTORS: This chapter serves as an introduction to Root's book-length study of these themes, so the presentation only gestures at these relationships and provides a brief selection of examples that illustrate them. However, it can be useful for raising initial questions about the relationships among power, art, and culture. It provides a counterpoint to Heyd's more sanguine perspective on cross-cultural appreciation in the cultural appropriation module.

Author Bio

Erich Hatala Matthes is Assistant Professor of Philosophy at Wellesley College. His research concerns moral and political issues surrounding art, cultural heritage, and the environment. He has published papers on a range of topics in these areas, including on cultural appropriation, cultural property, the value of history and heritage, and the ethics of historic preservation. His work has appeared in *Ethics*, *Oxford Studies in Normative Ethics*, *Public Affairs Quarterly*, *Social Theory and Practice*, *Journal of Ethics and Social Philosophy*, and *Philosophy Compass*. He also enjoys writing for a broader audience, and has published pieces in *Aeon Magazine*, *Apollo Magazine*, and *British Art Studies*. He can be contacted at ematthes@wellesley.edu or on Twitter @ehatmat.

Acknowledgments

Many thanks to the American Society for Aesthetics Curriculum Diversity Grant Program for supporting the compilation of this guide. Most images are courtesy of the Metropolitan Museum of Art Open Access Program. For more information, please see: <http://www.metmuseum.org/about-the-met/policies-and-documents/image-resources>. Thanks to Julie Van Camp, C. Thi Nguyen, and two anonymous reviewers for helpful feedback on an earlier draft. Special thanks to all of my philosophy of art students at Wellesley.