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Unintentional Secrets of a Museum: Exploring Possibilities of an Underutilized Museum Collection

Theresa LJ Nosacek

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Unintentional Secrets of a Museum: Exploring Possibilities of an Underutilized Museum
Collection

by

Theresa Nosacek

Under the Direction of Nicola Sharratt, PhD

ABSTRACT

The Peruvian South Coast collection at the Milwaukee Public is currently an underutilized collection. Through iconographic analysis, surveys, and literary review this thesis will explore the potential of the collection and potential uses of the collection focusing on middle school education. This thesis explores current challenges of this collection and possible way in which awareness may be raised about this collection.

Unintentional Secrets of a Museum: Exploring Possibilities of an Underutilized Museum
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by

Theresa Nosacek

A Thesis Submitted in Partial Fulfillment of the Requirements for the Degree of

Master of Arts

in the College of Arts and Sciences

Georgia State University

2018

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2018

Unintentional Secrets of a Museum: Exploring Possibilities of an Underutilized Museum
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May 2018

DEDICATION

This piece is dedicated to my family who has supported me and my ambitions from the start. For my mom and grandma who fought hard for their dreams, so I would not have to fight for mine. To my dad who always took me to the museum whenever I wanted to go and was always there to read my papers. To my grandparents who always loved history and would help to look after all of us when we needed it. To my siblings who are always there to support me or make me laugh. And finally to my nieces and nephew who inspired this project.

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TABLE OF CONTENTS

ACKNOWLEDGEMENTS	V
LIST OF TABLES	X
LIST OF FIGURES	XI
1 INTRODUCTION	1
1.1 Introduction to This Project.....	1
1.2 Demographics and History.....	4
1.3 History of the Milwaukee Public Museum and the South Coast Peru Collection	7
1.4 Questions.....	9
1.5 Methods.....	9
1.6 What is Important Going into This Project.....	10
2 CHAPTER TWO MUSEUMS, ARCHEOLOGY, AND THEIR USES IN EDUCATION	14
2.1 History	14
<i>2.1.1 Progressive museum education</i>	<i>15</i>
2.2 Theories and Models	20
<i>2.2.1 Active versus passive</i>	<i>21</i>
<i>2.2.2 Education</i>	<i>23</i>
<i>2.2.3 Curriculum Theory and Diversity</i>	<i>24</i>

2.3	National Social Studies Curriculum	28
2.4	Community Education.....	31
3	CHAPTER THREE ICONOGRAPHIC ANALYSIS	35
3.1	Overview of the Collection	35
3.2	Why the Animals?	36
3.3	Paracas	37
3.3.1	<i>Paracas Ceramics</i>	39
3.3.2	<i>Collection Analysis</i>	41
3.4	Nasca.....	47
3.4.1	<i>Non-Ritual</i>	50
3.4.2	<i>Ritual</i>	68
3.5	Wari/Tiwanaku	99
3.5.1	<i>Wari ceramics</i>	103
3.6	What the Animals Can Tell Us	110
3.6.1	<i>Land</i>	110
3.6.2	<i>Water</i>	113
3.6.3	<i>Air</i>	114
4	CHAPTER FOUR THE MILWAUKEE PUBLIC MUSEUM AND THEIR MISSION OF EDUCATION	116
4.1	School Visits/Tours.....	116

4.2	Summer Camps	117
4.3	Online Resources	118
4.4	Milwaukee Public Museum on the Move- museum bus	119
4.5	Science on Tap and Lunch and Lecture.....	120
4.6	Popular Exhibits and How They Can Help	121
4.7	Other Exhibits and How They Can Help	123
4.8	Issues with The Current Display of the South Coast Peruvian Collection	126
5	CHAPTER FIVE SURVEYS AND OBSERVATIONS	132
5.1	Methods and Results	132
5.1.1	<i>Museum Results</i>	134
5.1.2	<i>St. Robert's Results</i>	135
5.1.3	<i>Catholic East Results</i>	137
5.2	Observations and Results	138
5.3	Does it Have to be Art or Artifact?	141
5.4	Why the Surveys.....	144
5.5	How They Will Affect the Final Product	144
6	CHAPTER SIX BRINGING IT ALL TOGETHER.....	147
6.1	Overall Results.....	147
6.2	How to Raise Awareness.....	148
6.3	Changes in the Display.....	149

6.4	Materials for Teachers and Students	155
6.4.1	<i>Exhibit Explorer: Pre-Columbian Hall</i>	155
6.4.2	<i>Other worksheets and activities</i>	156
6.5	Conclusions	157
	REFERENCES.....	161
	APPENDICES.....	164
	Appendix A Starting This Project	164
	Appendix B Survey Slideshow	164
	APPENDIX C SURVEY RESULTS	175

LIST OF TABLES

Table 5.1 Museum Survey Results 134

Table 5.2 St. Robert's Survey Results..... 136

Table 5.3 Catholic East Results 137

LIST OF FIGURES

Figure 3.1 Paracas Cultural Map	37
Figure 3.2 Paracas Display	40
Figure 3 A54762/20517	42
Figure 3.4 A51417/18046	43
Figure 3.5 A54710/18046 and A55700/20517	44
Figure 3.6 A54721/20517	45
Figure 3.7 A54756/20517	46
Figure 3.8 A56930/23164	47
Figure 3.9 A37725/10134	50
Figure 3.10 A51089/18046	51
Figure 3.11 A37856/10164	52
Figure 3.12 A51057/18046	53
Figure 3.13 A51198/18064	54
Figure 3.14 A54601/20517	55
Figure 3.15 A51197/18046	56
Figure 3.16 A51115/18046	57
Figure 3.17 A54653/20517	58
Figure 3.18 A37846/10164	59
Figure 3.19 A51272/18064	60
Figure 3.20 A51147/18046 and A37885/10164	61
Figure 3.21 A51156/18064 and A51170/18064	62
Figure 3.22 A51202/18064 and A51155/18064	63

Figure 3.23 A54604/20517	64
Figure 3.24 54600/20517	65
Figure 3.25 A51031/18064	66
Figure 3.26 A51201/18046	67
Figure 3.27 A54655/20517	68
Figure 3.28 A51098/18046	69
Figure 3.29 A50997/18064	70
Figure 3.30 A37851/10164	71
Figure 3.31 A51366/18064	72
Figure 3.32 A51241/18064	73
Figure 3.33 A50975/18064	74
Figure 3.34 A37718/10134	75
Figure 3.35 A37887/10165	76
Figure 3.36 A51093/18064	77
Figure 3.37 A51104/18064	78
Figure 3.38 A37722/10134	79
Figure 3.39 A37893/10164	80
Figure 3.40 A37721/18046	81
Figure 3.41 A37850/10164	82
Figure 3.42 A37901/10165	83
Figure 3.43 A37723/10134	84
Figure 3.44 A51063/18064	85
Figure 3.45 A37902/10165	86

Figure 3.46 A37878/10165	87
Figure 3.47 A50980/18064	88
Figure 3.48 A51238/18046 and A52244/18046	89
Figure 3.49 A37887/10165	90
Figure 3.50 A37875/10165	91
Figure 3.51 A37728/10134	92
Figure 3.52 A37719/10134 and A37861/10164	93
Figure 3.53 A37896/10165	94
Figure 3.54 A37876/10165 (side).....	95
Figure 3.55 A37876/10165 (front).....	95
Figure 3.56 A37712/10134	96
Figure 3.57 A37849/10165	97
Figure 3.58 A37713/10134	98
Figure 3.59 A37881/10165	99
Figure 3.60 A51307/18064	103
Figure 3.61 A54684/20517	104
Figure 3.62 A54674/20517	105
Figure 3.63 A51271/18046	106
Figure 3.64 A51275/18046 and A51275/18064	107
Figure 3.65 A54688/20517	108
Figure 3.66 A51347/18046	109
Figure 4.67 Silent Movie Theatre	122
Figure 4.68 Granny	123

Figure 4.69 Ceramic vessel building exercise	124
Figure 4.70 Chicago Citizens.....	124
Figure 4.71 Shelf Displays.....	125
Figure 72 Slide One- Northwest Coast Native American woodcarving (artifact).....	165
Figure 73 Slide Two King Tut’s mask (artifact).....	165
Figure 74 Slide Three Hindu house shrine statue (art)	166
Figure 75 Slide Four Greek Vase (artifact).....	166
Figure 76 Slide Five Inca Effigy Vessel (artifact)	167
Figure 77 Slide Six Moche portrait vessel (artifact).....	167
Figure 78 Slide Seven Moche feline effigy vessel (artifact).....	168
Figure 79 Slide Eight Mona Lisa (art)	168
Figure 80 Slide Nine Ngady amwaash Mask 19th - 20th century Kuba culture Democratic Republic of Congo(artifact)	169
Figure 81 Slide Ten Mali headdress-19/20th century (artifact).....	169
Figure 82 Slide Eleven Thai wood caring-modern (art)	170
Figure 83 Slide Twelve Starry Night (art)	170
Figure 84 Slide Thirteen Nike Goddess of Victory (art)	171
Figure 85 Slide Fourteen Confucius bronze sculpture- modern (art)	171
Figure 86 Slide Fifteen Statue from 1800s America (art).....	172
Figure 87 Slide Sixteen Moche funerary headdress (artifact)	172
Figure 88 Slide Seventeen Modern Peruvian Art (artifact)	173
Figure 89 Slide Eighteen Egyptian Book of the Dead (artifact).....	173
Figure 90 Slide Nineteen Roman Mosaic (art)	174

Figure 91 Slide Twenty 1500s codex Mexico (artifact) 174

1 INTRODUCTION

1.1 Introduction to This Project

This thesis analyzes the collection of South Coast Peruvian ceramics at the Milwaukee Public Museum focusing on animal iconography. This collection is currently underutilized by schools, museum patrons, and for research even though it is an extensive collection of well preserved and decorated pieces from several pre-Incan cultures. This collection has the potential to be an excellent learning and teaching resource in the exhibition hall that is dedicated to Latin American countries from precolonial times. Currently, this hall is neglected by the schools and many visitors who come through the museum. Most of the time the hall is empty of visitors. The hall also has not been updated since its installation in the 1970s. Information is outdated, the display is confusing and overcrowded, the lighting is suboptimal, and access to the hall can be challenging. With changing population trends in the city of Milwaukee, this hall and the collections have the potential to be relevant to a considerable portion of the school-age population.

Given increasing diversity in the United States, particularly in urban contexts, it is striking that history and cultural studies classes seem slow to incorporate the diverse cultures of the students who attend public schools. Diversity needs to be approached carefully, in contrast to teaching world geography and world history, diversity curricula are often superficial at best and politicized at worst (Leming et al. 2006: 325-326). Moreover, teachers do not always match the demographics of their students. 86.5% of public school social studies teachers for middle school are white with 64.1% being male (US Department of Education 2016:10). The curriculum in Wisconsin is still focused on the classical cultures such as Greece, Rome, and Egypt. This leaves out significant parts of world history. Wisconsin's curriculum include cultural and world history

from fifth to twelfth grade for the social studies standards. The earlier grades usually learn ancient history while in high school students learn about modern world history and world economics. The curriculum is comprised of world prehistory to 2000BC, China, India, Greece, Egypt, Rome, Judaism, Christianity, Buddhism, and Hinduism. As a comparison, the Georgia social studies standards dedicate sixth and seventh grades to recent world history and economics. The Georgia units are Latin America, the Caribbean, and Canada, Europe, and Australia for sixth grade and Africa, the Middle East, and Southern and Eastern Asia for seventh. Erie, Pennsylvania includes because this included the number of weeks that are dedicated to each unit. Mesopotamia and early Middle Eastern cultures have nine weeks, Egypt has two weeks, China has four weeks, Ancient Americas have four weeks, Greece has six weeks, and Rome has four weeks. The social studies standards demand that linguistic, cultural and diversity are included, and that the teachings address similarities and differences leading to pluralism, understanding these issues and topics requires several disciplines (Adler 2010:9).

Students and members of the wider population may not feel that their history is being taught and the history that is being included does not apply to them. Dee and Penner (2007) identified this in their study of the cultural relevance of minority groups in school curriculum and how cultural diversity affected performance in school. They explained achievement gap they identified by a deficit of cultural capital (Dee and Penner 2017:130). When students enrolled in ethnic study courses that reflected the students' ethnic backgrounds there was an increase in attendance, increase of GPA, increase of credits earned, and a decrease in detentions/citations given (Dee and Penner 2017: 145). On average, a student's GPA rose 1.4 grade points by the end of the year (Dee and Penner 2017:150). Expanding the cultures people are introduced to has the

potential to increase the relevance that school has for different groups, which in turn increases the probability of children attending school and being active within the school.

When the cultures outside of the Classics are introduced in textbooks and in school it is commonly within a context of contact with Europeans. The narrative usually presented is that of Europeans who conquered the people with their superior weapons and devastated populations with disease. This narrative belittles most cultures and does not explore the achievements or rich history of those who were there before the Europeans arrived. It also ignores complex stories and histories that went along with these conquests as well as the multiple and varied factors that allowed for successful conquest. This narrative disregards the 4000 years of civilization found throughout the New World. This includes feats of engineering, empires, arts, and technologies that are often forgotten or portrayed in these narratives as primitive rather than explores behind these feats. Every year new discoveries are being made that rewrite history but for the most part history books remain the same. Why is it that most history courses in America start in 1776? Why do we not explore the thousands of years of history before the arrival of Europeans? What is needed to change this pattern? And are there students currently awaiting these changes?

These are questions that helped this project to unfold while I was working with this collection at the Milwaukee Public Museum. This project became personal because of my involvement with my sister's children. I have found that I am the one that teaches them about Latin American history and even other histories outside of the United States. There is even history within the United States that is neglected in school curricula, like the history before Columbus and what the American Indians were doing during the Colonial Period. I am the one, not their schools, who is teaching my nieces and nephews about history before 1776. This made me wonder how other children could gain this knowledge and how much is left out of the school

curriculum. My parents and I currently have the time and resources to supplement the education that children in our family need but most children do not have this system in place for them. This realization came as I was working with the collection at the Milwaukee Public Museum. I was having difficulties figuring out what kind of project I could undertake with a collection full of unproven material. This project started to take form after I realized the limitations of school curricula with respect to diverse histories. With the helpful staff at the museum I was able to outline what I would like to research and do with the collection. Realizing the growing diversity of Milwaukee and strong cultural pride that is held within various communities I wanted schools to be able to celebrate all their student's histories. This project seek to contribute to that process.

1.2 Demographics and History

The city of Milwaukee is the largest city in the state of Wisconsin with a population just under 600,000 (Census 2010). Most of Wisconsin's population lives in a fairly rural setting. Moreover, the rapid and growing trend of turning farm land into housing developments is increasing rural populations. This means that population density throughout the state to stay low, and only three cities in the state currently have a population of over 100,000. Chicago is about an hour and a half drive away from Milwaukee. There is a sizable commuter population between these two cities and a train runs directly between them.

The first large population movement of Latin Americans to Wisconsin was during the 1940s. Farmers needed field hands as men were being enlisted in World War II. Once the war was over, there was a great effort dedicated to sending these temporary Latin American workers home. Many workers returned to Wisconsin legally in the following years with their families. The 1970s saw a sharp decline in family owned farms, and corporation or factory farms became

the norm. This decreased the demand for farm labor causing many people to leave for the cities to work in factories. Then many of the factories were closed in the following decades. This may have caused the increasing poverty levels of this population that has been seen over the last 25 years (Garza 2016).

School integration took place during the 1960s, and in the 1980s Wisconsin adopted policies to include a more diverse approach to social studies that would include marginalized groups. The 1980-1990s saw the rise of a movement of indigenous people within Wisconsin. This movement has been dubbed the Wisconsin Walleye Wars. It was named for one particularly famous incident. Native American tribes in Wisconsin claimed spear fishing rights in state parks and golf courses. Many of the other incidents also involved tribes asserting rights given to them by treaties made in 1837, 1842, and 1854 that had been forgotten. Hotels, tourists, hunters, and others argued that such fishing and hunting were detrimental to wild life populations. These groups complained that the tribes could fish using methods that were illegal to them (Milwaukee Public Museum). After the 1983 ruling that upheld the rights to fish and hunt off land there were small but vocal and sometimes violent movements to prevent tribal members from exercising these rights (UW-Madison). There were several attempts made to overturn the original ruling but the courts have established that these rights are to be upheld. Furthermore, the tribes have negotiated with the sport fishing industry to help regulate who gets what percentage of the harvest each year (Milwaukee Public Museum). This movement mainly sought to raise awareness of the condition of people on tribal lands. Another part of the movement was the beginning of indigenous people returning to traditions. It also revealed how little residents in the state knew about tribal history and rights. This revelation led to Act 31 to encounter and engage a multicultural society (UW-Madison).

Act 31, requires that schools teach about tribes at least three times during a child's education (twice in elementary school and once in high school). This policy also requires that any person attempting to gain a teaching license in the state be required to complete training and classes in minority group relations and learn about the eleven-local state federally recognized tribes and bands (UW-Madison). Act 31 Chapter 118.01.C.8 states that curriculum must include "at all grade levels, an understanding of human relations, particularly with regard to American Indians, Black Americans, and Hispanics."

In sum, the policies that had been adopted after the Civil Rights Movement were not meeting the expectations of tribal groups. Through Act 31 they were able to successfully craft policies that taught a wider view of history. This movement of marginalized groups demanding that their history be included in school curricula is emerging all over the United States, some of the more recent movements were seen in California, Texas, and Arizona with California and Texas adopting ethnic studies programs (Dee and Penner 2017:133). But even with these changes there is continued concern that the curriculum falls short of having the whole American story told. Educational policy making has been slow to adopt curricular that represents the history of different populations in the United States. Schools have emphasized acceptance, diversity, and inclusion but this does not always translate to the curriculum. When diverse populations begin to grow, there is usually an increased demand for these policies and Wisconsin has begun to see this trend. However, regardless of these movements, if schools and policy makers were more aware of the populations they are serving they would develop the curricula to meet the needs of their students.

In 2016 the Milwaukee Journal Sentinel published an article that states that the Hispanic population is 10.2% and that 25.3% of school enrollment is of Hispanic, Latino, or Spanish

origin (Garza 2016). However, the US Census stated 17.3% of the population are of Hispanic, Latino, or Spanish origin (2010 Census). However, this discrepancy may be attributed to the fact, that Wisconsin has the option of allowing people to choose more than one box in the racial category in census information. Wisconsin is seeing multiple generations of mixed race individuals who express themselves as members of more than one group. This category is sometimes lumped into a one singular “two or more race” category which may skew the results and includes multiple variations. In the 2010 Census 3.4% of the population of Milwaukee identified as two or more races and 2% of the population of Wisconsin identified as two or more. This is part of a growing trend in the city where the Hispanic/Latino population has tripled in less than 25 years.

1.3 History of the Milwaukee Public Museum and the South Coast Peru Collection

The Milwaukee Public Museum was founded officially in 1882 but began as part of the German-English Academy in 1851. The academy was acquiring collections that exceeded the storage capacity of the school. In collaboration with the aldermen a free public museum and library was founded in 1884. The current location was established in the 1960s when the original building, that is now the Milwaukee Public Library, began to run out of room to house the collections. The current building was completed in 1962 but some collections remained at the old library location until 1966. Some of the original cabinets from the 1800s are still on display on the entrance staircase. The first ever museum habitat diorama in the world was constructed in 1890 for the Milwaukee Public Museum of muskrats and continues to be on display to this day. The museum only focused on natural sciences until 1902. In that year the history museum was founded and staff were hired to head the History-Anthropology Department (Milwaukee Public Museum 2015).

The South Coast collection's history starts in the 1930s when museum practices were different from today. During the 1930s and 1940s the museum twice purchased pieces from a Peruvian land owner named Jose Gayoso. Jose Gayoso owned land in Lambayeque, Peru. He went to college in the United States where he met and married a Milwaukee native Ester Reinertson. Jose and his brother German were interested in archeology and the ruins that were located within their property. They made their own discoveries and worked with Dr. Tello, the first indigenous archeologist in Peru. Most of the materials collected by the brothers was sold to either the Milwaukee Public Museum or the National Museum of the American Indian in New York. Some of the collection is curated at the Museo de Oro in Lima. Jose died in 1970 but he continued to love and collect artifacts until his death (Milwaukee Public Museum, Gayoso records). Beyond this there are few records about this collection so there are limitations to what can be derived from them. There is no direct evidence about where these artifacts originated from. Since Gayoso lived on the North coast of Peru and this collection is from the South Coast, he either collected or purchased these objects from outside of his home region. However, there are no known records that provide clear information on the provenance of these materials.

The second and bigger contributor to this collection was a Milwaukee lawyer named Malcolm Whyte and his wife Bertha Whyte. In the early 1960s the Whytes purchased several crates of objects when they took two separate trips to Peru. The first shipment contained almost 800 pieces of textiles and ceramics and the second donation contained about 2000 pieces. The Whytes were art lovers and this was part of their attempts to bring Pre-Columbian art to Wisconsin. Malcolm Whyte sent several letters to the Milwaukee Public Museum stating that the collection was a loan since he and his wife had not yet determined what they wanted to do with

the collection. Eventually they signed over most of the collection with a few pieces that they selected to be returned to them. (Milwaukee Public Museum, Whyte records).

In the September 1962 issue of Archeology magazine three articles appeared about the Whyte collection and one article in Lore magazine in 1961. At the time the Whyte collection was considered an important contribution to the field and one of the largest collections of south coast Peruvian artifacts in the country (Milwaukee Public Museum, Whyte records). Notably, this collection includes boxes of sherds as well as complete vessels. There are also full vessels reconstructed from the sherds in the boxes and some are now on display. These collections have been integrated in the current display case but there is no mention of the two main donors of this collection. Although originally considered an important contribution to the museum, the collection is now relatively neglected.

1.4 Questions

- Why is this collection of art in the Milwaukee Public Museum instead of the Milwaukee Art Museum?
- How has information about these cultures changed in the last forty years?
- Why is the Pre-Columbian America collections/hall at the Milwaukee Public Museum currently underutilized by the public and by schools?
- What benefits could arise from teachers using this collection/hall? How can the public benefit from using this collection/hall?
- How can some of the issues about the display be addressed?

1.5 Methods

This project incorporated several different methods. This project involves archeology, pedagogy, museum studies, art history, and anthropology, I also undertook a literature review of

history of museum education, learning theories and models, and curriculum standards which is presented in Chapter Two. I conducted an iconographic analysis of the ceramic vessels in the South Coast Peru display collection. I present these analyses in Chapter Three and they constitute a critical basis for developing educational material for school groups. This review informs how I approach museum pedagogy in this thesis. Chapter Four I examine museum display/exhibit and the different ways in which they can be used. These survey data will inform on what areas educational materials should focus on. In Chapter Four, I examine the various educational programs run by the museum. This ranges from children's day camps to meeting at bars to discuss science. Finally, I also conducted a survey at the Milwaukee Public Museum, at St. Robert's school, and Catholic East Elementary designed to gather data on current perceptions of objects from different areas of the world. I also examined what kinds of objects come to people's minds when they are asked to categorize something as either art or artifact.

1.6 What is Important Going into This Project

Two key events happened during the summer that helped to form the why and how of what I am going to address during my thesis. One was a brief observation but made a big impact and made me sad in an almost childish kind of way. It happened while I was taking some notes on several pieces on the collection I am studying. I was going into detail about one piece and wracking my brain about how I could do an analysis with the 50 other pieces like it when I heard little feet climbing the stairs. A small boy, probably the age of five, came into the display room and declared "Oh, all this is boring. It's just pottery." Turned around and walked back down the stairs.

I had been kneeling for an hour looking at the various pieces trying hard to decipher the multiple levels of meaning conveyed through the art and I had not expected someone to tell me

that everything I was doing was boring. I felt crushed at that point. It was a good learning experience because small children have a different way of viewing objects than older patrons who may be accompanying them. He taught me that: one the display was indeed not a good draw for children and two that there is a certain hierarchy of objects that children wish to engage with. Less than ten feet away was there a display case with gold and on the opposite side of the hall was there a mummy case. If the boy had gone further, he would have seen these things but he left before he could even get within eye-line of any of these things making me question again how this hall's layout is a challenge that will never be overcome.

The second event occurred when I was fully engaged doing observations. I was finishing up some notes on the previous observation when a man and his daughter came walking past. I heard the line that I will never forget, "next year in history class they are going to teach you things that don't make any sense. You have to read the book and not question it but I will teach you differently." I selected this father-daughter pair to be the subjects of my next observation. The next statement I heard was about that Olmecs knew about the African continent because Mexicans don't look like the Olmec stone heads. He made several comments that followed a similar nature throughout the exhibit. I was writing down everything I could so quickly and trying my hardest to record all his comments.

At the end I was almost disappointed that the father-daughter pair did not stay longer because I wanted so much to see what the father had to say about everything in the gallery. I had seen them wandering around some of the lower floors before noting some of the comments the dad was making before. Although I heard many comments that concerned me this summer, this was (to me) the worst of them all. Not only was I surprised how many believers of the ancient aliens theories I encountered, but to a degree I was scared by this. To me these theories are not

only inaccurate, but they are dangerous as well. However, I know that some of these theories are on their last leg as the new trend is going towards time travelers. This can be seen on television programs and online forums. I know these theories are at a turning point and I know how to deal with one and not the other. Aliens I can disprove but how do you tell someone that you have conclusive evidence that people from the future are not influencing the past? It made me think about the display suggestions I will be making as well. I know that this display will probably not be updated again for decades so the information needs to seem timeless while also trying to be accurate ten even twenty years from now.

Chapter two examines how museums and archeology can be used in middle schools education. I briefly overview how museums became involved with education, especially children's education, as well as theories and models that are used by museum educators and staff while developing and engaging the public. These include changing concepts about designing displays, materials, and special exhibits and how to design an exhibit around intended audiences. Chapter two then explores how a museum visit and archeology can help to meet the requirements for the social studies curriculum. Finally, the chapter draws together all three of these sections and explores the possibility of community education and what that may look like.

Chapter three is an iconographic analysis of the South Coast Peruvian collection at the Milwaukee Public Museum with a focus on animal iconography. This chapter introduces each culture and provides a description of each vessel. It also identified any possible fakes/replicas that are currently being displayed.

Chapter four explores the current programs run by the Milwaukee Public Museum and how they may be utilized to raise awareness about the South Coast Peruvian collection and the Pre Columbian Hall. Chapter five presents my observations in the exhibit hall. This chapter also

presents the results of my surveys conducted at the museum and the two schools and how these results affect the materials and suggestions made for this collection.

2 CHAPTER TWO MUSEUMS, ARCHEOLOGY, AND THEIR USES IN EDUCATION

2.1 History

Museums have long been places of education. People came to see strange creatures and things from far off lands before photography or rapid travel was possible. These objects were put on display and stories were told about the lands where they came from. Over time, museums amassed increasingly large collections but displays also a topic of debate as ideas about what a display should do and what objects should be displayed or even if certain objects should be displayed changed. Over time, people wanted to learn about, not just look at objects on display. Today, many museums display their materials by region and then by date or time period attributed to a culture.

Today, museums are again involved in the educational system and not just being concerned with conserving object. Over time museums have expanded their education department and today engage with public education in multiple ways. With increasing diverse populations, many people in the US are coming to museums to experience their varied pasts and cultures. Many people cannot return to or rarely return to the areas which these items originated from. Many museums offer classes, summer camps, or special activities for field trips which one can sign up for through the internet, calling a phone number, or by filling out the inserts from the museum's magazines or other mailings. These programs usually offer a diverse array of topics for children to explore and are suitable to particular age ranges. Increasingly, museums adopt active learning approaches, with people engaging more directly with exhibits than before.

2.1.1 Progressive museum education

Progressive museum education began over 100 years ago with Anna Gallup and Louise Connolly who spent their careers in the early 1900s actively changing the educational mission of museums. This model of museums as educational tools was the beginning of an active approach of dealing with the public in a museum education setting. The beginnings of museum education parallel the expansion of public education in the United States in the early 20th century (Hein 2006: 161). Education was no longer seen as a luxury but as a right; this belief revised child labor laws, founded free public schools, and required school attendance of school until a certain age. As children's rights became a growing concern and the well-being of the population was being taken seriously, a more humanistic view of education developed. Progressive education also pushed beyond school subjects, education now included health and well-being of their students (the 1900s began the era of schools distributing food and medicines to their students), introduction of pedagogic principles, and the democratization of arts and sciences (Hein 2006:163).

Anna Gallup began her career as an educator in schools for African American and Native American children that had been established after the Civil War (Hein 2006:165). Her background as an educator would prove to be useful later on in her career at the Brooklyn Children's Museum. Her engagement with children at the Brooklyn Children's Museum was hands-on and personal. She made extra effort for children to be able to use the museum and pushed the staff to do the same as well. Under her leadership the museum grew. She was also a founding member of the American Association of Museums (Hein 2006:164). Gallup was aware that children came from different backgrounds and that not everyone had resources to get access or equal access to subjects they were interested in. Even those that had

resources sometimes lacked access to people with the knowledge about the subject. Gallup argued that experiencing objects was important for children no matter their background and she developed materials after seeing a boy lead his blind brother through the museum (Hein 2006:167). She argued that Children's Museums should stimulate children by bringing them into direct contact with important subjects. If there was nothing there that interested a child then something new should be created (Hein 2006:165-166). Gallup believed that children needed to be active learners and that it was part of the museum's job to give them opportunities that were not available to them at home, this included being able to borrow items (Hein 2006:167). This personal relationship between learner and subject was important to Gallup, she wanted children to learn and to be excited about learning.

Louise Connolly influenced the field in a different way. As a lecturer she pushed the application of new technology in learning. Connolly was also a teacher, who was able to earn her master's degree while teaching after the death of her father in the late 1800s (Hein 2006:167-168). Unlike Gallup, Connolly entered the teaching profession because she had no other means by which to support herself while getting a higher education. Connolly wanted to continue her education straight away but her financial situation did not make that possible. Her career took off after earning her master's degree. Connolly became the general supervisor for grades 2-8 of Newark, New Jersey and later became the superintendent of Summit, but eventually was replaced by the school board who wanted a man. She then became a traveling lecturer and was made Educational Advisor of Newark Library and Museum (Hein 2006:168).

It was through her role as a traveling lecturer that she had her most profound influence on museum education. Connolly began interacting directly with a public audience that was probably more diverse than she was used to. Connolly was a popular lecturer. She also pushed

for using motion pictures for educational purposes. She called on producers to make uplifting films that would counteract the moral destruction that the film industry was being accused of at this time (Hein 2006:169). Connolly saw the potential in movies, namely that they could be utilized in a positive way for the public. She also traveled with a stuffed squirrel who was intensely popular with diverse audiences who interacted with the animal while she lectured (Hein 2006:170).

Connolly also pushed for the adoption of recently developed technology in the museum setting. Films were highly controversial at the time, but she saw great potential and value in them. During her travels she heard people complain about using taxes to support museums. Connolly was also not shy to point out that people were spending money on the cinema and commented that it was then no big deal then that tax money went to museums. She proposed that this put people's money to better use and counteracted the perceived negative effects (Hein 2006:170). Connolly was also more in touch with the public than most museum professionals at the time because of the direct contact she had with the public. She did not come from an affluent background and had struggled to get a higher education (Hein 2006:168). From the attendance at her lectures and people which she encountered, Connolly was aware that everyone, including the working-class American, was interested in the subjects that museums and libraries displayed.

Schools need cultural and educational benefits of museums as the need of understanding different cultures' fundamentals and special encounters which the museums provide (Gaither 1992:111). This is not a recent idea. Museums became increasingly important in education as world politics began to change in the last 100 years. After World War I there was a shift in the world map as new countries were founded and the first attempt at having a world government organization was founded, the League of Nations. This first war was called "The War to End All

Wars” and people attempted to forgo the horrors which they had seen during the war. Museums and schools added other cultures to their programs and collections. This was in line with the belief that educating people about other cultures, as well as open dialogue would lead to world peace (Gurian 2006:21). This can still be seen today in Social Studies standards which state that knowledge is necessary for sustaining and improving a democratic way of life and participating as members of a global community (Adler 2010:3). Education about other cultures was intended to promote better knowledge of other groups of people, making them familiar and facilitating easier interactions between groups.

In the 1940s arts and physical sciences were added to school curricula. The 1960s saw the creation of experimental and problem-solving experiences in museums (Gurian 2006:21). Biggest shift that had the most impact on children’s education during this period was the concern of preservation and conservation over public interaction. This resulted in museums pulling collections that the public had interacted with and handled and placed them into storage (Gurian 2006:21). This shift later made the mission of museums to preserve, to study, and to communicate (and not only through exhibits) their collections (Wiel 1990:74-75). This changed the educational focus of museums to being about the self-directed exploration of exhibits (Gurain 2006:21). Museums experiences had been largely one sided experience with limited interaction opportunities for patrons (Wiel 1990:76). With the lack of personal interaction with the collections there was a shift to encourage explorative visitor behavior of museums sometimes through educational play but had to combat the belief that fun could not be educational (Gurain 2006:22). Other concerns that arose during this time period were the importance of sharing facilities with traveling exhibits and of getting better insight into the motives of people who viewed exhibits (Wittlin 1970:44). This led museums to become concerned with internal and

external issues which allows museums to understand concerns and matters that affect communities and the public (Anderson 2004:9).

Major changes happened throughout the United States and the world after the 1970s and 1980s. This was a post-Civil Rights and post-Colonial age with new expressions of ethnic, cultural, and national identities. Museums have to address multiculturalism and diverse people in a post-colonial age (Mesa-Bains 1992:99). Cultural pride and cultural revival is seen throughout the world as people and nations craft identities for themselves. These are populations who have often had to struggle to self-define who they are within spaces such as museums (Mesa-Bains 1992:101). These groups began then to found their own museums where they felt their cultural materials were properly taken care of and their voice could be heard.

This space allows for a dialogue to be opened up between these institutions and larger state-run museums. This allows for interaction and sharing of knowledge from cultural leaders and allows for groups to share cultural memory from the communities (Mesa-Bains 1992:103). This changes the use of museum space from holding histories to living expressions of these histories. These are not just objects on display, for some people these objects are an ancestral legacy of modern people which is an aspect that was often lacking in museums before this period. These dialogues give strength to different, often disenfranchised, groups and can help those groups to revise exhibits that they feel misrepresent themselves, to voice concerns about mishandling of collections, and to even reclaim items which were often taken from people or countries without the consent of the local people. This shift moves past the ideas that descendent communities and people are a nuisance rather than a resource (Mesa-Bains 1992:106). This perspective is changing as people begin to see benefits of collaboration on projects. This can be a slow process, but the end results meet the needs of a wider community.

More recently, the need for cross disciplinary focus in approaching exhibits and the public has become clear. The barriers between disciplines and around public institutions have crumbled, everything is going through deconstruction, reconstruction, and self-construction (Ames 1992:81). What came out of this was the ability and will to collaborate better between different fields as well as different groups of people. There are not as clear barriers between different fields and the acceptance that there are different forms of knowledge that can be useful in various institutions.

What does this mean for education? It is now desirable to have cross disciplinary training which can best be explored through museums. Museums are unique in that they can link processes of exchange and learning, show relationships between tradition and innovation, and layer experience to create new meanings (Mesa-Bains 1992:103). This way students can see a better application of cross disciplinary subjects. These institutions can help students explore the entire process of working through research questions in different ways. Museums use both traditional methods of learning with innovations such as 3D models of artifacts that allow researchers to view objects without having physical access to these objects. This can allow for schools to do interactive activities or exercises in the classroom with museum collections and experience these objects in ways that would only be possible if students could handle the original object.

2.2 Theories and Models

In discussing museum education, I will categorize programs and experiences as active or passive. These groups are an arbitrary dichotomy to simplify methods of learning and interaction. Many of these methods do overlap in practice but here will be a brief overview of these methods.

2.2.1 Active versus passive

Passive education is the more common form of education in a museum setting which consists of exhibitions and displays. These are passive in the sense that there is little interaction back and forth between the visitor and the subject/area. Dioramas, wall text, movies, touch screens, and models all contribute to this passive learning. Touch screens, a relatively new phenomenon in museums, are a little different, most have fairly interactive features and tend to be more in-depth than the traditional texts.

Active education in museums happens through programs, such as special temporary exhibits, classes, and docents in exhibit areas. Active learning is a more engaged and personal experience between the visitor and the exhibit. The more personal and intimate the learning the longer a person will spend in an exhibit or museum and it is more likely to have repeat visits. A novel experience will inform and be remembered in relation to general visits but can get lost in memory if followed by too many routine visits (Jensen 1994:301-302). There are three ways to make a child's visit more memorable: personal involvement of the child, links with the curriculum, and repeat visits (Jensen 1994:302). These experiences create a novel experience which is important for children in developing relationships with museums and will help to determine how children will use museums in the future.

Both passive and active programs take time, resources, skills, and careful preparation to facilitate. Active learning can take on many forms and draw on many different methods, theories, skill sets, and involvement of different communities. Some museums also create materials and programs for classroom learning. I argue that such classroom programs can border on the passive/active line as well. If classroom experience is mostly taught by the teacher talking at student, I would categorize as passive learning. If the teacher encourages questions and

discussion I would categorize that as active learning. Moreover, if hands-on learning enters the class then that contributes to active learning. However, with the use of museums in education children prefer to visit museums with their families than with their class as they see teachers as interfering with their exploration (Jensen 1994:311). Teachers may want to explore how families use museums outside of the classroom to see how children prefer to use museums.

Passive learning directly affects the active learning as well since most learners do not come into an active learning environment without any previous knowledge. The self-directed learning model is based on a person's own initiative to learn both within and outside the educational system (Banz 2008:43). Self-directed learning for children is still a relatively underutilized and under-researched concept.

Active learning models are the focus of many research topics and museum programs. However, there is a need to develop programs to aid teachers in museum education as many do not have training in the field (Marcus 2008:55). Marcus compares school museum visits encounters are closest to an inexperienced teacher in the classroom (2008:64). To help with this problem Marcus suggests having continuous outreach programs to keep up a dialogue with teachers while also exposing them to the inner workings of the museum (2008:73,68). Children cannot sign up for classes or courses on their own. Many parents sign their children up for activities, programs, and extracurricular classes that they know that their kids are already interested in. Most are active learning environments which is good for developing interest in children. The only downside to these is that they are limited time experiences compared to displays which are permanent.

2.2.2 Education

Developing programs to aid educators will allow for museum learning to be utilized more effectively in learning. Museums continue to educate even after people become adults, so developing interpretive skills in visitors is key (Marcus 2008:58,59). Children also go into these environments not knowing many or possibly any other members of a museum program. This may be a benefit because in school group visits, social interaction becomes a part of the children's learning experience (Gurian 2006:24). Adults attend museum programs to build knowledge, to socialize, and build skills (Banz 2008:43). Children and adults utilize museums socially, but for children they prefer their peers while adults may prefer meeting new people. This may be important in how programs, especially group activities, are approached.

Children can invest more time in learning than adults who are limited by work schedules and other social engagements. At the middle school level children are usually capable of reading well on their own and can begin to partake in self-directed learning. They are also proficient at using a computer on their own. However, many have not had the opportunity to independently interpret or formulate their own questions and research. Children have a strong desire for autonomy and enjoy independence from adults while being active participants (Jensen 1994:321). Children are more limited in their choices for learning than adults, restricted by relying on transportation and resources of others, normally adult caregivers, to access these educational experiences. Self-directed learning can take place with groups and this allows for the discussion and sharing of ideas. At the middle school level or before this does not happen often, group projects are not always encouraged by schools as they are wary about one student doing all the work.

Most high schools allow for kids to choose at least half of the subjects they will be taking, and middle schools allow for one class to be chosen as an elective. Middle school is when children are first exposed to having choices about what they learn but sometimes students want to explore topics that are not offered. As kids get older they become more active in choosing the subjects they are interested in learning because they are given opportunities in school. The learning process becomes more active when an artifact or object or subject interests the person (Banz 2008:50), this is true in many learning environments where many will excel in subjects that attract their interest. Self-directed learning allows a person to set their own goals, learning needs, resources utilized, and evaluating outcomes (Banz 2006:46). This can prove a challenge with children's programs because they are structured and directed by adults or group leaders. In middle school education most, things are taught as hard facts and that they never change. Even if they do have the resources, if there is no support for inquiry a child may not explore it. Museums must be conducive, challenging, and attractive to learners (Banz 2006:48). A museum should also be an encouraging and challenging environment. Children can then can make their own discoveries or form their own ideas/opinions with a sense of accomplishment. A little bit of encouragement can go a long way but there also has to be a mode of transportation as well. Online resources are becoming more popular and easier to access. This eliminates the transportation issue for children, but it also assumes that children have access to the internet. Schools tend to be the place then where these children gain access to the internet making the relationship between them and the museum still important.

2.2.3 Curriculum Theory and Diversity

Curriculum theory is usually applied to classroom learning but can be used for museums as well. This theory helps to advance equity, ethics and accountability in museum practices in a

pluralistic environment (Rose 2006:81). It is used to understand the complex dynamics of museum learning (Roberts 2006:105). This theoretical model is based on multivocality and is interested in people of different backgrounds interacting with one another in a learning environment. Museums exist multiculturalism in a post-colonial age (Anderson 200:99). People are increasingly demanding to speak within institutional setting and the museum profession is listening. Barriers between disciplines have crumbled and public institutions are no exception (Anderson 2004:81). This has allowed for more people to participate in creating and maintaining programs and relationships. Curriculum theory is interdisciplinary, it is aware that language can privilege and exclude learners, is multicultural in educational models, and reflects on the realities of bias against specific forms of knowledge and against different groups (Rose 2006:82). When involving a group of people from different backgrounds, biases that you did not see in yourself can be pointed out. They can be dealt with before an exhibit is put together and allow for an inclusive story to be told. Diversity on the staff and within collaboration groups allow for broader views, inclusive environments, and can observe the projection of unconscious bias views onto another culture.

Incorporating diversity into exhibit planning is also a way to draw on different forms of knowledge and to construct an alternative perspective on an artifact or object. The challenge is then to choose from a range of competing knowledge, recognizing intentions and needs of curriculum suggestions, and balancing values represented in the curriculum (Rose 2006:83-84). That can be a challenge; when working with different forms of knowledge and working with different groups of people it is hard not to emphasize one view over another. Privileging knowledge and forms of knowledge has drawn much attention in a couple of decades. The curriculum model takes on the design of formal education and interrogates the process of making

choices about interpretations; this makes knowledge is no longer a certainty but a possibility (Rose 2006:85). This can allow for then discussion and alternative interpretations of the data or object that are being presented.

Schools usually use museums for social studies. The goal of social studies is to promote democracy and its ideals. This includes the democracy of knowledge. Five topics essential to consider for the democratization of knowledge are: knowledge production, adhere to a democratic ideal, art and art of choosing, curriculum as texts, and ethics of interpretation (Rose 2006:88-90). The incorporation of these topics should ensure that an exhibit benefits the greatest number of people, does no harm, and facilitates broad access. According to Rose each member of a democracy is morally obligated to seek diverse experiences and confront another perspective, especially in a growing and diverse population (2006:84).

This model attempts to bypass the privileging of certain forms of knowledge, and to make interpretations not only available but also to allow outside input. This model focuses on the democratization of knowledge and the democratization of the production of knowledge. However, Roberts cautions that there are challenges linking non-school modes and school-based models of learning (2006:105). There is a growing literature that examines how schools use museums without considering the different implications of the models or presentation of learning in different kinds of institutions. In an example Roberts (2006), materials connected to an exhibit of the Enola Gay were made available to teachers. Teachers were given documents that were primary source, some declassified, and included illustrations, photographs, and maps (Roberts 2006:107). Children were provided a hands-on opportunity to review documents from different wars that the US had been involved in. However, Roberts feels that for what the exhibit was

trying to do and even though he thought that the materials were excellent that it all did not convey the intended message (Roberts 2006:107).

The US has always had an increasing diverse population and history has shown that this was not always dealt with in an appropriate way in education. The public has to be approached in a way that encourages an appropriate response or interpretation of the topic being explored by the populations being addressed. There is a call to consider ourselves (professionals) as part of the public and what it means to be a member of that public (Roberts 2006:109). When we consider ourselves to be part of the group we are working in then we are not working with a faceless other. But to think that way is also presumptuous as well thinking that we are the public. However, we must acknowledge that we are indeed working within a public and we have to recognize which public we are a part of. An excellent way to help with this problem is to critically ask questions about what the exhibit is conveying. The problem with this model is that educators in museum settings do not always have access to proper peer reviewers or community members for feedback (Rose 2006:86). Roberts poses the question, “who does this exhibit think I am?” (2006:106) which may help out when collaboration is not possible. This question will answer several questions that can be asked of an exhibit. Who is the audience? What does the audience think I am trying to get across? And how does the audience think about how I perceive them?

There are many topics that museums deal with that require sensitivity. For example, interethnic intimacy demands respect, understanding, and exchange (Anderson 2004:100). There needs to be more than just multivocality in museums, there also needs to be a mutual respect and empathy. However, mutual respect is earned not just given and takes time to build up. In this digital era there is a demand for rapid results and reactions. Some aspects of a community’s

knowledge may take time to gain access to or learn what knowledge or information the community would feel was appropriate to convey. Anderson states that museums need to use cultural memory of communities (Anderson 2004:103). This knowledge may not be entirely accessible or appropriate to use in a museum setting. Outreach programs and interaction between communities must be developed before any substantial work can be undertaken. In the past there were problems of not respecting the community being dealt with and also the idea that social memory and oral traditions are not considered by some to be hard evidence to be used. Need to understand communication style and cultural style of a group to best convey their voices throughout the exhibit (Anderson 2004:106). This is part of distributing knowledge as well, even with working with the community information can be lost if people cannot understand the language. Understanding these styles help the comprehension of other members of this groups when they interact with the exhibit.

2.3 National Social Studies Curriculum

Social studies is: the integrated study of social sciences and humanities to promote civic competence. Within the school program, social studies provide coordinated, systematic study drawing upon such disciplines as anthropology, archeology, economics, geography, history, law, philosophy, political science, psychology, religion, and sociology, as well as appropriate content from the humanities, mathematics, and natural sciences. The primary purpose to social studies is to help young people to make informed and reasoned decisions for the public good as citizens of a culturally diverse, democratic society in an interdependent world (Alder 2010:3).

When referencing the national standard for social studies, it is about one hundred and sixty pages long. The standards are written for early, middle, and high schools to address the topics and disciplines that are not covered by other classes in schools. Social studies is intended to create democratic citizens who have the ability to use knowledge about their community, nation, and world and who can apply inquiry processes and can employ skills of data collection

and analysis, collaboration, decision making and problem-solving skills (Alder 2010:3). It is intended to make students be more active in their learning process (Alder 2010:9). It is intended for students to learn the applications of subjects and how to put learning into practice. Social studies is supposed to promote pride in the nation but should also allow for children to learn skills to interact with people of other cultures. However, rising levels of high school graduates have little basic knowledge of history, civics, economics, and geography (Leming et al. 2006:322). 90% of social studies teachers indicate that math and reading are considered important by their schools but only 29% indicate that civics and government are important, 33% indicate that history is important, 25 % indicate that geography is important, and 14% said economics is important (Leming et al. 2006:324). Overall, Leming et al.'s survey indicated that the national, state, and community view social studies as important but schools put more emphasis on subjects that they believed to have a greater importance such as reading, math, and sciences. Many schools have integrated social studies subjects into language arts or sciences, 70% of the teachers stated that they spend less than four hours a week on social studies (Leming et al. 323). There is a discrepancy in what the state wants versus what the school are emphasizing.

Social Studies is one of the few curriculum standards that does not have strict national standards. Instead, at the national level there are set guidelines which are to be followed by the states. This gives individual states greater freedom when setting the standards than in subjects which do have strict national standards. The standards state that they are not a set of mandates or an attempt to establish a national Social Studies curriculum with content standards instead being set by the states (Adler 2010:7). This gives states room to design a curriculum to cover subjects which they believe are important but that are not covered in other subjects. The standards are to

provide descriptions of content and methodology (Alder 2010:12). Most of the time Social Studies becomes just a history class with government studies put in for the civics that are usually required. As the standards state: the aim of Social Studies is to promote civic competence to make students active and engaged in public life. Civic competence requires knowledge of one's community, nation, and the world as well as the ability to employ data collection and analysis, collaboration, decision making, and problem solving while applying inquiry processes (Adler 2010:9). Social Studies is intended "to help young people make informed and reasoned decisions for the public good as citizens of a culturally diverse democratic society in an interdependent world (Alder 2010:12)". The problem is that a few things become prioritized while many things have been left out. Traditionally it is minority histories and discussion of multiple views of the same event that are left out falling short of the cultural diversity that helps with civic competence and informed decision making.

The Social Studies curriculum guidelines list that there are ten themes that are to be focused on in exploring the human experience. The ten themes are: "1) culture, 2) time, continuity, and change, 3) people, places, and environment, 4) individual development and identity, 5) individuals, groups, and institutions, 6) power, authority, and governance, 7) production, distribution, and consumption, 8) science, technology, and society, 9) global connections, and 10) civic ideals and practices" (Alder 2013:3). Some of the themes may not apply to the use of archeological collections in an educational setting. Many of the themes are interrelated. I selected to focus on animal iconography for this project social, political, and environmental themes could be addressed using animals. More themes from the national standards can be addressed through research into the figures on the vessels. There can be quick activities and analyses made using the pieces in the display.

How do archeology and museums fit in to social studies curricula? Archeology is a discipline that uses multiple fields in practice. Archeology seeks hard evidence of past behavior. Museums collect archeological materials and disseminate information to the public through exhibits. They also facilitate current and future research. The applications of archeology are more hands on and interactive than other fields which promotes better learning. Archeology shows how and what physical evidence can mean. It can teach children how to analyze and interpret data. It teaches how the scientific process can be applied in wider fields than just the hard sciences and that these sciences can be used in other ways.

Archeology does not use just the sciences but also math, technology, history, and other humanities. This can help with the challenge that teachers have with intergrating social studies into other subjects. The use of other fields engages children to think of applications in which their studies can be used. The field of archeology is more than digging up things. The challenge is that people do not understand all that goes into the field and that is the common image that comes to mind when thinking of archeology. The classroom setting can make it difficult to teach while applying archeology. The museum is better setting for this. However, many teachers do not have a background in museum education (Marcus 2008:57) and 17% of fifth grade teacher and 60% of eighth grade teachers have ten or more college courses in history or social sciences (Leming et al. 2006: 324).

2.4 Community Education

Archeologists and museum staff engage with the public through various programs designed for outreach and education. These programs have now become essential to both fields as outreach programs increasingly demonstrate the relevance of these practices, why they are important, and, most importantly, why they need tax dollars or funding to be given in support of

their projects. Most funding and support for museums and archeology come from the public (Schadla Hall 1999:149). With funding becoming harder to come by and the rise in cost of doing research museums have turned to the public for support. With new technologies being developed, museum specimens are becoming more available to the public and can help meet unmet needs in the educational setting (Wiel 1990:45). Due to the public's support, the public, are now the critics, consumers, and guests who can influence decisions and direction in which the museum is going in (Anderson 2004:135). Museums must serve a broader public and honor the diversity in America and help with creating unity in the community (Gaither 1992:111). Museums are a unique environment where objects from multiple cultures are housed together allowing for an environment where these cultures can interact but also engage individuals who may have multiple ethnic backgrounds.

There is a second reason for this community engagement; righting wrongs which the fields of archeology, anthropology, and museums perpetuated for decades if not centuries. Because of these controversies there has been lawsuits, legislation passed, and founding of new fields, such as various ethnic and racial studies, to combat the abuses which descendant communities face sometimes when engaging in these fields. A new generation is being educated to approach these problems. In Wisconsin, Act 31 was a consequence of these controversies. Many people were unaware of how big of an impact treaties had on different groups. The violent response was not expected by the wider population and education was thought to be the best solution to prevent future incidents.

There are many reasons why people investigate the past. People are interested in their heritage and the origins of groups (Nicholas :236, Alder and Burning 2008:36). One example of this can be seen in the increasing number of ancestry websites arising plus the DNA testing kits.

Milwaukee has active communities in which people may express their heritage. Milwaukee is home to the Summerfest grounds which host multiple festivals for different groups. Irish fest and Polish fest, have at one time or another, been the largest celebrations of their type in the world. These ethnic festivals fly special guests in from the various countries to partake in the celebration of people's heritage. There are cultural classes that are available that teach language, song, dance, food, and other areas that make up cultural heritage. The Holiday Folk Fair is another example of this. This fair focuses mainly on food and dance but there are history and craft booths as well. There are language and immersion schools throughout Milwaukee and a few surrounding counties. Heritage is something that everyone has and the evidence shows that people want to know about and support this personal history. Artifacts can be active triggers and mediators of emotions, impact and efficiency is related to ways which they are experienced (Svasek 2007:67,85-86).

These venues do not only cater to certain groups but also to a wider public and they offer multiple opportunities throughout the year to interact in different formats. To increase relevance to a wider audience there needs to be an increase in engagement with the community (Atalay 2010:419). Events can help promote resources that the museum offers but allow for personal interaction in a relaxed environment. Online resources, especially if there is a new development, can raise awareness and are the most accessible to individuals. It is important that museum engage people in both academic and nonacademic environments in order to better understand the community they are serving.

Problems can still arise from this. There is a problem with sometimes cultures being portrayed as exotic (Coultly :227). There can be a problem that the public may not be aware of what good archeology or bad archeology looks like (Schadla Hall 1999:155). This is part of the

problem with ancient aliens, people are portrayed as experts in fields that they have no formal training and knowledge in. People share our interest but not our training (Allen 2002:244).

Museums have a public that is highly interested in what they do but do not know how they do it.

As Metacalf states, how we know something can be as interesting as what we know it

(2002:174). Museums are places where stories are told and evidence is evaluated (Merriman

2000:303). Offering lectures or classes in showing people the process would allow the public to

begin to understand how to make their own research goals possible while also being able to

recognize the bad information that has become popularized. Museums are centers of

communities (Hudson 1999:371) and 40 to 60% of Americans visit a museum at least once a

year (Marcus 2008:59).

Museums are one of the few educational institutions that some people utilize through every stage of their life. Museums can be relevant to everyone but the problem is that museums need to understand the needs and wants of the community. Museums and archeology potentially hold much interest and relevancy to the public. However, relationships must be continued and maintained to be effective. Families generally constitute a major portion of the museum going public (Jensen 199:302). Being aware of the needs of multiple generations then is key to the relationship. For many it is not possible to explore the homeland of their heritage. Museums are an alternative for traveling to various countries as well as becoming educated about the background and history of the groups which make up an individual's heritage.

3 CHAPTER THREE ICONOGRAPHIC ANALYSIS

3.1 Overview of the Collection

The Milwaukee Public Museum's South Coast Peruvian collection is sizable and would not be manageable for a master's thesis. The display case alone contains over 100 objects. Most of these objects are ceramic vessels. In order to narrow my sample for this study, I divided the collection into three main iconographic themes: geometric, human, or animal. Since this thesis focuses on middle school education and so works with children, I elected to focus on animal imagery. This topic offers an opportunity to examine several aspects of culture and life ways of different groups while also addressing topics including environment, trade relations, etc. I included 67 ceramic vessels with animal imagery were included in my sample.

Fifty-two of the fifty-seven vessels are Nasca style and will be the focus of this chapter. There are also seven Paracas style vessels and eight Wari/Tiwanaku style. Since the Nazca collection is large, I will divide it into two sections: non-ritual and ritual. The non-ritual includes nature scenes that lack any depictions of supernatural beings or anthropomorphic creatures. The ritual art depicts creatures or beings that are associated with the supernatural or that which could not exist in natural world. I define 'ritual depictions' as figures that are anthropomorphic, contain trophy heads, or that are represented in the abstract.

Nazca iconography is complicated due to the multiple layers which are usually contained within a larger creature figure or scene. Proulx (2006) cites the work of Roark (1965) who refers to long bands that protrude from the body of mythical creatures as 'signifiers' which look like a cloak extending along and beyond the figure's back that contain elements within which identify particular manifestations of the figure (2006:63). Even though this allows for categorizing pieces that depict deities or the spirits, there are themes that can grouped for a border analysis

subjects/figures with finer details done separately. Registers, which separate spaces that can either distinguish scenes or frame main figures from the rest of the vessel, are also utilized in Nasca ceramic art. The use of registers confines the space in which the figures exist in and allows the eye to be able to focus better on one motif at a time. Most of the registers seen in this collection distinguish and highlight the main figures but there are a few that have multiple registers that contain decorations.

In the following, I divide the vessels into categories based on artistic themes. This allows for the collection to become more manageable and easier to deal with in groups especially since many of the instructors and students that would be looking at these collections are not familiar with the subject. Examining larger grouping of vessels can allow for individuals to become familiar with a topic before exploring it in detail. However, it may take years for people to become familiar enough with a collection to become familiar with the topic and there are time constraints on museum visits and classroom lessons. Another goal of this chapter is to potentially identify if there are any replicas or ‘fakes’ among the vessels that are currently on display.

3.2 Why the Animals?

In this section I discuss how animal iconography can be beneficial in middle school education. I will use animals in a way that will meet curriculum standards while also being able to engage and keep children’s attention. Animals allow us to talk about ecology, biology, geography, economics, social relations, global networks, and history. Organizing the use of this collection around these themes allows for meeting a number of standards in the curriculum. This diverse approach allows for students to explore topics through engaging objects.

Animals are depicted in many ways across societies but are usually recognizable even if the species cannot be determined. Animals are present in the daily lives of many humans.

People can also be familiar with creatures that they do not interact with on a daily basis. Thus, animals constitute a medium for making potentially strange and new topics accessible and familiar. Many different topics can be addressed for example food ways, environment, and trade relations, through animal iconography. These topics could be a part of these people's daily lives or that would be interacted with on special or rare occasions. This topic is an attempt to make the introduction to these cultures more comfortable to an audience who is not familiar with this area of the world while being able to meet more requirements for social studies curriculum standards.

3.3 Paracas



Figure 3.1 Paracas Cultural Map

The Paracas culture is one of the earlier cultures found on the south coast desert of Peru and is attributed to the Early Horizon (900-200 BC). The Paracas lived in one of the driest places on the planet, the arid strip along the Pacific Coast which receives a little over 2mm of rain each year. This allows for excellent preservation of organic materials and can allow for cross comparison of various styles of art objects. Increased rainfall during the Early Intermediate

Period (200 BC-600 AD) enabled expanded irrigation to the coast and at this time and economic and social transformations occurred (Moseley 2004:131).

The area which the Paracas settled would not have been an easy place to live but there is evidence that they were able to thrive in their environment. Paracas artistic styles have been found from the Chincha through Nazca Valleys. The heartland was probably located in the Ica and Pisco valleys. Paracas people later become the Nazca. Non-local luxury goods have been found in Paracas tombs (Stone 2012:57). Excavated Paracas tombs all show signs of grave goods (Stone 2012). Until recently, the majority of archaeological information on Paracas and Nasca derived from tombs or from monumental ritual spaces. Increasingly, however, archaeologists are turning their attention to domestic spaces (particularly for Nasca) to explore daily life.

People using Paracas styles appear to have valued textiles greatly. Textiles were a significant form of art; later, with the shift from Paracas to Nasca, ceramics would become the most important artistic medium (Proulx 2006:13). High quality textiles were the chief marker of wealth in Paracas tombs and were considered important in life and death. A single mummy bundle could take 5000-29000 hours of labor to produce (Stone 2012:63). Some scholars interpret differences in the investment of time and resources in textile production to be indicative of wealth and status differences within Paracas communities. Detailed analysis of textiles also suggest that an apprentice system was adopted. A number of “practice” pieces have been found on which some work is that of the teacher and other work is student’s attempt at mimicking the style (Stone 2012:63). This system allowed for traditions to be perfected and passed down. The Paracas style consisted of concentrated and time-consuming labor to produce their goods with insistent repetition and variation on the motifs with great profusion, extreme colorism, and

attention to detail (Stone 2012:56). Some patterns found on textiles are also found on ceramics as well.

3.3.1 *Paracas Ceramics*

Current museum collections of Paracas ceramics are mostly derived from tombs. The Paracas used a resin-based paint that is probably derived from the acacia bush and was mixed with minerals to create various colors (Donnan 1992:21). Vessels painted with these paints cannot be placed on or near fire. Once the paints were applied the vessel could no longer be heated and so these vessels could not be used for cooking. The vessels were formed with thin walls with carefully crafted spouts and handles (Donnan 1992:21). The formation techniques would have been limited to coil or slab techniques as the potter's wheel was not seen in Andean South America until the Colonial Period. This is the period where double-spouted and bridge vessels, a luxury form that would continue until later periods first appear (Moseley 2004:160, Stone 2012:57-58). The common background is black seen with colors applied to the incised details of the vessel (Stone 2012:58). These paints are applied when warm on the vessel but the melting point of these paints meant that they could not be exposed to heat again. Brush strokes were smoothed over by reheating the vessels as the final step of the ceramic production process (Stone 2012:58). The Nasca would replace this practice by instead burnishing the surface with smoothed rocks. Common subjects for decoration were felines, falcons, swallows, foxes, and owls (Stone 2012 :58, Donnan 1992:38). These creatures held important religious significance,

and many retained this status until the fall of the Inca. However, some maintained importance even into modern times.



Figure 3.2 Paracas Display

Photo taken by author used with permission of Milwaukee Public Museum

The ceramic collection at the Milwaukee Public Museum includes 23 ceramics that the museum dated from Early to Late Paracas (1000-200BC). Only seven of these vessels are included in this study. All pieces are part of Malcolm Whyte's donations except for one piece but that vessel is possibly mislabeled in paperwork. The pieces included here are two double-spout and bridge vessels and five bowls. Decorations are limited, and the vessels are not as colorful as other examples of Paracas ceramics, but there are signs that these vessels were valued. There are double spout and bridge vessels, a prestigious shape. Early examples of this form were decorated with religious iconography (Proulx 2006:15). One bowl has visible signs of being repaired in antiquity (A54721/18046).

Since the vessels are on display, it was difficult to use a Munsell color chart which requires working with the object close up. Therefore, color designations are based on my subjective observations. Other observation methods included taking photos of each vessel in situ and taking notes on site. Most of the seven vessels are dark in color; black is used prominently color and is the base color for most of the vessels. There are light browns, reds, and greens on the vessels. These were applied over the black and are usually limited to the decorative element. The subjects depicted on the zoomorphic Paracas vessels are feline and birds, all but two of the animals are in geometric form. Most of the vessels are in good condition, but some of the colors did not preserve very well. Therefore, the colors I mention in the descriptions below are colors which preserved well enough to identify. I also note if there are possibly other colors.

3.3.2 *Collection Analysis*

3.3.2.1 *Feline Figures*

The appearance of the feline motif in this region is attributed to Chavin influence, seen predominantly through the emphasis on the fangs (Moseley 2004 :160, Donnan 1992:37, Stone 2012:56). Felines are important all over the Americas in religious iconography or spiritual depictions. Many species of felines are elusive and nocturnal which may contribute to their mystical associations.

3.3.2.1.1 A54762/20517

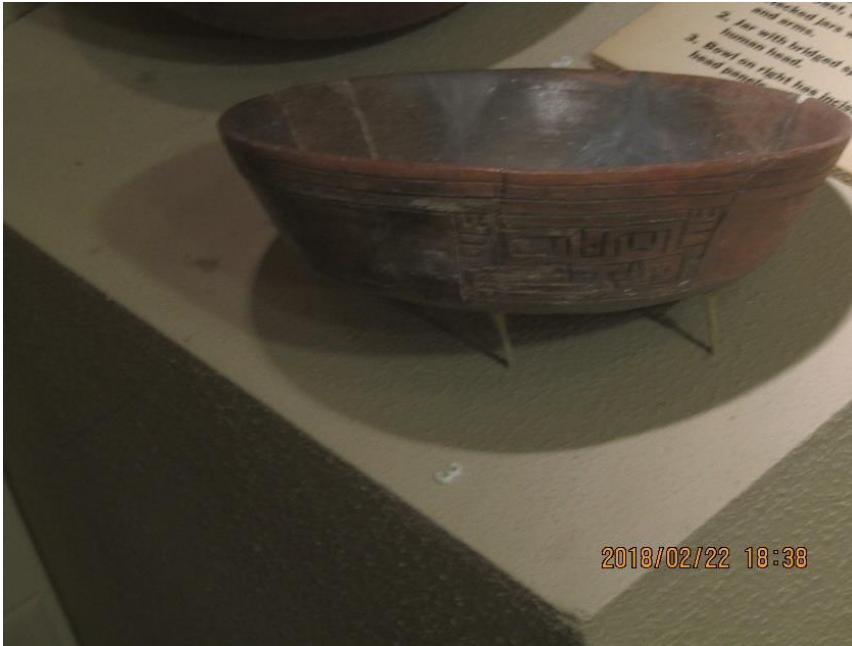


Figure 3 A54762/20517

Photo taken by author used with permission of Milwaukee Public Museum

This is a feline bowl and is the only non-avian bowl in this part of the display collection. Decoration is limited to the exterior of the vessel with some bands seen above the feline's head. Only the feline's head is depicted and both head and features are square. There is special attention to detail; the teeth are protruding fangs, there are pupils in the eyes, and there are possible ears and whisker features. The vessel is a dark brownish and blackish colors. The original color has faded and the extant colors are probably a result of preservation issues.

3.3.2.1.2 A51417/18046



Figure 3.4 A51417/18046

Photo taken by author used with permission of Milwaukee Public Museum

This vessel is a double-spout and bridge vessel, decorated with a naturalized feline figure and geometric shapes on the base register. The base register is a repeating pattern of triangles stacked one on another. The feline is in the form of the pampas cat which one of the most common interpretations of the feline figure in Paracas and Nasca art (Proulx 2006:88). The feline's head is in traditional Paracas style with some geometric style figures. The vessel appears to have been painted with the features incised later. This does not match the decoration techniques of either the Paracas or the Nazca. The surface appears to be slip painted instead of resin painted. This piece may possibly be a fake but if the piece is authentic it may be proto Nasca rather than late Paracas.

3.3.2.2 *Avian Figures*

The birds in this study are all most likely the *aplomado* falcon. Owls, swallows, and falcons are the most common birds seen in the Paracas style (Donnan 1992:38). The falcon has distinctive patterns and markings around its eyes that make its identification in art easier.

3.3.2.2.1 A54710/18046 and A55700/20517



Figure 3.5 A54710/18046 and A55700/20517

Photo taken by author used with permission of Milwaukee Public Museum

A54710/20517 was originally accessioned as part of two boxes of ceramic sherds that come from several vessels. There are clear signs of repair in antiquity on A54721/18046. There are small holes drilled into the side which would have had string strung through them to repair a crack in the vessel's wall. These vessels are a set of two bowls with abstract geometric birds limited to the outside of vessels around the rim. The vessels are brownish black at the base below the details. The details around the rim are abstract geometric birds colored with reds, greens, and

blacks. Some of the figures are difficult to see. This is partly because, the bowls are stacked on one another slightly pointing away from the visitor in the display case.

3.3.2.2.2 A54721/20517



Figure 3.6 A54721/20517

Photo taken by author used with permission of Milwaukee Public Museum

This vessel has decoration on the outside of the bowl and is similar to a smaller version of the pair discussed previously. The figure is better seen on this vessel, but the coloring is similar with the reds, greens, and blacks. Details on the bird include several squares which probably represent markings, circles for the outline markers of the eyes, eyes, and pupil, and one triangle on the front around the eye. These markings are seen on a species of falcon found in the area. These markings most likely represent the *aplomado* falcon which was a popular subject of both Paracas and Nasca art. All birds in this collection are likely the *aplomado* falcon due to similar marking and forms of the birds.

3.3.2.2.3 A54756/20517



Figure 3.7 A54756/20517

Photo taken by author used with permission of Milwaukee Public Museum

This bird bowl is different from the ones described above because the decoration is on the interior of the vessel. The bird is similar to the decoration on the rim of the previous vessels. The bird is depicted in rectangular form, but the details are less geometric and there are fewer than in the previous examples. This could be a result from the naturalism that is prominent in later Paracas artistic styles. The figure is not in a completely naturalized form suggesting it dated to the middle Paracas.

3.3.2.2.4 A56930/23164



Figure 3.8 A56930/23164

Photo taken by author used with permission of Milwaukee Public Museum

The last vessel from the middle Paracas is the double-spout and bridge vessels with a bird motif placed on the shoulder of the vessel inline with the spouts. The bird is in geometric form with no signs of naturalism. This vessel is painted in blacks and browns. There is a black background with light brown spots dotted around the vessel. The bird figure is decorated in light brown with possibly some white color. One of the spouts is styled after a bird head and is in a naturalized style. The head is decorated with eyes and a beak but there does not appear to be other decoration or paints on this part of the vessel.

3.4 Nasca

The Nasca heartland is in the Ica and Nazca Valleys and Nasca style dates to proximately 100-650AD during the Early Intermediate Period in Andean chronologies. The Nasca style is fairly uniform, and a corporate style arose even though the settlements were dispersed with no large permanent settlements appearing (Moseley 2004:198-199, Donnan 1992:41, Proulx 2006:3). Evidence suggests that there was an elite Nasca class associated with master craftsmen

and wealth status (Moseley 2004:173). The Nazca expanded through commerce rather than through force (Proulx 2006:1) and this trade supplied alpaca wool along with llamas, alpacas, and guinea pigs (Moseley 2004:198, Proulx 2006:3).

The Nazca valley has multiple tributaries and drainages running through it making suitable for farming. Nazca agricultural lands were in the middle region of the valley but marine resources were utilized as well (Proulx 2006:1). Population growth was limited by available natural resources with population estimates never exceeding 25000. Art includes fine textiles, vibrant polychrome vessels, and the geoglyphs (Moseley 2004: 173,197). Even though this culture remained small, the art which the Nazca produced, including the Nazca lines, have held our attention for over 100 years. When Nasca vessels started to appear in museum collections without anyone knowing where they came from it inspired people, like Uhle (attributed with the scientific discovery of the Nasca), to go and explore Peru. Since the late 1800s, there have been countless tourists moving through the area, archeological excavations undertaken, televisions specials, because of this fascination we hold about this culture. Even I spent a day driving down to the lines so that I could fly over them just to drive back that night to Lima. There was no guarantee that we would even be able to fly that day but it was something that I wanted to do since I was in grade school.

Nazca ceramics are recognizable and are one of the best known ceramic traditions to from of Andean South America. Some scholars considered this the highlight of ceramics in Peruvian history (Donnan 1992). These vessels show clear signs of master skill, careful execution, and vibrant colors. Molding and other tools were rarely used on the vessels. As Stone states tools rarely take precedence over artist's manual and visual skills (2012:78). This means that the Nazca were also less concerned about mass producing objects by using techniques that

could save time and effort. The technique of burnishing vessels was adopted early in the Nazca tradition. This allowed for the slip paints to become bound to the vessel making the vessel less prone to flaking and allowing for the brush strokes to be invisible (Donnan 1992:48, Stone 2012:78). This results in a cleaner appearance and avoids the limitations of using resin paint. Preservation is such that some vessels appear as though they were made only a few years ago. To further enhance the cleaner look the Nazca replaced the incised lines of the Paracas style with painted outlines. This is the last step in decoration and is the best way to detect forgeries (Donnan 1992:48, Proulx 2006:17). Slips continued to use similar materials mixed in them (Proulx 2006: 13). This changes the production of ceramics. Other changes occur as well in decoration and vessel forms. Nazca vessels also have greater variation in colors than Paracas.

Other changes in ceramics with Nazca include increasing subject matter as new themes appeared. There are also wide expressions and variations in the themes. Iconography on Nazca ceramic vessels includes mythical beings, felines, foxes, trophy heads and falcons (Donnan 1992:24-43). Over time, this iconography became abstract and a form of short hand was adopted, seen for example, in the representation of deities (Stone 2012:81, Donnan 1992:52). Ceramics begin to have multiple levels more frequently called registers that are separated by horizontal bands (Proulx 2006:16-17). The separate registers allow for different scenes of iconography to be depicted on a vessel. Another element of decoration technique seen in Nazca art is symmetry. There are often motifs that are identical on both sides of the vessel, but the repeated may alter in color (Proulx 2006:17). Nazca iconography can be difficult to analyze since motifs can have multiple symbolic elements that make up an image (Proulx 2006:61). This is particularly the case in depictions of the deities. Deities have masks, clothing, and other elements that radiate off their body.

3.4.1 *Non-Ritual*

3.4.1.1 *Natural bird motifs*

Humming birds

There are two double-spout and bridge vessels with humming bird patterns on them in the Milwaukee Public Museum's display. There are also several other vessels which do contain hummingbird motifs. These vessels the main figure or motif was a human so they were excluded to decrease this study's collection size. There is one vessel with and one vessel without flowers in this collection. Humming birds are common subjects depicted in Nazca art. Even though humming birds are common they are depicted generically (Proulx 2006:132). There are no markings, coloring, or variation in forms or body type to distinguish species.

3.4.1.1.1 A37725/10134

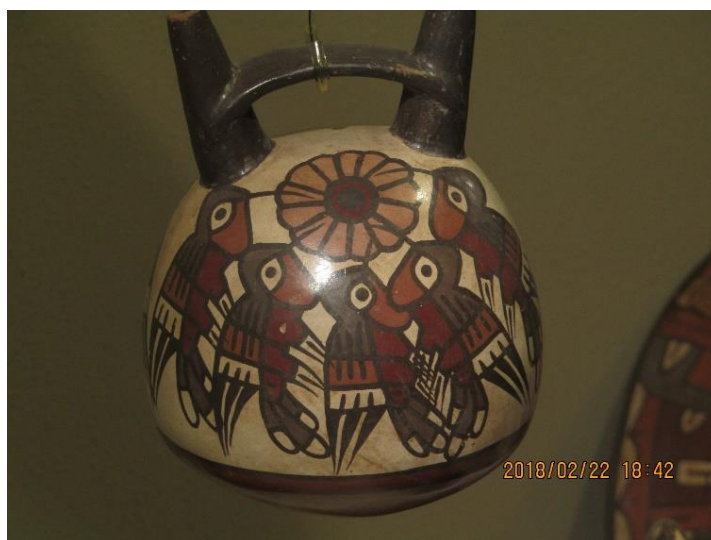


Figure 3.9 A37725/10134

Photo taken by author used with permission of Milwaukee Public Museum

This vessel is the smaller of the two double-spout and stirrup vessels. It has a white background with a dark brown bottom/base and black spouts. The base register is separated from

the subjects by a black line. The humming birds are drinking from a flower which is located on the shoulder of the vessel between the spouts.

3.4.1.1.2 A51089/18046



Figure 3.10 A51089/18046

Photo taken by author used with permission of Milwaukee Public Museum

The second vessel is larger than the first and has a black background behind the humming birds. The humming birds are depicted in a repeating pattern around the body of the vessel. The color of the humming birds changes but the form of the figures remains the same. Two of the humming birds overlap slightly, most likely from problems with spacing the figures. There are two white lines that separate the subjects from the top and the bottom of the vessel. The shoulder register and the base are both dark brown and the spouts are black.

Water birds

Four vessels are labeled as unknown water birds: one double-spout and bridge vessel, one small jar, and two bowls. This section is marked by birds who have features that are identifiable

as birds who derive their food from aquatic sources but that could not be positively identified as a particular species during the initial cataloguing of these artifacts.

3.4.1.1.3 A37856/10164



Figure 3.11 A37856/10164

Photo taken by author used with permission of Milwaukee Public Museum

This double-spout and bridge depicts fish along as well as birds on the outside of the vessel. The background of the figures is white and only the spouts and bridge are a separate brown color. This vessel with the fish depicts several of the birds being viewed from above with their wings outstretched. This vessel has a white background. The spouts are dark brown but there are no separate registers on this vessel. These birds are depicted with long necks, talons, and pointed beaks. Half of the bird figures are depicted in profile while the other half is depicted from above with wings outstretched.

3.4.1.1.4 A51057/18046

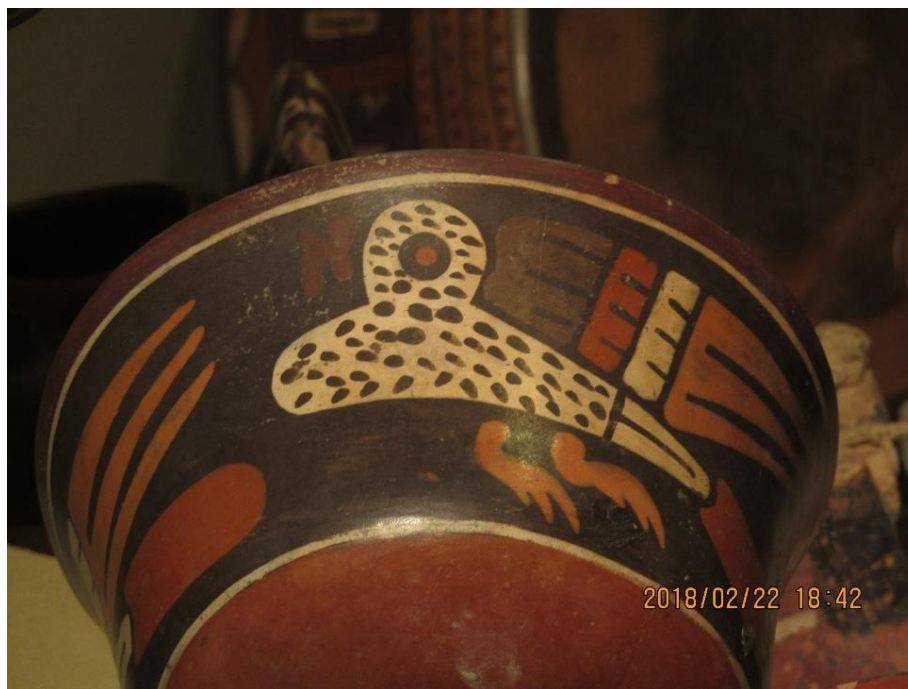


Figure 3.12 A51057/18046

Photo taken by author used with permission of Milwaukee Public Museum

This bowl depicts a repeating pattern of speckled birds around the outside body of the vessel. The background of the figures is black with white lines on the rim and base of the register where the figures are located. The rim and base are a dark brown. The wings are decorated in four different colors and the eye is made up of two different shades of brown. Its feet are facing backwards in a possible swimming motion. Its beak is hard to see but it is a flattened shape that runs vertical instead of horizontal to the bird's head and face. This could be a duck since the body form and decoration is consistent with duck motifs except for the beak (Proulx 2006:133). The shape of the beak is strange and in the Museum's documentation it is shown as an x.

3.4.1.1.5 A51198/18064

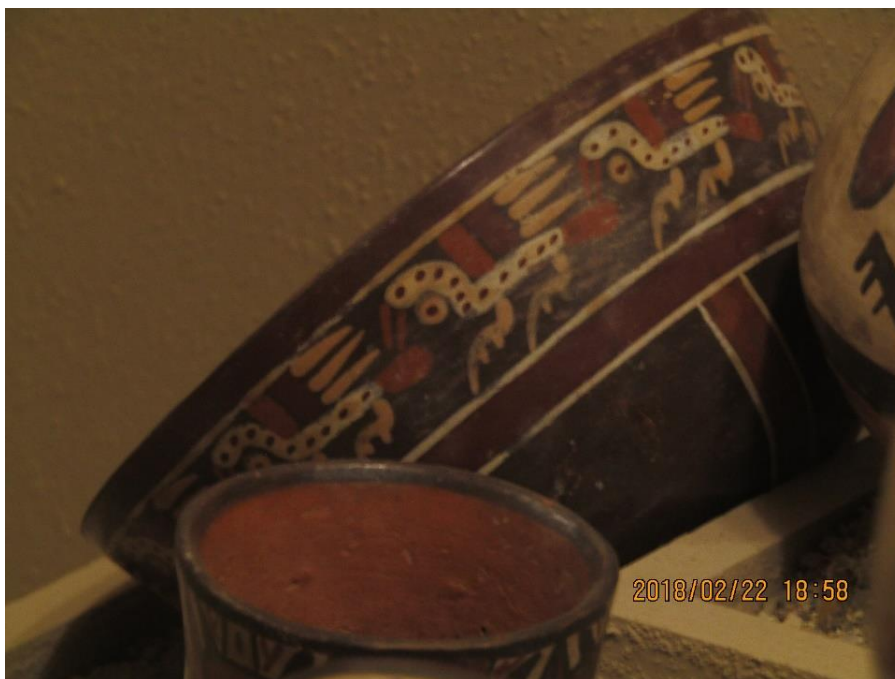


Figure 3.13 A51198/18064

Photo taken by author used with permission of Milwaukee Public Museum

This bowl is decorated with a repeating pattern of speckled birds. The registers of this vessel are separated by white lines white the rim and body register are dark brown. The base register is black and split into different sections. This bowl is labeled as *horrible bird* but with the speckled pattern and the flat beaks it is more likely these are ducks. There is also no indication of trophy heads or the markers on the feathers that would indicate a link with spiritual or mythical figures.

3.4.1.1.6 A54601/20517

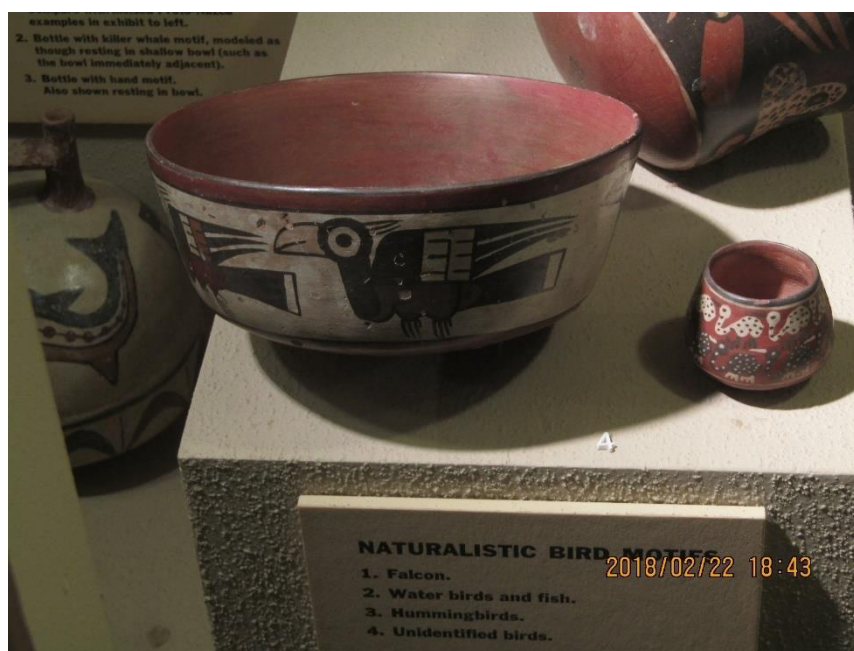


Figure 3.14 A54601/20517

Photo taken by author used with permission of Milwaukee Public Museum

This bowl depicts a repeating bird pattern with long necked birds. The background is white with black lines separating the rim and base registers. The rim and the base are both dark brown. The birds have large eyes and long tails. The wings are in three different colors. The bird has small feet coming out of the bottom of its body. This bird looks like the depictions of the guanay cormorant. It has the distinctive solid black, three spikes from the top of its head, and the distinctive beak that identifies guanay cormorants in Nazca iconography (Proulx 2006:135). These birds can dive up to 100 feet and were valued for their guano and feathers (Werness 2004:104-105).

3.4.1.1.7 A51197/18046



Figure 3.15 A51197/18046

Photo taken by author used with permission of Milwaukee Public Museum

This small jar is decorated with two rows of repeating long necked birds. The background is a dark brown and only a white line separates the figures from the rim. The birds in the top row are white with black spots while those in the bottom row are black with white spots. Besides the dots the birds do not have any other discernable details that would identify species.

Birds of prey

There are two vessels depicting birds of prey on display, one is a double spout and bridge and an effigy vessel. The *aplomado* falcon is a bird of prey that is common in Nazca art as well as Paracas assemblages. These birds have distinct markings around their eyes which have helped scholars to identify them and these eye markings, as well as their tail feathers, are referenced on other figures such as deities, mythical beings, and human subjects. They represented warfare and were depicted on atlatls and through warriors' face paint (Proulx 2006:136).

3.4.1.1.8 A51115/18046



Figure 3.16 A51115/18046

Photo taken by author used with permission of Milwaukee Public Museum

This double spout and bridge vessel has a depiction of an *aplomado* falcon. The background is white and the spouts and bridge are a brown. The distinct markings of the falcon are seen on this bird. The markings around the eyes are well defined as are the details on the feathers of the tail and wing. The body is more stylistic than the tail and wings, but the checkered pattern is recognizable as the pattern that would be seen on depictions of this creature, including the depiction on the effigy vessel in this collection.

3.4.1.1.9 A54653/20517



Figure 3.17 A54653/20517

Photo taken by author used with permission of Milwaukee Public Museum

This effigy vessel is of the *aplomado* falcon. The distinctive eye markings are present as are the tail feather markings. The vessel has a head and spout for the top with two small holes made behind the beak of the falcon. The head is turned to the side. The chest has the checkered pattern that represents the speckled wing and chest pattern of these falcons. Part of the wings stick out slightly from the front of the bird. This effigy vessel seems to be conveying movement. All of the other effigy vessels in this study's selection look stiff and are facing forward.

Unknown birds

There are three bird effigy vessels in this collection that are labeled *unknown bird*. A54653/20517 is one of these vessels and was described in the section above. The other two are described in the following section.

3.4.1.1.10 A37846/10164



Figure 3.18 A37846/10164

Photo taken by author used with permission of Milwaukee Public Museum

This is the smaller of the two effigy vessels. This effigy is in the head and spout form. The pattern on the back of the bird is brown with white dots. The body of the bird is mostly white. The tail is decorated with brown and white stripes. The wings are drawn on with brown lines.

3.4.1.1.11 A51272/18064

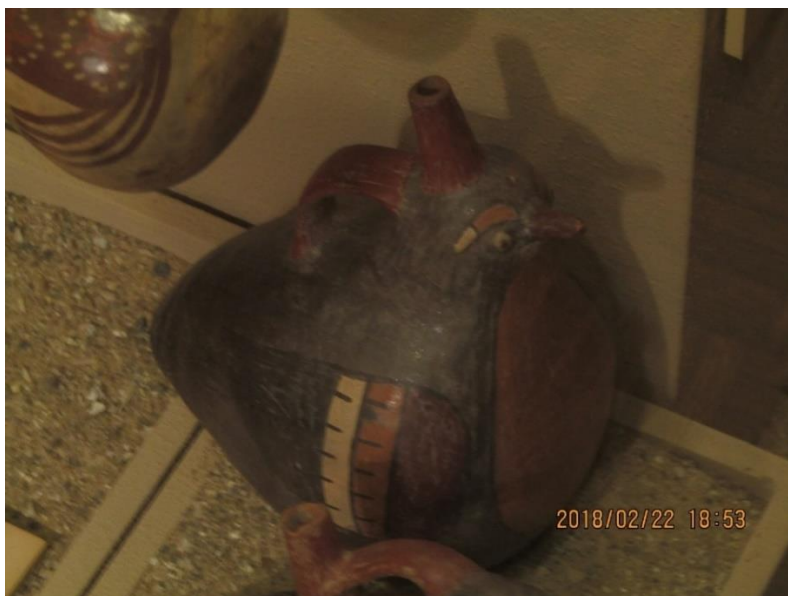


Figure 3.19 A51272/18064

Photo taken by author used with permission of Milwaukee Public Museum

This is the largest of the effigy bird vessels. It is in the head and spout form and there is a small hole on the top of this bird's head. The body is mostly black with a brown chest. There are markings above the eye in brown and white. The wings are decorated in four different colors.

3.4.1.2 Fish and sharks

Fish and sharks appear similar in Nazca art and fish are a common theme. As with humming birds, they are depicted generically without distinct markings to identify species, but there is variation in forms. Most depictions in this study collection are dark on top with white or a lighter brown color on the bottom. There is debate about whether depictions may represent another form of killer whale but Anne Paul has argued that the markings and fins do not line up (Proulx 2006:150). This collection includes six bowls, four of which are in pairs.

3.4.1.2.1 A51147/18046



Figure 3.20 A51147/18046 and A37885/10164

Photo taken by author used with permission of Milwaukee Public Museum

This bowl is decorated with two fish crossing over one another on the inside of the vessel. The background is white and there are black lines coming down from the rim. The top of each fish is black with a light brown bottom separated by a white stripe down the middle. The upper fish has two dorsal and ventral fins along and its tail fin has a short top lobe and a longer bottom lobe. The body of the lower fish has only one visible dorsal fin. There are two visible gill slits present on both fish.

3.4.1.2.2 A37885/10164

This is a small bowl with a single fish in a u-shape. The background is white around the figure but the rest of the interior walls are a dark brown. The fish is black on the top and brown on the bottom. The fish has two dorsal fins and three ventral fins. The tail fin appears to have different length lobes but the top is restricted by the spacing of the figure in the vessel.

3.4.1.2.3 A51156/18064 and A51170/18064

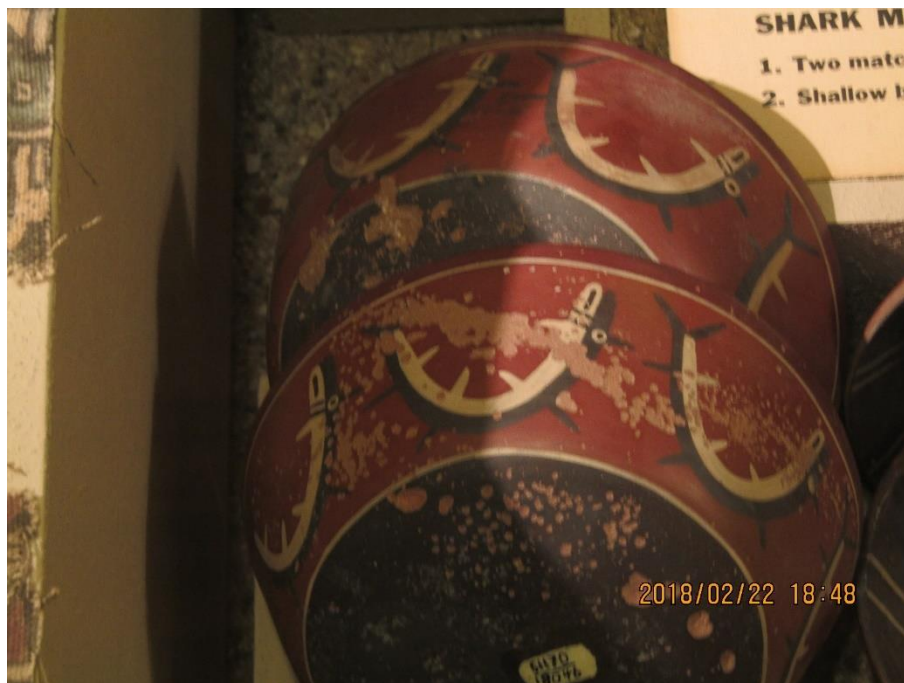


Figure 3.21 A51156/18064 and A51170/18064

Photo taken by author used with permission of Milwaukee Public Museum

These bowls are decorated with a repeating pattern of u-shaped fish on the outside of these vessels. The background is dark brown with a white line separating the figures from the base and rim registers. The base is black and the rim is a dark brown. The fish are black on top and white on the bottom. There are four dorsal and ventral fins on all of the fish. Each of the fish have two gill slits and the tail fin is in a v-shape. Vessel A51170/18064 is damaged on the outside around the motifs.

3.4.1.2.4 A51202/18064 and A51155/18064



Figure 3.22 A51202/18064 and A51155/18064

Photo taken by author used with permission of Milwaukee Public Museum

These two bowls are decorated with three fish on the bottom of each vessels. The background is black and there are no separate registers. Pairs of vertical white lines decorate the interior of the vessel. The fish are black on top and white on the bottom. The background color is similar so the outlines of the fish are difficult to see. The fish have one discernable dorsal fin and two ventral fins. The tail fins are difficult to make out as well but the top lobe seems to be longer than the bottom.

3.4.1.3 Fox

Foxes were important in rituals for the people of the Andes. In historic periods they were seen as bearers of grains and plants. The Nazca fox skin has been found in archeological contexts and may have been used as hats (Proulx 2006: 141). Foxes are also seen as healers, shamanistic animals, and workers of magic along being linked to vegetation, fertility, and rain (Werness 2004:185).

3.4.1.3.1 A54604/20517



Figure 3.23 A54604/20517

Photo taken by author used with permission of Milwaukee Public Museum

This is a fox effigy vessel. The opening of the vessel is on the back of the figure. The head is turned backwards and is baring its teeth in a snarl. The tip of the tail is black and there are black lines throughout the body that mimic fur.

3.4.1.4 Toads/Frogs

Toads and frogs are creatures that always manage to find water in the desert. They depend on finding water to lay their eggs. Proulx theorizes that amphibians may have symbolized water and life because both humans and amphibians relied on water for new life and sustenance (2006:158). Frogs are associated with water and announce the coming of rain (Werness 2004:189, Proulx 2006:158) as many frog species become more vocal before rainfall.

3.4.1.4.1 A54600/20517



Figure 3.24 54600/20517

Photo taken by author used with permission of Milwaukee Public Museum

This bowl has a repeating pattern of frogs/toads on the outside of the body of the vessel. The background is black and there are white lines separating the base and rim registers. The toads are mostly white with two black lines going down the back in line with their eyes. The feet are a brownish color.

3.4.1.5 Mice

Mice are found usually close by human settlements and increase in frequency during intensive agriculture. The mice many represent either animals that are commonly encountered while farming or may signal routine plagues (Proulx 2006:144). Rodents are an issue whenever there is long term habitation of an area. They are attracted to food and refuse. There is only one vessel with mouse decoration in this collection.

3.4.1.5.1 A51031/18064



Figure 3.25 A51031/18064

Photo taken by author used with permission of Milwaukee Public Museum

This bowl is decorated with a repeating mice pattern around the outside rim of the bowl. The background is white including the base of the vessel and there are no separate registers. The mice are black except for the eyes which are white with black pupils. The mice are the only form of decoration on this vessel.

3.4.1.6 Spider

This bowl was originally catalogued as *scorpions* but, these figures are not depicted with tails and follow the depiction of spiders found in Nasca art. Spiders are portrayed on ceramics as well as on the geoglyphs in the Nazca Valley.

3.4.1.6.1 A51201/18046



Figure 3.26 A51201/18046

Photo taken by author used with permission of Milwaukee Public Museum

This bowl was decorated with a repeating pattern of spiders around the outside of the body of this vessel. The background is white and the rim and base registers are separated by black lines. The bodies of the spiders are black or red and consist of a circle, oval, and circle. The heads have two eyes and a brown triangle which is the mouth. Each figure has eight legs and a brown spot in the abdomen has a large brown circle within it that takes up most of the space.

3.4.1.7 Zoo

3.4.1.7.1 A54655/20517



Figure 3.27 A54655/20517

Photo taken by author used with permission of Milwaukee Public Museum

This is a small double spout and bridge vessel that has thirteen different animals represented on it. There is a deer, lizard, monkey, serpents, dog, guinea pig, toad and llama. This piece was included in a study by Proulx (2006).

3.4.2 Ritual

3.4.2.1 Mythic killer whale

In the South Coast Peruvian display there are varying forms of the mythic killer whale motif. There are naturalistic depictions and abstract depictions found throughout the display. The naturalistic style has anthropomorphic features. There are several different variations of the full anthropomorphic version which includes depictions of just the head with blood coming from its mouth.

3.4.2.1.1 A51098/18046

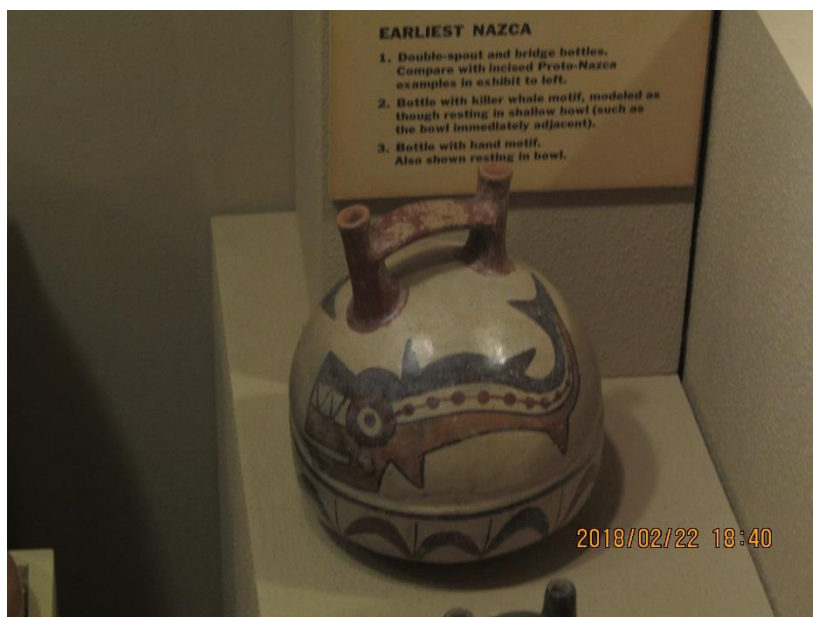


Figure 3.28 A51098/18046

Photo taken by author used with permission of Milwaukee Public Museum

This double spout vessel shows a mythical killer whale with a string of connected red dots in the white band in its body. The background is white with no top register but there is a base register separated by a black line. The base register has brown crescent shapes decorating the bottom in a repeating pattern with black lines separating the shapes. The spouts and bridge are dark brown. The mythical killer whale has an arm that appears to be pointing. The whale's teeth are prominent and there is a red circle surrounding the eye. The top of the figure is black while the bottom is yellow. There are two ventral and dorsal fins along with an upcurved tail fin.

3.4.2.1.2 A50997/18046

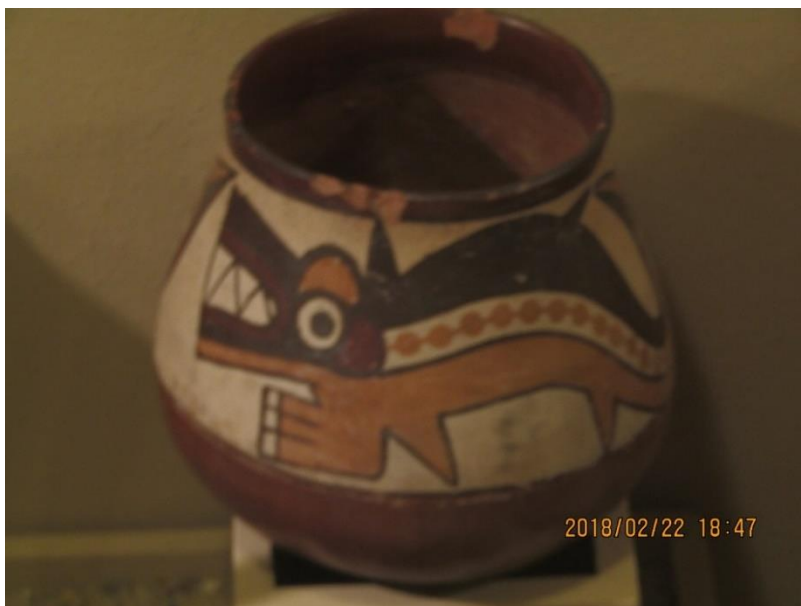


Figure 3.29 A50997/18064

Photo taken by author used with permission of Milwaukee Public Museum

This jar portrays a mythical killer whale with connected yellow dots on the band in its body. The background is white, with the rim and base registers separated by black lines. The registers are dark brown. This mythical killer whale has an arm but there are extra white square details that could be fingernails. The top part of this figure is mostly black while the bottom is yellow. The mouth is highlighted by red around the prominent teeth. There are yellow and red semicircle markings around the figure's eye drawing attention to the eye. There are two ventral fins and two dorsal fins with the tail fin turned upward.

3.4.2.1.3 A37851/10164



Figure 3.30 A37851/10164

Photo taken by author used with permission of Milwaukee Public Museum

This bowl depicts a mythical killer whale on the vessel's interior. This bowl has fewer details than the previous two vessels. The background is white and there are vertical black lines coming down from the rim of the vessel in the interior. The figure is black on top and red on the bottom. There is a thin white band on the body of this figure. The figure has an arm and the fingers are only black lines. The teeth are depicted differently than in the other two vessels, as individual teeth instead of the lines as sharp lines. There are three ventral fins and two dorsal fins.

3.4.2.1.4 A51366/18046



Figure 3.31 A51366/18064

Photo taken by author used with permission of Milwaukee Public Museum

This beaker has several different registers. The two most prominent themes are labeled the “bloody mouth demon” and the trophy heads. The registers are all separated by black lines and the background is a combination of white and red. There are two registers that are the same repeating pattern. The middle register depicts an anthropomorphic killer whale with only the head represented with blood flowing from the mouth. The base register includes the trophy heads.

3.4.2.1.5 A51241/18064



Figure 3.32 A51241/18064

Photo taken by author used with permission of Milwaukee Public Museum

This beaker has several different registers. The most prominent figure of this is labeled the “bloody mouth” demon. The rim and the base registers are decorated with trophy heads on a white background. The main register has the anthropomorphic killer whale figure. This is a full body figure with a chain of heads descending from the mask. The body of this being emerges from the masks. There is a register with an interesting line pattern across the body. There are solid color registers which surround the main figures.

3.4.2.1.6 A50975/18064



Figure 3.33 A50975/18064

Photo taken by author used with permission of Milwaukee Public Museum

This cup is labeled as *bloody mouth demon*. The motif is an anthropomorphic killer whale head with blood coming from its mouth. The background is white, and the rim and base registers are separated by black lines. There are two thin registers, one is red and the other brown.

3.4.2.1.7 A37718/10134



Figure 3.34 A37718/10134

Photo taken by author used with permission of Milwaukee Public Museum

This vessel is labeled *bloody mouth demon*. The motif is an anthropomorphic killer whale with blood flowing from its mouth. At the end of the blood flow a fish is located between the figure's hands. The background is white and the rim and base registers are separated by black lines. One hand is holding a spear and the other is holding a possible staff. This piece is notable because the vessel looks to be new with no traces of wear or staining from age.

3.4.2.2 *Spotted cat*

The spotted cat in the Nazca section are all included here because many have feline bodies but often human heads or wearing masks. There is debate over whether the figure is pampas cat, the only feline native to the region, or a puma/jaguar (Prolux 2006:146). The Andean spotted cat is the most likely due to the spots' pattern. This cat is elusive and nocturnal, and researchers know little about them. They are said to be highly aggressive and have been

blamed for killing chickens and goats. These creatures seem to be a perfect candidate for inspiring the imagination of people.

3.4.2.2.1 A37887/10165



Figure 3.35 A37887/10165

Photo taken by author used with permission of Milwaukee Public Museum

This is an effigy vessel of the anthropomorphic spotted cat. This vessel is the top of the cat's body and is a red color with mostly black spots highlighted with white. The opening is on the back of the figure. The belly of the figure is yellow, and the cat has four legs shaped as nubs protruding out of the base. The tail ends in a black tip separated by a white line from the rest of the tail. The face is human like with a beard and cat like eyes. The top of the head has a band wrapping around it with chili peppers or seeds on top.

3.4.2.2.2 A51093/18064



Figure 3.36 A51093/18064

Photo taken by author used with permission of Milwaukee Public Museum

This double spout and bridge vessel is decorated with the anthropomorphic spotted cat. This vessel has stoppers in its spouts. There is a carefully made hole on the shoulder of the vessel which could be a possible kill hole. The top of this vessel is damaged but this is likely use wear. The figure is holding a trophy head between its hands with its tongue extended down towards the head. The ray on its body is decorated with trophy heads as well.

3.4.2.2.3 A51104/18046



Figure 3.37 A51104/18064

Photo taken by author used with permission of Milwaukee Public Museum

This double spout and bridge vessel is decorated with a spotted cat. The background is white and the base register is separated by a black line. The base register and the spouts and bridge are dark brown. The body of the figure is grey with black crescent shaped details. The tail is black with white lines breaking up the tail with a red section of the tail in-between the two black areas. The front paws and tongue extend to the front of the figure but it is hard to see if or what the figure is holding.

3.4.2.2.4 A37722/10134



Figure 3.38 A37722/10134

Photo taken by author used with permission of Milwaukee Public Museum

This bowl is decorated on the exterior with the spotted cat motif. This spotted cat is more naturalistic in style than the other depictions of the cat in this collection. The body of the figure wraps around the body of the vessel in the exterior surface. The signifier of the figure terminates with a trophy head and in the figure's hand there is a spear or dart. The signifier of the figure is split into two and is only two solid colors. The outside of the ray is decorated with a black triangle pattern separated by a white line.

3.4.2.2.5 A37893/10164



Figure 3.39 A37893/10164

Photo taken by author used with permission of Milwaukee Public Museum

This bowl is decorated with the spotted cat motif. The background is white and the rim and base registers are separated by black lines. This figure is decorated in multiple colors on its ray and also has spots located on the ray. The body wears a loincloth and the two legs resemble paws. Chili peppers in alternating colors surround the body of the cat there are.

3.4.2.3 *Horrible bird*

The horrible bird is a raptor like bird which is characterized by non-naturalistic decoration. These birds can be depicted with trophy head on their backs, on parts of their body, or in their mouth. I will be including the “harpy” iconography in this section as well. The harpy form is depicted with a bird body and a human head. This motif is usually considered to be distinct from the horrible bird but I include it in this section because there is only one in this study collection and it is located with the museum’s horrible bird pieces.

3.4.2.3.1 A37721/18046

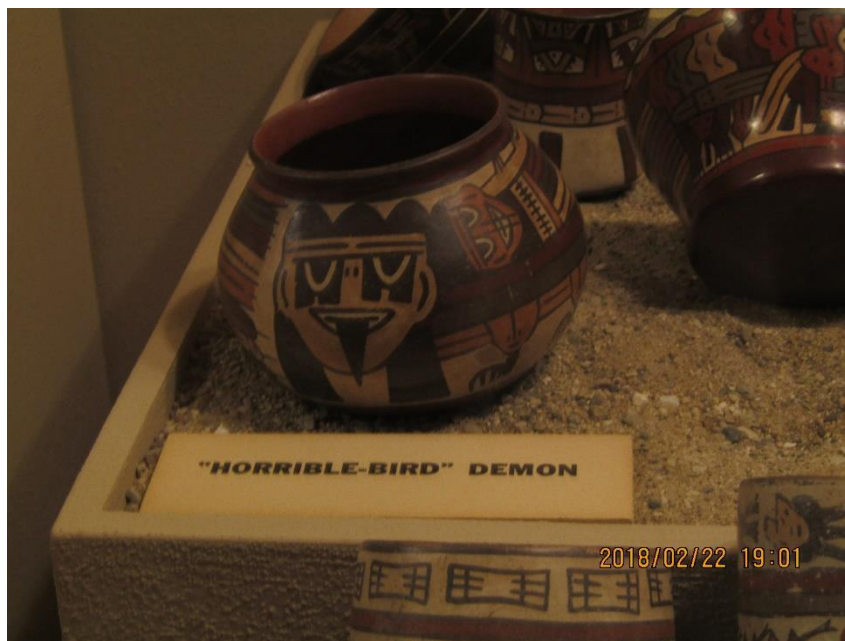


Figure 3.40 A37721/18046

Photo taken by author used with permission of Milwaukee Public Museum

This bowl is decorated with a harpy figure, characterized by a bird body and a human head with long black hair. The background of this vessel is white with a black line separating the rim register. The figure's face bears the distinct markings of the *aplomado* falcon around its eyes and its tongue is coming out of its mouth. The signifier on its back bears one trophy head with its mouth sewn shut while the rest of the signifier is decorated in a feather like pattern. There may also be trophy head like decoration on the leg of this figure above the feet. The wings have a line pattern under the trophy head for added decoration. On the top of the wing there is a spiked signifier seen on many horrible bird figures. This is seen on all horrible birds, and in particular is in this display collection. There are also serpents seen on the bottom of the tail feathers whose eyes and tongues stick out.

3.4.2.3.2 A37850/10164



Figure 3.41 A37850/10164

Photo taken by author used with permission of Milwaukee Public Museum

This vase has a horrible bird motif decorating the body. The background of the figure is white with black lines separating the base and rim registers. This is in the category labeled “no-so-horrible bird” defined by Proulx (2006:82). This is a more naturalistic style of the bird. The only indicator on this figure not being a natural figure is the two faces down by its legs. These are possible indicators of trophy heads. The bird has a condor like form to it. However, it has an oval like object coming from its neck not observed in any condor species. The body of the bird is decorated with black spots over its head and neck. The wings are portrayed in a naturalistic way excluding the top spiked layer.

3.4.2.3.3 A37901/10165



Figure 3.42 A37901/10165

Photo taken by author used with permission of Milwaukee Public Museum

This bowl is the last depiction of the horrible bird included in this display collection. The background is white and there is a black line separating the rim, base, and figure registers. There is a thin band separating the figures from one another. This is the only motif in this section which has a human body wearing a breechcloth decorated with a trophy head. The signifier is decorated with trophy heads and the bird is eating a head as well. There is a serpent coming down from the signifier and the tail feathers form serpents as well.

3.4.2.4 *Mythical Scenes*

The mythical scene vessels are hard to view well due to the current display and iconographic analysis was challenging. The complete scene cannot be seen on any of these vessels while they are in the display cases. This makes it hard to see what is going on in the scene and makes the figures hard to identify.

3.4.2.4.1 A37723/10134



Figure 3.43 A37723/10134

Photo taken by author used with permission of Milwaukee Public Museum

This bowl depicts a mythical monkey with a human figure. The monkey is holding an object in its hand that is hard to identify due to how this piece is displayed. The human figure is either sitting or falling down and is surrounded by small black lines. The monkey is decorated by white and brown spots and the body is decorated with red dots which are possibly blood.

3.4.2.4.2 A51063/18064



Figure 3.44 A51063/18064

Photo taken by author used with permission of Milwaukee Public Museum

This bowl shows a scene with a masked figure with spears or darts coming from every part of its body. It is holding a staff with a face on it. There is another figure seen to the right of this photo, but the figure is hard to see due to how this piece is being displayed. This piece has damage to the base motifs of this vessel.

3.4.2.4.3 A37902/10165

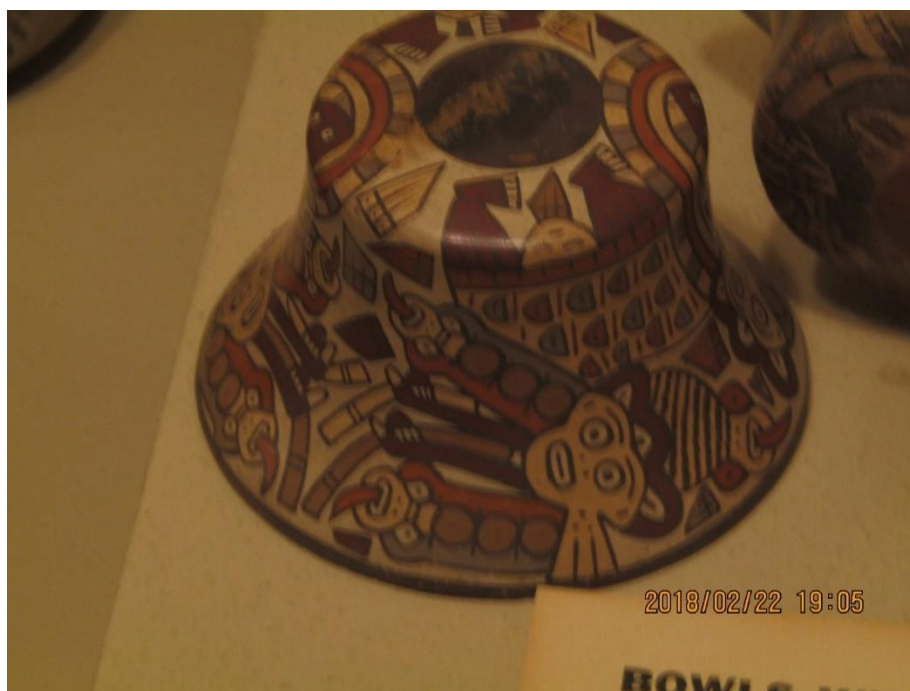


Figure 3.45 A37902/10165

Photo taken by author used with permission of Milwaukee Public Museum

This bowl shows a mythical scene and is reflected on either side of the vessel. The scene is jumbled with various elements throughout the vessel. The loin cloth is decorated with a trophy head and it is hard to discern which figure the body belongs to. Due to the direction of the feet and the cannons of Nazca art, it would belong to a figure which cannot be viewed in the current display but the layout does not match the cannons. A figure wears a mask, that is indicated by the two sets of eyes which then leads into a signifier. This piece is concerning and could be another possible fake.

3.4.2.5 *Double headed serpent*

The double headed serpent appears in both Nasca and Wari pieces in this exhibit. Most of the interest in this form of iconography was before the 1970s. Other cultures in Peru linked double-headed serpents with the sky used them to represent the break of the earth from sky.

However, there is no indication of this in Nasca art (Proulx 2006:159). Instead, snakes are usually associated with water or rivers and fertility (Werness 2004:379).

3.4.2.5.1 A37878/10165



Figure 3.46 A37878/10165

Photo taken by author used with permission of Milwaukee Public Museum

This bowl is decorated on the interior with the double headed serpent motif. These two serpents appear to be emerging from seeds that are the center of this motif. A pair of lines that is coming down from the rim towards the center.

3.4.2.5.2 A50980/18064



Figure 3.47 A50980/18064

Photo taken by author used with permission of Milwaukee Public Museum

This bowl has a repeating pattern of double headed serpents. The background is black and there is a white line separating the rim and base register. The serpents are depicted in a simple line design. The serpents' features are limited to the eyes and tongues. The serpents are in three alternating colors around the body of the vessel.

3.4.2.5.3 A51238/18046 and A52244/18046



Figure 3.48 A51238/18046 and A52244/18046

Photo taken by author used with permission of Milwaukee Public Museum

These are a pair of beakers. They each have three separate registers. The main register is decorated with the geometric serpent pattern. This pattern has been subject to debate as scholars debate whether it represents serpents or fish (Prolux 2006:156). Due to the way which the mouth, the shape of the body, and the line going down the back are similar to the serpents seen in this display collection I group them with the serpents. The serpents are either white or brown and they look like they are wrapping around one another. The top register has a stepped pyramid decoration while the base register has a semi oval pattern with lines coming down vertically from the main register.

3.4.2.5.4 A37887/10165



Figure 3.49 A37887/10165

Photo taken by author used with permission of Milwaukee Public Museum

This is a double spout and bridge vessel decorated with both the serpent and anthropomorphic deity motif. The top register has the same pattern as that is seen on the beakers with the brown and white serpents wrapping around one another. The main difference is that the mouths of these serpents are open. A line separates the two motifs from one another. The bottom motif is the anthropomorphic deity. In portrayed in an abstract way with chained rayed heads connected to one another with their tongues in alternating colors. The figure does have a body located at the end of the chained heads wearing a skirt with a loin cloth decorated with two trophy heads.

3.4.2.6 Anthropomorphic Deity

3.4.2.6.1 A37875/10165



Figure 3.50 A37875/10165

Photo taken by author used with permission of Milwaukee Public Museum

This bowl is decorated with the anthropomorphic deity. The signifier for this vessel is decorated with trophy heads in alternating colors and terminates in darts or spears. From the figure's neck hangs a trophy head in between the figure's arms. The arms are decorated with the disks which are common for this figure. The headdress is decorated with several trophy heads and whiskers. The figure is wearing a monochrome necklace.

3.4.2.6.2 A37728/10134



Figure 3.51 A37728/10134

Photo taken by author used with permission of Milwaukee Public Museum

This jug is decorated with the anthropomorphic deity. The headdress of the figure has four of the disk pattern on the mask that is associated with this being. The figure is wearing a necklace in alternating colors while each hand holds a staff decorated with trophy head motifs. The signifier is decorated with trophy heads that have their tongues sticking out and terminates with the horrible bird's serpent tail feather pattern.

3.4.2.6.3 A37719/10134 and A37861/10164



Figure 3.52 A37719/10134 and A37861/10164

Photo taken by author used with permission of Milwaukee Public Museum

These two bowls are decorated with the anthropomorphic deity. In both of their signifiers and around the signifiers are chilies in alternating colors. There are two disks on each arm with two chilies in between the arms that appear to be growing from their necklaces. The headdress is decorated with several trophy heads and whiskers.

3.4.2.6.4 A37896/10165



Figure 3.53 A37896/10165

Photo taken by author used with permission of Milwaukee Public Museum

This spout and bridge vessel is decorated with the anthropomorphic deity. The figure's mask is decorated with several trophy heads and whiskers. The figure is wearing a necklace in alternating colors with the disks coming down from the side. In the figure's hand it holds a staff with a trophy head on it. The signifier of this figure is trophy heads in alternating colors.

3.4.2.6.5 A37876/10165



Figure 3.54 A37876/10165 (side)

Photo taken by author used with permission of Milwaukee Public Museum



Figure 3.55 A37876/10165 (front)

Photo taken by author used with permission of Milwaukee Public Museum

This double spout and bridge vessel depicts the anthropomorphic deity. The headdress of this being has multiple trophy heads indicated along with the necklace and the circles. The signifier contains trophy heads and terminates in either a feline terminator with its tongue in the form of a spear/dart. This figure has spears/darts coming out of its entire form. The body of the figure is the legs that are covered by a trophy head. The arms of the figure appear to be holding a trophy head and the tongue of the figure is going down towards it. Under the signifier and in between the head and the lower body there is a separate area that contains a figure with the feline mask and front paws and a human body. There are several spears/darts around the figure and red dots all around it. This figure may be bleeding since the spears/darts are not coming out of the figure but are put next to it.

3.4.2.6.6 A37712/10134

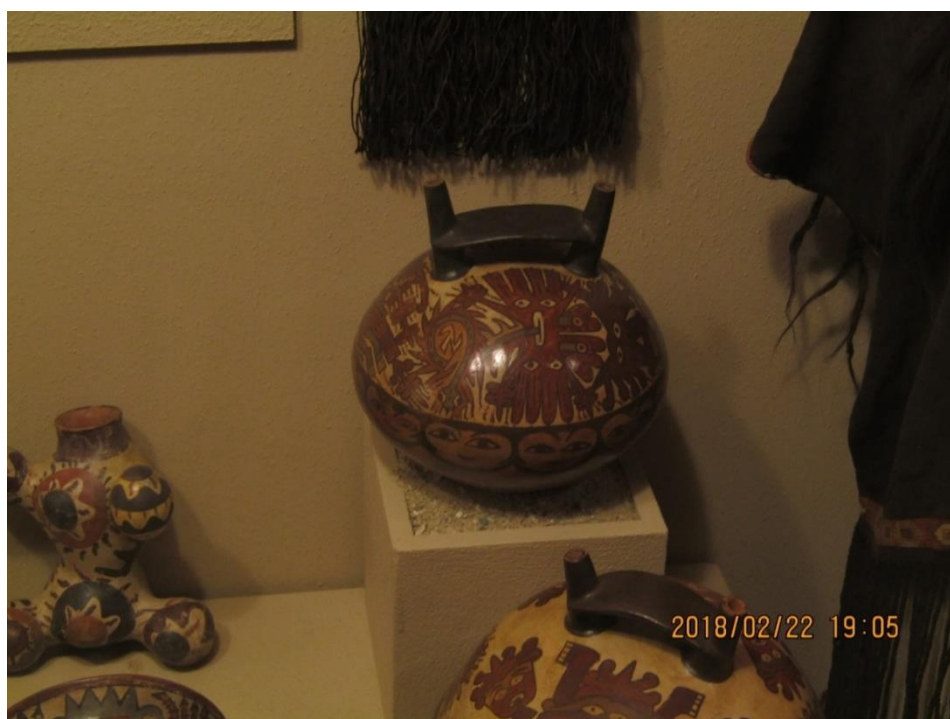


Figure 3.56 A37712/10134

Photo taken by author used with permission of Milwaukee Public Museum

This double spout and bridge vessel is an abstract representation of the anthropomorphic deity. The figure has a small body which can be barely seen on the left side of the vessel. The tongue of the figure is represented as a snake and faces towards the base register which is decorated with trophy heads.

3.4.2.6.7 A37849/10165



Figure 3.57 A37849/10165

Photo taken by author used with permission of Milwaukee Public Museum

This double spout and bridge vessel is decorated with the anthropomorphic deity. The headdress is decorated with trophy heads and the whiskers are replaced by trophy heads. The tongue comes out of the mouth and forks. The base register is decorated by trophy heads.

3.4.2.6.8 A37713/10134



Figure 3.58 A37713/10134

Photo taken by author used with permission of Milwaukee Public Museum

This bowl is decorated with the anthropomorphic deity. This is an abstract form. The signifier is heads in alternating color connecting to each other by their tongues. The tongue coming out of the figure's mouth is in a tripoint.

3.4.2.6.9 A37881/10165

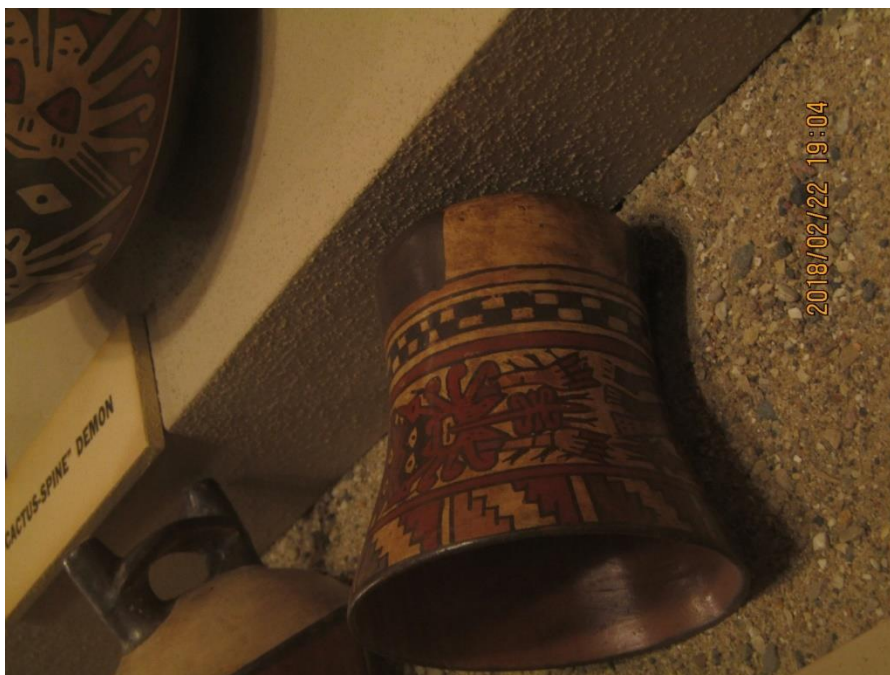


Figure 3.59 A37881/10165

Photo taken by author used with permission of Milwaukee Public Museum

This beaker is decorated with several registers. The most prominent is the anthropomorphic deity. The rim register is decorated in a step pyramid pattern in alternating colors. There are several base registers. Several are thin band in solid colors. There is a checkered pattern band. The register that covers the base is split into four separate quarters.

3.5 Wari/Tiwanaku

These cultures were the first expansive states in the Andes during a period called the Middle Horizon (AD 600-1000). The Wari were not discovered until the early 1900s due to disbelief that empires or even complex societies could exist at high altitudes. The Wari and Tiwanaku were expansive states that were similar in many different aspects and could have shared a common ancestral culture. Only eight Middle Horizon vessels are included in this

analysis. Most of the collection from the Milwaukee Public Museum is more likely Wari since many of these vessels seem to have Nasca influence. The Wari and the Nasca had a long history of trade relations and influences on each other's culture. The Wari conquered the Nasca territory.

Considering the quality of other pieces of the collection and the assumed context, if authentic these pieces may have come from burials. Though it is still possible that it was given as a gift and then interred with the dead. One of the changes made to the Nazca Valley was the appearance of tombs with multiple burials which were being reopened to renew offerings as a part of ancestor veneration (Conlee 2010:105-106). Grave goods and bodies were both brought in and out of these burials to make sure that the spirits of the dead were well taken care of. The dead were able to interact with the living and the ancestors were seen as purveyors of water (Bergh 2012:154).

There is comparatively little historical work on the Middle Horizon although there is extensive archaeological research. Most Pre-Columbian art from the Wari are categorized as either decorative art or crafts which are outside the category of fine art (Bergh 2012:16). Painting and sculpture were not common in Pre-Columbian Peruvian cultures and did not take on the forms seen in Europe. Painting was used mainly on ceramics and on plaster/mud brick on buildings. The Wari produced small finely made transportable art that does not display well within a gallery setting of art museums which may account for some of the lack of interest (Bergh 2012:14-15). The breaking down of the walls of what is considered art has helped and different forms of art are being recognized within institutions. Some Modernists have been interested in Wari textiles for their geometric abstraction and possible resemblance to an easel and grid based structure (Bergh 2012:17-19). This makes it difficult to gain an art historical perspective since Wari textiles and ceramics are treated differently from each other.

Textiles were the highest form of wealth with ceramics and other exotic goods behind it. In Wari culture ceramics could be animated and substituted for living sacrifices (Bergh 2012:145) and no significant ritual could be done without vessel offerings (Bergh 2012:152). Ceramics had a prominence put into them both economically and symbolically. Ceramic vessels could travel hundreds of miles to be sacrificed (Bergh 2012:149) revealing the significance of those vessels. Exchanging ceramics was important during feasting and in establishing alliances.

The Wari were the first empire in Peru expanding and conquering most of what is modern-day Peru. The Wari empire rose and fell in the Middle Horizon (500-1000AD), but the date of the final decline has been debated up to 1300 AD. It was the first state-level society in Peru to expand past its natural borders into the territory of other ethnic groups'. During the Early Intermediate Period (AD 200-600) there was a rise in population and an increase of artists with minimal interaction between outside groups until the drought (Bergh 2012:32). During the Wari occupation there were population movements coming into the area that were not limited to the elites (Conlee 2010:109). Wari expansion was driven in large part by economic considerations. The Wari developed complex irrigation and terracing systems. They implemented this technology in new regions. There was an increase of wealth during the Wari empire. There was an abundance of exotic materials and craft specialists during this period (Bergh 2012:11). When spreading new irrigation and terracing systems, they had to spread the management system that went along with it, but they also spread their influence and art. They began conquering vast expanses of land. They were able to manage a vast empire without a writing system until the final stages of the empire and were the first to establish a road system throughout their empire. Both of these were later adopted by the Inca empire. Art became an important tool for communication because of lack of a writing system (Bergh 2012:15). This is possibly why

objects were created to be small and transportable to increase the area that could be influenced by these objects.

Wari ceramics were influenced by Nasca even before they expanded. The motifs, pigmentation of slip paints, and black outline techniques were adopted from Nasca ceramics, but at that time ceramics were not traded from the Nazca Valley (Bergh 2012:125, Donnan 1992:82). Wari ceramics were produced in a similar way to Nazca ceramics. The vessel's form was made then polished before adding the pigments painted on with brushes, outlined with the black line, and polished again before being fired (Bergh 2012:122). These techniques provided a smooth finish and shine on ceramic vessels which created the Wari polychromes. Once the Wari began establishing itself throughout Peru, regional variations of art were common. These variations did not always spread throughout the empire, and there were a few instances where regions under the Wari control did not adopt the Wari style in ceramics. The Nasca always had a privileged spot in the Wari empire and later on was the location of the mythic origin of the Wari. The Nasca shared a similar religion to the Wari (Conlee 2010:96).

Wari workshops were set up in administrative centers as part of the household of the elite overseeing the region. The craft specialists attracted to these workshops included masters in ceramics, textiles, song, and beer making (Bergh 2012:89). These were all essential to the two activities (feasting and ritual practice) central to elite public display of power. The Wari did not draw on grand spectacles to assert their power and seemed to even avoid them, Wari cities lack places for massive gatherings (Bergh 2012:15). Most of the gatherings for the public display of wealth and power were at private residences or in areas with restricted access. Feasting is often repayment for labor given or to renew bonds/alliances in communities. In the Wari empire, it is theorized that they renewed these bonds by drinking from a pair of cups (Bergh 2012:87), this is

probably true with the larger sets that have been found. Even today feasting is considered important if one wants to be able to gather up a labor force later, such as for harvesting or construction. Feasting also indebts the people who are invited, and they know they will be called upon for a favor in the future. Gifts are given as well further solidifying both bond and debts. If executed correctly the host will gain more in return than the cost of the feast as well as create a debt in which no one will ever be able to pay them back. This increases the host's power but these debts must be renewed continuously for this relationship to continue.

3.5.1 Wari ceramics

3.5.1.1 Mythical monkey

3.5.1.1.1 A51307/18064

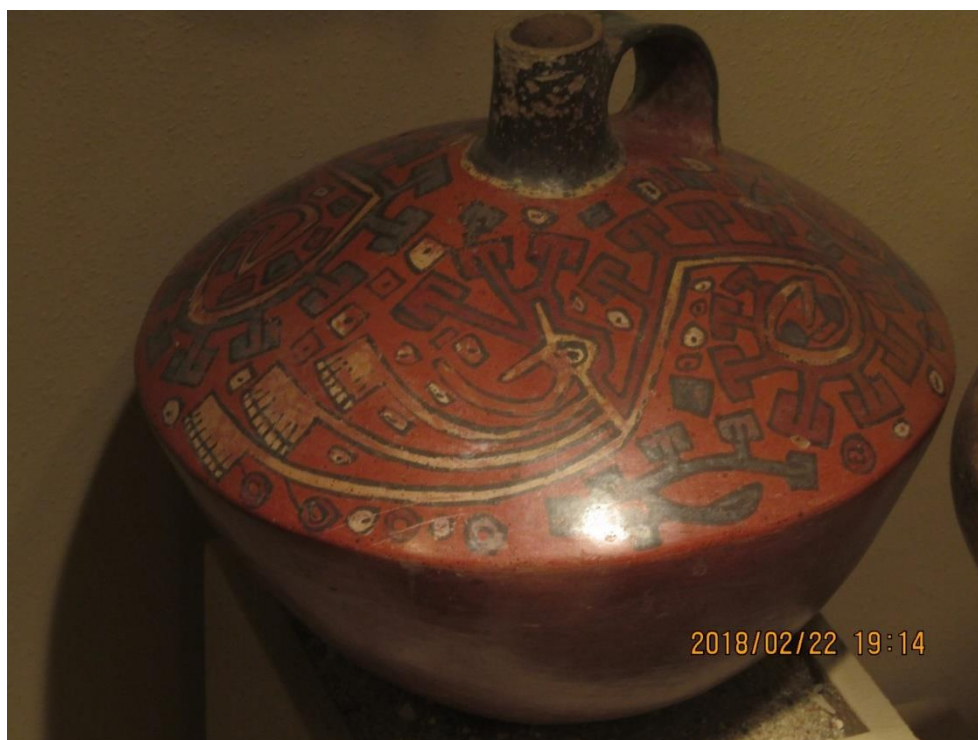


Figure 3.60 A51307/18064

Photo taken by author used with permission of Milwaukee Public Museum

This vessel appears to be decorated with a mythical monkey. The background is a dark red and there are no separate registers. This motif has both Wari and Nasca influences. The motif has become more abstract from the Nasca representation and has taken on a more geometrical style. The figures only appear on the shoulder of the vessel. The arms and possibly the legs are stretched out in front of the figure while the body and the tail curl. Under the monkey there appears to be a geometric branch.

3.5.1.1.2 A54684/20517



Figure 3.61 A54684/20517

Photo taken by author used with permission of Milwaukee Public Museum

This vessel is also of a mythical monkey motif with a human head connected by the bridge to a spout. The monkey motif is derived from Nasca iconography with the human figure derived from the Wari. This piece portrays the abstract form of the mythical monkey only just depicting the head. There appears to be possible plants sprouting from around it. Alternatively,

they might just be decorative elements put around the monkey. The monkey head is framed within a circle instead of a register.

3.5.1.2 Birds

3.5.1.2.1 A54674/20517



Figure 3.62 A54674/20517

Photo taken by author used with permission of Milwaukee Public Museum

This spout of this vessel is in the shape of a condor. There are two nubs on either side of the head which are possible wings. The motif on the side of the vessel is a creature that appears to have four legs and a tail but a head similar to the spout. There is a rectangle between the spout and the opening on the top of this vessel. The rectangle is decorated with a wavy pattern. The spout is similar to other forms of Wari ceramics but the motif on the vessel is not. Due to the motif this piece may be a fake but it is possible that the motif maybe unique.

3.5.1.2.2 A51271/18046



Figure 3.63 A51271/18046

Photo taken by author used with permission of Milwaukee Public Museum

This effigy vessel is a unique piece. This bird has caught and is consuming a crayfish. The bird's head is turned backwards and the crayfish forms the bridge to the spout. The bird's body is mostly black and lacks any distinctive markings. The wings are indicated by white lines drawn on the figure's side. One of the crayfish's claws has been broken off.

3.5.1.3 *Llamas/alpaca*

3.5.1.3.1 A51275/18046 and A51275/18064



Figure 3.64 A51275/18046 and A51275/18064

Photo taken by author used with permission of Milwaukee Public Museum

These two llamas are possible variation on the offering jars called “qocha”. The qocha vessels, like the alpaca, are associated with water and the opening on the back of these vessels to receive offerings (Werness 2004:4). These two small llama/alpaca vessel are mostly an off white color with black and red lines drawn on to possibly indicate the wool of these creatures. There are collars around the necks of both of the figures. One of the vessels arrived at the museum missing its head but has since been repaired by the museum.

3.5.1.4 Fish

3.5.1.4.1 A54688/20517

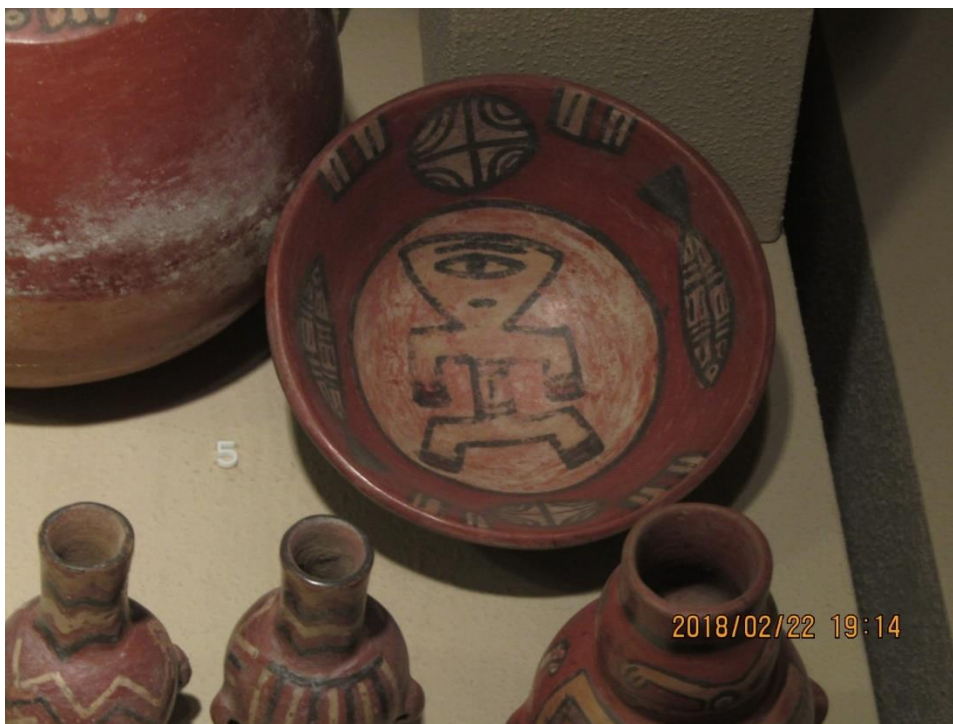


Figure 3.65 A54688/20517

Photo taken by author used with permission of Milwaukee Public Museum

This bowl is decorated with an interior design with fish, different geometric designs, and the center figure that has been labeled as a *cyclops*. This vessel is most likely a fake. The decorations are attempting to mimic Wari style but was a poor attempt. I assert this because the designs are not from either the Wari or the Nasca. The white background of the center figure was poorly applied and the red underneath is showing through. The fish or the central figure are not like any depiction that I could find in any book, online art source, or even google search. I did research looking for influences in Nasca, Wari and Tiwanaku and found no other comparable results.

3.5.1.5 *Double headed serpent*

3.5.1.5.1 A51347/18046



Figure 3.66 A51347/18046

Photo taken by author used with permission of Milwaukee Public Museum

The composition at the bottom is symmetrical, with the image reflected almost identically. The signifier that makes up the snakes' body is empty, but that is common within the snake motifs. The blue that the Wari were known for is present and it stands out among the other colors seen on the vessel. The fangs of the serpents are in the N-shape and draw the eye when looking at the heads of the snakes. The rest of the teeth are square and the fangs at the front form a very noticeable square as well. The eyes are vertically divided as well with half the eye all black and the other half white. From the position of the snakes' heads the pupils are looking slightly up towards the head on the neck. It looks like the snakes are considering eating the disembodied head, but their jaws remain firmly shut and there are no rays or tongues coming from their mouths, as is seen in earlier Nazca art.

There is a fret band around the head of the person around the neck, this defined by the white squares with two black dots in each square. This fret band creates a frame around the face of the person. There appears to be circles and plumes of a feather or several feathers on top of the hat that this person is wearing. The headdress is not in the style of the four-corner hat which is an indicator of an elite personage but instead it appears to be an ornate warrior's headdress.

3.6 What the Animals Can Tell Us

In this section, I discuss different ways in which the collection can contribute to the Wisconsin social studies curriculum. I demonstrate the multiple ways in which the collection can meet the curriculum standard. I also argue that this collection has relevance in multiple halls throughout the museum, not just in the Pre-Columbian hall. With cross-disciplinary training and skills increasingly valued in schools and in the workforce. The use of various halls could allow for these skills to be explored and developed. Many primary and secondary schools do not develop these skills in depth and so there is potential for schools to address this lack through museums.

I divide my discussion into three subsections focusing on land, water, and air. The first section examines the land animals. This will include monkeys, pampas cat, serpents, llamas, and guinea pig. The second section will address water environment and will include killer whales, sharks, and fish. The final section will examine air and will include *aplomado* falcon and vultures.

3.6.1 Land

Monkeys are not native to the regions in which the Paracas and the Nasca lived but are present in both the art of cultures. The distance between the Nasca and the environment which

monkeys live is about 800 km, over the Andes. They were important enough for the Nazca to construct a geoglyph in their image and to be adopted as a religious figure as well. Even in this study collection monkeys appear in religious scenes. The Moche, a North Coast Peruvian culture, also depicted monkeys in their ceramic art. Thus, monkeys held a fascination for some groups who did not interact with them daily.

But why were monkeys chosen? These creatures were foreign to the Nasca. This is a question that could lead into an interesting discussion for school groups. There are many other strange animals that could have just as easily have been picked. There are giant serpents and rodents that live in these forests that were much more impressive, but they were not adopted. So then why monkeys? There could be many reasons: monkeys can be pets, monkeys can be food, monkeys have recognizable facial expressions. This allows monkeys to be a potential familiar occurrence when engaging in trade, becoming part of this social network. Monkeys allow for us to consider the relationship between different groups.

The presence of llamas and guinea pigs are good indicators of trade between the highlands and the coast. Both species occur naturally in the highlands but were domesticated and traded to the lowlands and the coast. Llamas are the only pack animals native to the Americas and they cannot carry more than 50 pounds. Due to thi carts were never fully utilized in the Americas because people did not have an animal like the horse or ox to pull them.

Llamas and alpacas were important for their wool and this was the first large trade commodity between the highland and the coast. This trade brought guinea pigs which were used for food, ritual, and healing and is depicted in the art. Llamas and alpacas can be used for food as well. Llama meat can be prepared through a method of freeze drying that produces a jerky like meat that is naturally preserved and travels well. Because of these early trade routes between the

highlands and the lowlands the Nasca and Wari had contact with one another even before the Wari began their expansion.

The double-headed snake motif has a long history in the Nazca region. After the Wari came into the region, a new style of double-headed snake motif appeared (Proulx 2006:96). When first discovered in the 1880s, this new form of snake motif attracted a great deal of interest. Scholars thought the style was similar to the Maya and that the Maya might have had influence in the area. Some scholars misinterpreted the motif as the feathered serpent because the geometric heads are similar and the decoration on the back of their head is similar to the feathered serpent. This history has to be taken into serious account since when this collection was purchased in the 1960s there was still considerable debate about the influence of Mesoamerican cultures in Peru.

In the highlands water often disappears and reappears underground linking the underworld with water. Water becomes important during droughts making ancestral veneration particularly important as ancestors are believed to be the providers of water. This means that the finest must be given to the ancestors as one would not want to offend them. Scholars believe that even during feasts the ancestors were offer libations before the vessel was smashed and the vessel and chicha returns to the earth as payment for what had been given from nature to the people (Bergh 2012:145).

Serpents are also linked with water and fertility but they are also linked with the sky in this area of the world. They can be seen coming out of the mouths of different figures or are the ends of their signifiers. Serpents used to live in the area during periods of heavier forestation of the area and when they have been depicted naturalistically in Nasca art they are often intertwined with one another (Proulx 2006:157).

3.6.2 *Water*

Next, I discuss the potential themes that can be addressed around animals that inhabit the water. These include killer whales, sharks, and fish. Fish were, and continue to be, an important staple in the diet for the coastal people in Peru. Fish, fishermen, marine predators, and mythical renditions of these themes are present on Nasca art and most of these themes are also found in Paracas art. Fishermen are aware of the environment they work in and have to respect and fear the predators which are larger than themselves. Boats were made of reeds and usually only carried one person. When facing sharks that can weight up to a ton and competing for the same resources there can be an awareness of how powerful these predators are. Sharks in Peruvian waters include the Tiger shark, Great White, Mako, Thresher, Blue Shark, Silky, Hammer head, and the Whale Shark (Prodelphinus 2015). There are many more but this list gives a good idea of the types of sharks that occur off the coast of Peru. However, shark attacks are extremely rare in Peru compared to other spots. In fact, there has been no incident of any kind reported to the Tracking Sharks website which searches all news medias and reports since 2013 for any major or minor incidents involving sharks (Shark attack maps 2013, 2014, 2015, 2016, 2017, 2018). Low visibility and misidentification is the most common factor in shark attacks. Visibility in southern Peruvian waters can be 5-8 meters which is not good visibility.

The shark is nowhere near as popular as the killer whale in the pre-Hispanic Andean iconography and there is wide variation of in how this creature is depicted. Killer whales are the only ocean dwelling predators that will purposely beach themselves to get prey. When a creature that size comes on land to grab a creature that is three times the weight of the average human it can be frightening. They are a predator that plays with its food as well. After capture they can be seen launching seals into the air bouncing it off their noses or tail fins. However, killer whales

commonly tend to like hunting in deeper waters but will come by the coasts for the pupping seasons of seals and sealions. Killer whales are one of the most widely distributed mammals in the world and can live in a large variety of environments. Their coloring and form are distinct enough that they can be easily identified from a distance. This behavior is important for understanding how the environment and creatures living within the environment influence people and their culture. These factors together may be why the killer whale was made into a mythical creature and may also represent of the sea.

3.6.3 *Air*

The third section is air and is defined by creatures with the ability to fly. This section includes *aplomado* falcon and vultures.

The *aplomado* falcon is a predatory bird found throughout the Americas from the American Southwest to South America. *Aplomado* Falcons are adapted to living in open habitats where songbirds and insects abound and where shrubs or trees, including tree yuccas like Spanish Dagger and Soap-tree Yucca, are present for nesting (Peregrine Fund). These falcons are beautiful and their distinct markings are unlike any other bird species. The falcons are quick fliers and territorial, they are not afraid to defend their territory from larger birds (Peregrine Fund). Due to these facts the falcon may have been adopted by warriors. The markings are striking when viewed closely as the contrast of the red and black can be perceived as intimidating. Falcons are quick and strike suddenly which makes them effective hunters, traits probably valued by warriors.

Vultures/condors are the other commonly depicted bird in this area. Condors are one of the largest birds found in the Andes and in to the Inca are representations of mountain spirits (Proulx 2006:134). They act as nature's cleanup crew by eating carcasses. They are mainly

depicted eating severed limbs of humans and trophy heads. These creatures follow and find dead things and they are often associated with death. Condors are found in both the highlands and the lowlands.

Condors are creatures that are great at conserving energy, preferring to soar on winds than to flap their wings. Since they are scavengers and not hunters there is a need to conserve energy while at the same time there is no need for them to move quickly. Condors bodies are often black and there are no feathers on their head. The lack of feathers allows for them to plunge deeply into carcasses without the feathers getting stuck or dirty.

4 CHAPTER FOUR THE MILWAUKEE PUBLIC MUSEUM AND THEIR MISSION OF EDUCATION

The mission of the Milwaukee Public Museum is to inspire curiosity, excite minds, and increase desire to preserve and protect our world's natural and cultural diversity through exhibitions, educational programs, collections, and research.

-Milwaukee Public Museum's mission statement

4.1 School Visits/Tours

The Milwaukee Public Museum has several options for how schools use the museum. The Milwaukee Public Museum's website has different tabs and links to different resources for various exhibits. Programs for middle school groups are grouped in grades 4th through 6th and 7th through 9th. These programs list resources for use both in the classroom and in the museum. The programs listed for 4th through 6th grade are Animals and Environment of Africa, Animals and Environment of the Arctic, Crossroads of Civilization, Life in the European Village, Life in the Third Planet, Pre-Columbian Civilizations, Streets of Old Milwaukee Past and Present, and Native American Tours-tribes of Wisconsin or Compare and Contrast exploring tribes in different environments. Docents are listed as available for the Crossroads of Civilizations. For 7th through 9th grades Latin America Past and Present, Milwaukee and the World, and the Rainforest and You.

The Milwaukee Public Museum website provides a packet of materials for several of the collection; Cross Roads of Civilization (22 pages), A Tribute to Survival (41,10,14,21 pages), Africa (76 pages), Rainforest/Ecosystems (77 pages), Streets of Old Milwaukee: Then and Now

(20 pages), and *The Waston Family: Tracing the History of an African American Family in 19th Century Wisconsin* (55 pages). These programs have information for teachers, activities both pre- and post-visit preparations, worksheets and activities during the visit, and other suggested resources. The worksheets provided by the museum explore different aspects of the cultures included in a given exhibition. Artifact identification and original use of artifacts is one section, languages of the region are explored, as well as vocabulary, prominent figures, and group history. For several of the cultural groups there is even a section that deals with stereotypes. These materials provide a basis for groups to come in and utilize different collections but also indicate which collections are being actively utilized by schools.

Building on these existing materials as well as the educational theories discussed in Chapter 2, I will be able to produce materials for the use of this exhibit. Even though the Pre-Columbian exhibit is advertised on the Milwaukee Public Museum's website, schools are not utilizing the collection (personal communication between author and museum personnel 2017). Because of this, there are no materials on this hall. I note that materials have been drafted for different sizable populations living in Milwaukee in the last decades, so the museum may have recognized that the collection has not been relevant enough for schools to utilize yet. However, as discussed in Chapter 1, Milwaukee's population is increasingly diverse. Recognizing this and drawing on the information derived from my analysis of the South American collection, I draft both school materials and display ideas. The museum has expressed interest to me in creating materials that will be better utilize.

4.2 Summer Camps

The Milwaukee Public Museum runs several summer camps with programs designed for different ages. Most of these programs are designed for children entering K4-K5. These day

programs allow for children to explore museum collections and interact with exhibits. The selection of programs offered is minimal. For the middle school age group there is only one program offered, this is called Around the World in Ancient Days. This program does not serve all of the middle school grades and only meets for five days but provides a broad overview of civilizations across the world. This program does not have supplementary funding to cover expenses for the participants (Milwaukee Public Museum).

This program examines different civilizations on each day of the camp and explores customs, language, symbols, architecture, and belief systems. The program uses crafts, activities, and tours to explore these categories, thus providing children with an active approach to the relevant exhibits. The three civilizations which are highlighted by the brochure are Egypt, Rome, and Pre-Columbian America. At the end of the program the participants get to bring home a passport that they fill out during their visit.

One possible program that could be run for the older children in middle and high school is a short internship or apprentice program. This program could run for about two weeks, one week to give proper training to do research and a week for participants to design and conduct their own research project. The learning and application of knowledge and skills allows for participants to become fully engaged and produce actual results of an inquiry while getting to experience the inner workings of the museum.

4.3 Online Resources

Online resources are becoming increasingly popular with all groups. Online access allows for easier access to resources including materials for teachers, collections, and even a history of the collection or the culture from which the materials originate from. Online resources hold a great potential with what can be done as long as the idea can be supported by the system and the

administration. These technologies have been adopted by many museums to increase accessibility to the collections for both research and education.

The best way to interact with the public at this current period is with the Milwaukee Public Museum application. There is currently no information or link to the Pre-Columbian hall besides to indicate noise level. This could possibly help people to locate this collection and to navigate the dense display. The app also has more information than what can be displayed and can be updated more frequently than the display can.

The next online resource is the development of digitizing the collection, this suggestion needs a grant in order to be created. There are various ways in which digital access can be facilitated. The simplest is to take a photo of the objects and provide brief descriptions about each of them. The most complicated would be making 3-D models of each object that people can move around the object online. Objects could have links that can bring up maps of the region where the object came from. These methods would allow for teachers and other members of the public to interact with objects and explore them in a way which they want to. It could allow for in class activities to be developed.

4.4 Milwaukee Public Museum on the Move- museum bus

The museum bus is a recently launched program at the museum. This is a mobile program that resolves transportation issues that groups may experience. This mobile exhibit allows for groups of ten to thirty people to interact directly with a collection on a personal level. A museum representative brings the bus to the group's location and gives a private lecture to the group. This can eliminate the hassle of dealing with other groups and the noise which can be a challenge with museum visits. The programs are designed to last as long as a class in school, about 50 minutes, and up to four programs can be selected at once. The cost of the program is

close to what a trip to the museum would cost for the group and there is funding available to help cover the costs (Milwaukee Public Museum).

A similar program that can be developed is a museum kit that can be checked out by teachers to use in classrooms or by other groups. These kits could be checked out for a week or more at a time with replica pieces and activities that could be done in a classroom. The kit would then allow for students to handle objects. These kits would be similar to the kits that started in the early 1900s without the conservation problems.

4.5 Science on Tap and Lunch and Lecture

These two programs are more intimate than the online resources or bus. People meet to enjoy a meal or drink and listen while a guest lecturer or museum staff member discusses a topic that often relates to a special exhibit the museum is doing. These lectures are given either monthly or quarterly. The settings are informal and laid back and these meetings allow for more discussion to take place than other forms of lecturing.

These lectures engage with two separate audiences. Lunches are attended by an older crowd or college students while the night lecture at the bar is largely attended by young adults. For the lunch you can arrive early for an optional docent guided tour through the special exhibit, then there is an hour-long lecture followed by a lunch. There is also the option of just attending the lecture. The lecture is normally given by a museum staff member or by someone who is associated with the museum. The science on tap lecture has a social hour at 6pm with the lecture beginning at 7pm. This allows for people to leave work and navigate down town traffic. This is a low-cost event and covers the cost of refreshments. Neither of these events are structured for families but there are many programs and events that the museum runs for the families. These

events can help to raise awareness to different audiences that what is the most common museum patron.

4.6 Popular Exhibits and How They Can Help

This section will examine the most popular museum exhibits and explore what elements have made them successful and how they might guide changes to the current display of the South Coast Peruvian collection. The main three popular exhibits are: Streets of Old Milwaukee (first floor), Butterflies Alive (first floor), and Crossroads of Civilizations (third floor). This information was obtained through the surveys see in Chapter 5. I discuss how the public and schools use these different halls and why children love them so much.

When administering my surveys several exhibits arose as favorites and these were remarkably consistent in the different groups. In particular, Streets of Old Milwaukee and Butterflies Alive were frequently the first two exhibitions which would be listed as favorites. Crossroads of Civilizations was always mentioned as well. These exhibits have interactive elements which children love to discover.

In Streets of Old Milwaukee, the visitor is a short trolley ride away from the past. As the visitor walks through the trolley, the streets change. There is a working movie theatre, candy store, an old telephone the visitor can interact with, a water pump, and Granny. Granny seems to be a favorite among the museum goers. Granny is a life-sized mannequin that sit in a rocking chair on her porch. She also has a Twitter account and is enjoying a growing popularity.

Butterflies Alive allows for children to walk into a habitat that has been created to house live butterflies. From my observations, this is one of the few places in the museum where children stay still because they want the butterflies to land on them. The visitor can also watch butterflies emerge from their cocoons and rest while their wings dry. This is also an example of a

temporary exhibit that gained a great amount of popularity that it was later developed into a permanent exhibit.

Crossroads of Civilizations is not as interactive as the two exhibits described above but it includes two models that seem to be popular with children. There is a section where CAT scans of mummies are displayed. Some of the walls mimic different styles of masonry and the wall texts were like pages from a book. This exhibit is notable because it adopts its approach to a thematic approach to explore topics instead of an approach based on time periods (Milwaukee Public Museum). I argue that this thematic approach is particularly suited to exhibitions that explore cross cultural comparison.

From my observations, children are attracted to interactive displays. They want to touch things and to explore things on their own. Models spark their imagination and bring things to life. I propose that thematic based approaches and interactive elements will be crucial in changing the South Coast Peruvian display.



*Figure 4.67 Silent Movie Theatre
Photo taken by author used with permission of Milwaukee Public Museum*



Figure 4.68 Granny

Photo taken by author used with permission of Milwaukee Public Museum

4.7 Other Exhibits and How They Can Help

This section considers other exhibits done as a comparison of how other exhibits have been set up. The Maya exhibit is a temporary special exhibit that the Milwaukee Public Museum has obtained as part of their outreach work to Hispanic/Latino populations in the Milwaukee area. I also examined the Ancient Americas exhibit at the Field Museum of Natural History in Chicago in order to explore how another museum in the Midwest is exhibiting similar materials.

The Maya exhibit is a temporary exhibit but its impact seems to be profound. When visiting the exhibit on a Wednesday at about noon there were quite a few people in the exhibit and certainly more than in other exhibits that I visited that day. There were enough people that most of the activity stations had a wait time, but the wait was not long. I did not time people in this exhibit but there was a group going through at the same rate I went through and took me about a half hour. I went back through the exhibit to “play” with some of the interactive exhibits but it was hard to get a turn because the exhibit was so busy with visitors. The interactive

components include a station to reconstruct pottery, one for learning how to balance block, one for recreating a mosaic pattern, and one in which the visitor conducts a virtual excavation of a burial complete with interactive catalogue and field notes.



*Figure 4.69 Ceramic vessel building exercise
Photo taken by author used with permission of Milwaukee Public Museum*



Figure 4.70 Chicago Citizens



Figure 4.71 Shelf Displays

Ancient Americas at the Field Museum is an exhibit that covers all of the Pre-Columbian Americas. Each section is related to a theme or topic like the Crossroads of Civilization. This exhibit is much larger because it explores a wide area of the world. The exhibit includes a reproduction of a Pueblo house and a Pawnee earth lodge. The earth lodge is a full interactive experience with animal skin beds, grinding stones, children's toys and more. The challenges of an exhibit element like this is that there has to be a dedicated docent there at all times and each item needs to be accounted for every morning and night. On the outside of the earth lodge structure there is a panel with a button. When the button is pressed a constellation appears on the night sky and the significance of each one is explained in a voice recording. This exhibit was produced through a collaboration between the Field Museum and the Pawnee tribe. The Pawnee also use the earth lodge in the exhibit for ceremonies and events, creating a continuous relationship between the Field and the tribe. As you walk through the exhibit there are displays which incorporate modern day people commenting on their heritage. Some were Chicago residents, others were living in countries other than the Americas, and there were also important figures whose heritage influenced their lives.

I am particularly impressed by the interactive in the Maya exhibit that involves, reconstructing vessels. Similar interactives that I have seen in other museums always seems to be popular. Children get to experience a hands-on exercise/puzzle that has a sense of satisfaction and accomplishment at the end. This exercise can be repeated on future visits and stimulates children. This is a form of play learning and contributes to their learning development. The earth lodge and house were commendable with the amount of effort put into creating both, but they take up a large amount of space and resources and could be difficult and expensive to maintain.

4.8 Issues with The Current Display of the South Coast Peruvian Collection

The displays at the Milwaukee Public Museum mezzanine hall main challenges are. The information is out of date and the display is overcrowded. Pieces are packed together, and many are hard to see well. Even after several trips to the museum, I was still finding pieces that I had not seen before on previous visits. The display has the floor to ceiling display window, but there is wasted space because most objects are below eye level. There are a few hanging pieces such as textiles and some small ceramics on fish line, but the space high up is sparsely used. There are even a few pieces that should be viewed from multiple angles but which their current display does not offer. Many of these pieces have fine or small details that are hard to see or appreciated from their current positions.

The museum building itself is set up in an accessible way, the exhibits flow nicely into one another and when one floor is completed the next is a simple escalator ride to the next floor. The location of the museum is in an area of the city that is easy to navigate to and traffic is usually light outside rush hour. The museum is in the downtown area next to the Milwaukee Library and Courthouse. This is a popular area with theatres, sports arenas, colleges, offices, and hotels. As Hudson states, museums are centers of communities (1999:371). This is true even

when located in large cities, and there are especially important for their city's educational system. When schools rely on a museum to aid in their education there is a responsibility to the students and to the history stored in the museums walls. We are products of our immediate past (Pratetzellis 2002:52), but the past is part of the collective human experience (Smith and Ehrenhard 2002:121). This makes all forms of history cumulative and important. The impact of one group's history is felt within today's globalized world. Moreover, museums have responsibilities to ethnic groups living in the local area.

The Milwaukee Public Museum is a central resource used by schools. Some scholars argue that even when faith wanes in other institutions the public still has faith in museums (Hurst Thomas 2002:130). This makes it essential for museums to maintain their integrity. They are responsible to the public that supports them. This responsibility is addressed by Merriman who states that there is a crisis of reputation of museums or collections (2002:302). Museums tell history and in doing so can help people understand the present world. Social studies came about in the 1940s after WWI for this very reason and were grounded in the belief that if understanding of other cultures could be established then world peace would follow. It was thought that fear, hatred, and violence came about from lack of knowledge of other people's cultures and that the establishment of the League of Nations could prevent war from ever breaking out again (Gurian 2006:21). However, it seems that this goal has not been realized. Modern social studies curricula do not present a diverse world view. Yet, museums have become places to engage diverse cultures. This can be a challenge though since people have grown to distrust truth and reality (Hurst Thomas 2002:141). Museums exist in a changing world where people have questions that need to be answered but people are also challenging the answers. Museums have been issued a

unique challenge that they have not had to deal with before. This can help foster a dialogue though between people and the displays they are encountering.

There are two primary ways in which museums interact with their patrons. Merriman classifies these as live interpretation versus stagnant labels and cards (2002:306). The primary way in which museums interact with their patrons is through the passive display of objects which engages self-directed learning. This display is usually permanent and will change little over its lifetime. After a few decades, the display is usually updated or changed entirely depending on funding. It is a constant within the museum needing only maintenance such as light bulb changes or monitoring of the environmental control to upkeep it.

These displays rely on the self-directed learning model. Most people are visiting the museum to either learn or to look at unfamiliar objects of areas they may never visit. Patrons of the museum are coming to enrich their own lives and to become educated about areas they are not experts in but are probably familiar with. They come to explore subjects they are not familiar with and to gain a broader view of the people of the world. Museum displays offer limited data that can make it easier to learn because the learner is not overstimulated or overwhelmed by information. As Hudson notes, museums are not storehouses for preservation but are agents in education (Hudson 1999:371). For the South Coast Peruvian exhibit display, it still reflects a view of being a storehouse.

When the collection was donated the museum probably also wanted to show that the collection would be used well. According to the museum records, Mr. Whyte was not certain if he wanted to donate the collection or to keep it for himself. To be able to keep as much of the collection as possible the decision may have been made to try to put as many pieces on display as possible. Yet, this can make it difficult for people to engage in meaningful learning or to engage

the display at all. It is hard to do this when there is so much information to process. This area is not a familiar setting with which people have previous knowledge coming into the display. Even if they can get past the sheer number of objects the placards are a new challenge. Many museum patrons do not think about information being possibly outdated or incorrect. When a docent has to warn people about the display, then there is a problem.

The second most common way museums interact with their patrons is the active exchange between docents and volunteers working in the display areas with museum patrons. This is a temporary engagement and often is not a constant within a museum unless there is a special feature exhibit which will have a more consistent presence. The volunteers and docents are not always available even to school groups arranging a visit to the museum. Docents are usually knowledgeable about the exhibits that they are overseeing and can give more information than which is presented in the wall texts. They take classes or are retired experts in the area. They attempt to keep up to date with the information that is being published about collections, but many are there only a few hours a few days a month. This leaves visitors by themselves often when exploring the museum exhibit.

When a docent is unavailable people do not often stop in this area of the museum. There are many people who come through that misinterpret scenes or objects being displayed. The mummy case is often interpreted by visitors as two people who met a violent end because they are “screaming” mummies. When a docent is present they explain that the jaws fall open as the bodies decompose and eventually preserve in the “scream.” These two mummies have been identified as living long lives and dying from old age (their age at death was around fifty years or older). There are questions and misconceptions which are common enough that a change in the placard is obviously needed to address this question. Sometimes visitor questions are unique and

thought-provoking about what information is being displayed. While I was observing the area a child asked if the Paracas people spoke Spanish. The answer was “no we do not know what language they spoke”. With a brief explanation about the Inca spreading their language the child seemed content with the answer. The spread of language would be an interesting topic to address along with expansion of empires. This information cannot be conveyed through display of objects but can be conveyed in wall texts.

This display is not user-friendly for adults or children. The number of items packed into the display is overwhelming and provide too much stimulation for the viewer to process. Objects in the display are literally stacked on top of one another with some of these pieces having no apparent relation to one another. The museum has attempted to alleviate this in the past by removing pieces that are too similar to one another. Even with this attempt, fewer than ten pieces have been removed leaving over a hundred in the case. Simply put there is too much happening in the case, so most people do not even bother looking at it. There is no room for the unique or showcase pieces to stand out and they are lost in the display. I have personally seen congested cases be successful in museums but the cases surrounding them usually display only a few objects at a time and introduce the audience to the topic before the visitor engages with the packed displays.

The cases in the Peruvian section which patrons choose to stop at are the mummy case and the case displaying several gold objects. These cases have very few objects and labels that are easily read. The mummy case is set up as a tomb excavation done by the archeologist Julio Tello. Two unwrapped mummies are displayed with a skull that still has hair. The scene is quiet and serene compared to the display cases around them. The only other artifacts on display in the case are a few ceramic vessels, one of which is being held by Dr. Tello. The feather work cases

next to the mummy cases are not as congested as the surrounding cases. People seem to look at these two cases more than others and will stop briefly to look or read the cards, although they do not spend as much time looking at the feather works as they do with the mummies and gold. The case which contains the gold objects has about ten pieces in it. It has a dark background and is well lit. The pieces are all small; each object would probably fit comfortably in the palm of someone's hand. These pieces are below eye level like most of the objects in the hall. Most of the cases in this hall are arranged so that the viewer is looking down at an object.

The beige walls are also not friendly to the grey and white numbers that are put next to pieces to help identify them. The numbers and lettering are also small, making it easy miss or overlook them altogether. People whose eyesight is poor will have a hard time finding the numbers associated with these texts or reading the texts. The information on the placards is out of date to the point of misidentifying cultures associated with specific objects. Iconography is also misidentified. Some of this information dates back to the 1960s and already out of date when the display was constructed in the 1970s. However, it seems that the display that was made for the 1960s exhibit of the pieces was almost completely transplanted into the newly constructed hall, an impression reinforced by a comparison of pictures from the original display.

5 CHAPTER FIVE SURVEYS AND OBSERVATIONS

5.1 Methods and Results

There were two components to the survey portion of this study. The first component informs on about what subjects should be addressed in materials created for students and teachers. The second component examines favorite exhibits and how the museum is used while also looking at what familiarity groups have with the exhibit. The first component asks the question “is the object you are seeing art or artifact?” while showing a twenty-image slide show (see Appendix B). With this question I sought to gauge what people consider art versus an artifact.

The second component comprises has three questions. The first question is “have you visited the Milwaukee Public Museum before?”, the second is “What is your favorite area in the museum?” and the third is “how familiar are you with the Peruvian exhibit?”. These surveys were administered at three separate sites which volunteered to be incorporated into this study. The three sites are the Milwaukee Public Museum, St. Roberts school in Shorewood, and Catholic East in Milwaukee. Unfortunately, the study was limited to these three institutions because they were the only ones that agreed to be in this study. No public schools agreed to be in this study. I went to St. Roberts was the school for elementary and middle school and I have several connections to Catholic East. I reached out to six other schools but did not receive a reply from any of them.

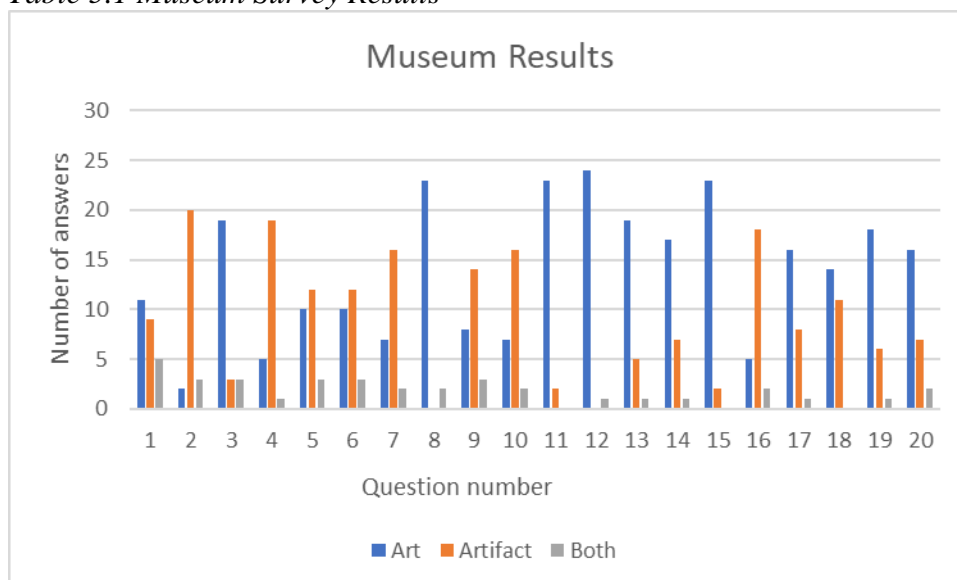
The first group of surveys is from the Milwaukee Public Museum. I administered surveys on two days; one of the museum’s free days (the first Thursday of the month) and a on Saturday. This group included all age groups, though younger children seemed to prefer not to participate. The target participants for this survey were families with middle school students and students

from high school or college. The survey was broadened due to the light traffic and many families did not wish to participate. The youngest person to take the survey at this site was five years old and the oldest were retirees. Several of the museum staff and volunteers participated as well. What surprised me is that the college age participants were more likely to strike up a discussion with me after participating than other patrons who took the survey. I was also asked by one group to give them more information about the cultures because they were a home schooling group there for an educational visit. Several homeschooling groups came through and at least two groups who took the survey confirmed that they were a homeschooling group, while the others refused to participate in the survey.

I hypothesized that middle school students would be familiar with objects 2, 4, 8, 12, 13, 15, 18, and 19 and that they would categorize them in a certain way (see Appendix B). Objects 3, 14, 15, and 17 were included in to gauge reactions when people are confronted with replicas or modern expressions of what could be considered older forms of different cultures. At the end of the survey, I revealed that these pieces are “modern” objects, replicas, or fakes. I hypothesized that people would be unfamiliar with objects 1, 5, 6, 7, 9, 10, 11, 16, and 20 and unsure of the category in which these objects belonged to. I found it interesting that even though I informed people that this survey was based on their opinion they still wanted to know what the “right” answer was. I usually had to inform them before they took the survey that the answers were opinion based, then again after the survey was completed before going through the slides with them, and sometimes even during the after survey “reveal” of the slides. At the museum I had several people express that they had gotten an answer “wrong”.

5.1.1 Museum Results

Table 5.1 Museum Survey Results



The results from the Milwaukee Public Museum surveys are presented in Table 5.1. 25 people participated in the survey at this site. The results may have been skewed by some of the museum staff. Other participants may have been swayed by discussions in which we engaged in during the surveys. For example, during the survey, I had a conversation about #8 the Mona Lisa in which we discussed that this piece is now over 500 years old. I pointed out that it was as old as some of the artifacts in the case behind the survey participants. No one marked #8 as only an artifact, instead everyone considered it art. Two participants considered it both art and artifact due to what the piece was as an object, because of its antiquity they also defined it as artifact. There were other objects that participants struggled to categorize and disagreed with each other. The less familiar people were with the an object, the more they seemed to disagree. For this reason, I included recognizable images since people have been told time and again where these pieces belong to see if participants' answers reflected this answer.

Objects 2, 4, 8, 12, 13, 15, 18, and 19 were the familiar objects and survey results indicated that people placed them in the expected category with 70% or more of respondents

placing them in the anticipated category. The exception to this was #18 (Egyptian Book of the Dead), Respondents were divided almost 50/50 on #18.

The responses to objects 3, 14, 15, and 17 were frequently best informed by going back over the slide show again with participants and telling them what the items were. There were similar reactions to objects 14 (1800s Greek style statue) and 15 (Confucius garden catalogue statue) and these were the object that people seemed the most upset about. There was the least amount of reaction to my explanations of objects 3 (personal house shrine Hindu statue) and 17 (modern Peruvian art). One person stated that they thought that 12 (the object is an original piece) was a fake because the photo cut out some of the detail of the object.

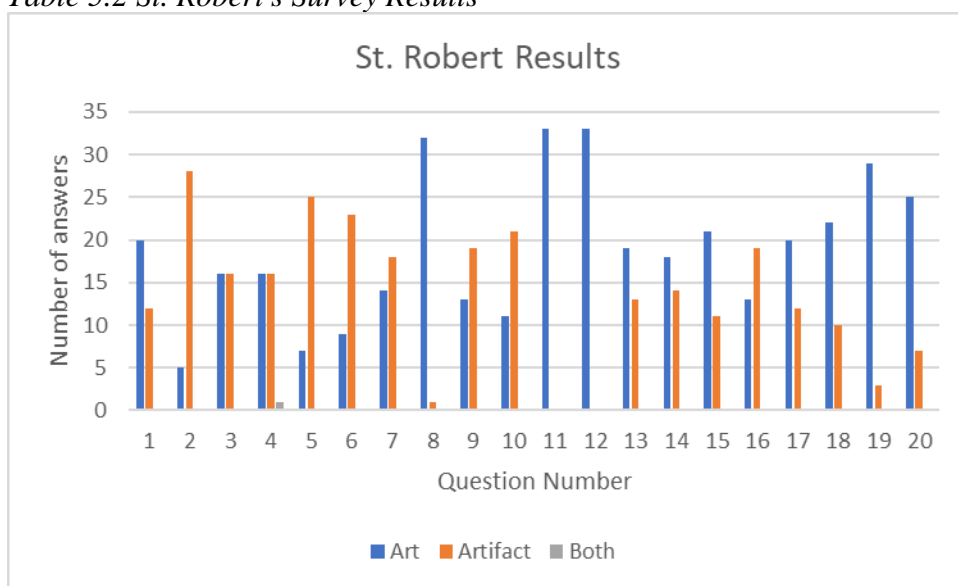
There was not clear consensus among respondents about which category objects 1, 5, 6, 9, and 18 belonged to. These objects were part of the group which I had hypothesized people would not recognize and I was interested in how they would categorize objects they were not familiar with. Object #1 (woodcarving) is from North America, 5 and 6 (ceramics) are from Peru, and 9 (mask) is from the Congo. These pieces also fall into the realm of crafts and are not part of what is often considered “high art” but many of these objects also reveal extra care and work on them. These objects were produced by cultures that people would not generally be familiar with which made it hard to for them to determine the age of these objects.

5.1.2 St. Robert's Results

The next site was St. Robert School in Shorewood. The results from this site are shown in table 5.2. Two seventh grade classes participated in this study, and the total number of participants was thirty-three. No respondents at this site asked if the objects were both art and artifact but one respondent for object 4 stated that the object was “an artifact with art on it”. I was able to discuss the survey slides with them and go through what the objects were, where they

came from, and how old they were. I found this group to be the least invested in conversation compared with the other two groups that participated. The discussion that followed the survey mainly consisted of the students asking me questions about being an archeologist. The children thought that me being interested in garbage was interesting and I explained how we can get information about daily life from the archaeological record.

Table 5.2 St. Robert's Survey Results



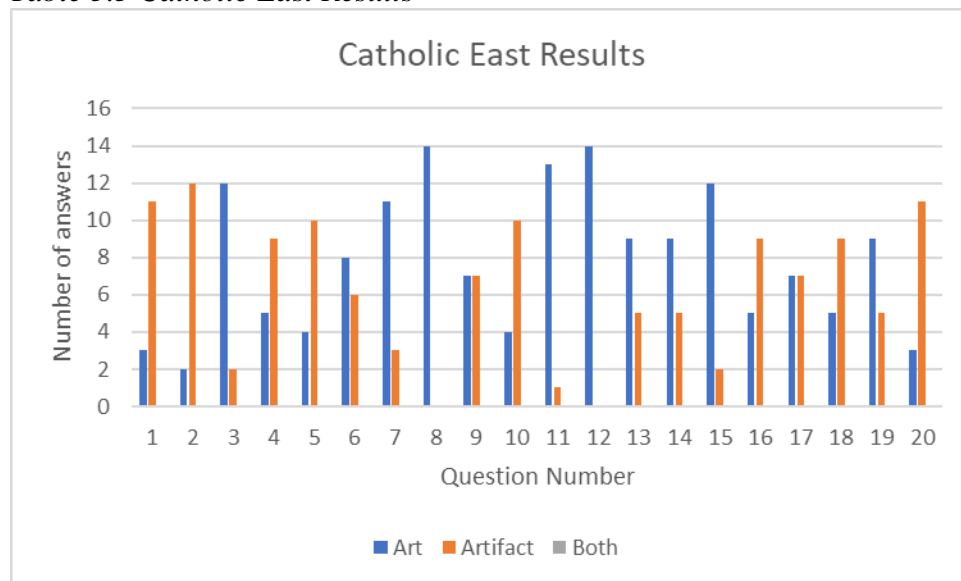
The results for this survey were different than results from the museum. Almost half of respondents to the second part of the survey indicated that every object is art. Only objects 2, 8, 12, and 19 in the familiar group received expected answers at a rate over seventy percent. Respondents were divided approximately 50/50 on objects 4 (Greek vase) and 13 (Nike statue). These two were interesting because these are both ancient Greek objects and are housed in art museums, they fall into the art category but are at the same time artifacts. Participants did not reach consensus on objects 3, 4, 7, 9, 13, 14, and 16.

The group at this site did, however, have the strongest reaction to the replicas/modern expressions of art. When object #14 was revealed to have been sculpted by an American one child stated, “well then it’s a fake”. I explained that artists sometimes attempt to recreate old art

styles or mimic older styles but usually put their own forms of expression into the piece. “But it’s still a fake” was the response. The only other object from that group that got a significant reaction was object 15. The children did not like that I had pulled this image from a gardening catalogue and met it with unhappy looks. These were the two objects which were perceived by respondents as having been made by a certain group but when I revealed to that that was not the reality they drifted into the realm of fakes. Many respondents did not like that I had included objects in the survey that were neither art nor artifact since none of these objects could be given the “correct” label from the options I had given them. There was little reaction to the other two, objects 3 and 17. These two objects were made and used by someone that the children expected would use these objects.

5.1.3 Catholic East Results

Table 5.3 Catholic East Results



This group was the smallest of the survey groups with only one seventh grade class with fourteen participants. This group was the most active in the survey. During the survey groups of about three and four students formed and discussed what they thought was the appropriate

response. Predicted responses were recorded at a rate of over 70 % for objects 2, 8, and 12. This group was more invested in the discussion following the survey than other groups and seemed interested rather than upset at the inclusion of the replicas. This group seemed to be the least concerned with the “correct” answer and was more interested in what the objects were. Due to the small sample size of this group, few responses stood out.

5.2 Observations and Results

I conducted observations on two separate days in the exhibit hall where the collection is held. The observations were intended to help me understand two main components of guest interaction of this exhibit: 1) how long people spend in the exhibit hall and 2) which displays seem to hold people’s attention the most. I timed how long people spent in this section of the exhibit hall which included the South Coast and North Coast Peruvian collection. Timing started/stopped at the gold case and stopped/started at the corner that people turn to enter the first room of this hall, depending on how people entered the hall. The two cases that held people’s attention the longest were the mummy case and the gold case. This is where the docent usually places himself when he is present.

These observations also helped with identifying how many different languages are spoken by museum guests and to what extent patrons visit this exhibit. On the first day of observations, there were only fourteen family groups (usually about 4 to 6 people) and twenty on the second day that spoke a language other than English. All these groups that were accompanied by children were bilingual. I determined this when either an older individual asked a question and the child would answer in English or the older individuals spoke a language other than English among themselves but when speaking to or reading something to a child would speak English. These observations also helped to inform on who is noticeably absent from this hall.

Patrons with strollers and wheelchairs were far less likely to make it into this hall, preferring to remain on the floor below where there is a bench where they could wait for the rest of the group to return. In the entire time I have spent observing, surveying, and doing iconography work on the vessels I saw a total of five strollers and wheelchairs combined in the hall.

Observations of this area included timing selected groups and then averaging, these times were averaged. There was a period of two hours which I left the hall on the first day because an Introduction to Drawing class from UW Milwaukee was doing sketches. Patrons were hushed and less likely to go through the hall during the class's presence. Otherwise, I observed the hall all day recording the time fifty parties spent in the exhibit hall on each of my observation days. For the first day the time spent in the hall averaged one minute fourteen seconds and the second day it averaged one minute eleven seconds. I also sent a control through the hall and that control spent just under twenty minutes. The control found the numbers associated with the placards hard to find which added to the time spent in the hall.

During the observations I heard several general comments which were made frequently. One comment reflected people trying to remember whether they had visited this area before and/or that they have a hard time finding it again. Many of the people who made this comment were usually close to the top of the stairs to the entrance of this exhibit. Another set of comments was about the music; some people thought the music was too loud and others liked the music. The last frequently heard comments were about the size of the hall. Many people who had never been to the hall before were surprised by how much there is in it. The assumption was that the collection was small but when they would reach the top of the stairs and turn to the main areas, they were met by sizable rooms filled with objects. The Peruvian exhibits are some of the larger

collections in this area. Other popular comments were about mummy case and those are expanded on below.

During my observations I began to pay close attention to reactions to the mummy case. This case contains two mummies that the museum collected during excavations funded by the museum in the mid-20th century. These were the best-preserved mummies which the museum collected. The mummies have been unwrapped. However, they are covered by some of their wrappings with their faces exposed. This case is supposed to be a recreation of an excavation of a traditional Peruvian tomb by the Peruvian archaeologist Dr. Julio Tello.

The case draws more interest than the rest of the hall, but most people I observed believed that everything inside was fake. The two common reactions to the case are mockery or dread. I heard often sarcastic comments about gluing a wig to a skull. Others visitors creates a narrative of a terrible death forever preserved by the scream on the mummies' faces. It is interesting that these two popular narratives described by visitors are complete opposites but are equally wrong. These two mummies died from natural causes and were both quite elderly for the time period. The skull is preserved due to the natural environment of southern Peru. Observing people's reactions has caused me to consider what is displayed in an exhibit versus what is seen. I have yet to hear a complaint about human remains as mummies being on display during my time at the museum. Even though this case is not part of the collection I am studying it has given me an opportunity to observe people actively engaging a display compared to the other displays in the hall which are given little to no attention by visitors.

My observations revealed that many people do not engage with most of the displays throughout the Peruvian exhibit. Few people stopped by the South Coast Peru display. This was also the case for the North Coast Peru ceramics. People stopped at the mummy case if they made

it that far into the exhibit. There were plenty of people who did not go into the North Coast section but instead chose to walk to the exit. The two displays that attracted the most attention were the mummies and the gold. There were more comments/discussion about mummies than anything else in this area. Both the mummies and the gold cases contain few artifacts and other objects while also displaying subject matter that American society has placed more value on. The interactions of people with the other displays in this area were minimal.

5.3 Does it Have to be Art or Artifact?

“What is art? Art is what whoever has the most money and the most degrees says it is.” Nicholls 2015.

This section discusses the distinction between art and artifact. It examines how this dichotomy was constructed and understood in different time periods, how it has been deconstructed, and if it is still used today. This dichotomy is relevant to this thesis because ideas about art versus artifact have influenced how materials from different cultures have been displayed. Different cultures for a long period of time were not considered capable of even making art. There is a difference between how white culture and other cultures are displayed and traditionally the art and artifact dichotomy contributed to this (Ames 1992:82). However, there is also a dichotomy between art and craft that brings up further challenges. This dichotomy is constructed around the that craftsmen produce tradition pieces while artists produce original works, craft was believed to require skill but not creativity (Svasek 2007:158).

There is a challenge in the way that we view and perceive art. Art is taught and displayed in a way that there is no need for previous knowledge or context of an object to be able to understand it or to interpret it. This is shown through how they are displayed as individual

pieces. Artifacts are to be viewed under a context with previous knowledge needed to be given in order to understand an object. This tends to be why artifacts are put close together or in cases with similar objects.

A five-year-old who took the survey stopped using the word art half way through the survey she stopped and instead used the word painting. For her, anything in the art category was a painting regardless of what the object was or what it was made out of. At a young age she had already developed her own perception of what art is and for her it was foremost painting. I wondered if the hierarchy of art had already influenced her idea of what art is. Scholars have defined this hierarchy thus: fine art, decorative art, folklore/cultural, and non-Western (Svasek 2007:140). Although this model dates back to almost the 1700s, it has changed little since then. This model was deeply ingrained in institutions for awhile and it is still difficult for objects produced by craftsmen or artisans, compared to artists, to make it into art museums or galleries. It was not until the 1970s that crafts were considered a form of art (Svasek 2007:159). Ceramic arts are valued highly when function ceases to be a defining feature of a piece. Many ceramicists who are elevated to the art world produce objects that could not have any possible use besides aesthetics. Ceramicists have also drifted away from using the word vessel because the word vessel implies function.

This divide affects display, as explained by Svasek:

art is displayed in empty areas with limited information (usually artist's name, name of piece, and date), there is a belief that pieces can speak for themselves while artifacts need a contextualized area with elaborate labels, are surrounded by other objects or as part of a life group with the belief that these objects are hard to understand and lack instant aesthetic power (2007:141).

Art museums display objects in a way which allows the visitor to take in a whole piece without seeing another in the periphery of their vision. That is why an art museum may have a large room that only contains one piece. In contrast, cultural museums group objects in display. The setting of a display leads people to expect certain things about the objects. This has been changing in the art world however. There are criticisms of these traditional models of display, however. In an essay, Doyle wrote that she had become increasingly frustrated with a Warhol exhibit that refused to discuss into the background of the artist, especially his sexuality. When she asked why the curators did not put any explicit information about the artist in the exhibit they simply stated that if it was important it would come through in the art (2004:399).

The divide between art and artifact is slowly closing but there is still work to be done. It was not until the 1980s that this divide began to breach being crossed because of the influence of anthropologists in the art museums and art historians in anthropology museums (Svasek 2007:141). This period saw the first non-European art shows in art museums. *Les Magiciens de la Terre* was the first large-scale original show in the world that attempted to display a world-wide view of modern art (Svasek 2007:142). However, the curator received harsh criticism for this show because he ignored the opinions of regional art historians, refused to talk to the local artists, and sidelined fine art that he believed did not line up with the “traditions” of the area (Svasek 2007:143). Since then many institutions have begun collections of art from nonwhite cultures.

The exhibition title *Les Magiciens de la Terre* translates to Magicians of the Earth and places a mystical twist on this new art that was being brought to the public. Most places just labeled these types of art primitive art, even if the piece was produced in the modern era. African, American (nonwhite), and some Asian cultures are usually put in out of the way places

in museums or in areas where it is clear that they were simply added on instead of incorporated into the museum, such as in basements, side halls, or on the top level.

5.4 Why the Surveys

I conducted surveys of museum patrons and school children to better inform the proposed education materials, and also to identify underlying biases that still exist in this country's educational systems and in a wider American society. The surveys were not the main focus of this thesis, but they helped to inform on perceptions people had about certain pieces. I also found that many people were interested in discussing different objects after I had given my presentation. What greatly pleased me is that I never informed people that they could do the option of writing "both" but some did without prompt but most that wrote it in asked if they could. The lines have become more blurred between art and artifact and with the advent of the minority museum, around the 1980s there was rising popularity in these museums and there are more voices on different scenes. This has allowed various populations to tell their history from their point of view. This helped to blur the lines between art museums and all other museums.

The survey helped me to identify the number of people familiar with the South Coast Peruvian exhibit and the Pre-Columbian hall which the collection is displayed in. Through survey and my observations, I was able to document often people came to this exhibit hall, how familiar they were with it, and what they thought of the collection compared to other halls. I was able to examine whether people were repeat visitors to the museum and if they were repeat visitors to the Pre-Columbian hall.

5.5 How They Will Affect the Final Product

The surveys and observations undertaken for this study revealed several key elements in how people interact with the South Coast Peru display and how they perceive the objects in it.

First, people have difficulty locating the exhibit and do not spend much time in the exhibit. There were many people who walked straight through the exhibit without even looking at the display. The interactions between the docent and visitors were telling because people were interested in the collections but their attention needed to be focused. Many came through without pausing at any case until they arrived at the mummy case. The docent (if available) would then engage them with them with a short explanation which he repeated to almost every group. He anticipated what questions people had about the different cases. Not all of this information can be put into the display but it was interesting to note what people were interested in and that the docent answered their questions before they even asked.

Second, of the five different objects from Peru included in the slide show, four of which were from antiquity, objects 5 (Inca mythic killer whale vessel) and 16 (Moche gold headdress) were all categorized as artifact (as anticipated). There was not strong consensus on object #6 (Moche portrait vessel). This piece was included in the survey because its theme is similar to what traditional fine art was considered. During the Renaissance and until the 1800s depicting things as realistically as possible was considered to be indicative of true artistic skill. The portrait vessel is a realistic depiction of a human head while the other pieces are more abstract and represent subjects from the natural world. The most surprising was the response to object #7 (Moche feline vessel) which every site collectively categorized differently. This piece is decorated and demonstrates great skill. It seems that there is a shift in how people are thinking about materials and objects from other countries. This trend is almost 40 years old and things do seem to be slowly changing.

Building on these data we can develop activities that present pieces as art objects and as artifacts. Both art and artifact capture ideas but people often associate more creativity with art.

The concept of art used to be very exclusionary and when it started pulling in outside cultures it did it in a concerning way. The discussion should include cross-cultural discussion which recognizes cultures as different but equal. A discussion about how aesthetics and notions of beauty does not translate cross culturally would be interesting to engage students in. To understand there are different standards of beauty seen in different cultures and even within cultures allows for people to discuss how ideals that are expressed through art and culturally specific.

I am still perplexed by people wanting to know what the “right” answer was to each object. I wanted respondents to understand that theirs was an opinion, that there isn’t a “right” answer. Some of the interns I interacted with at the museum said they saw issues with these categories as well. They also wanted to discuss the issue of putting objects into a dichotomy. When I told them that they could be both they asked why that was not an option.

6 CHAPTER SIX BRINGING IT ALL TOGETHER

6.1 Overall Results

This project changed greatly from when it started to when it was finished. When I started this project, it was going to be a simple iconographic analysis. However, for some reason that did not sit right to me. As a child I loved the museum and I loved archeology. When I found out that a collection like this existed I felt like I had to do more. Looking at the school groups going through the museum and thinking of my sister's kids I asked the question, "do schools use this collection?" and the answer was "no".

Through my observations I learned the challenges that hurt the uses of this collection. The congested display was overwhelming, the stairs were a challenge to many, and the music became too much for some people. People spend little over a minute in this area and most of that time is either spent at the mummy case or at the gold case. The docent would notify people that the display had information that was out of date and possibly no longer correct. There were relatively few pieces which I had expressed concern over being possible forgeries but I am going to admit that I am not an expert in the area and would suggest someone more familiar with the area confirm this.

The surveys showed that some ideas of what makes up the art and artifact divide still exist, but they are not as rigid as they were before. There were still people that I encountered that believed that there still was a "right" answer that I was going to tell them. The surveys showed many children are still interested in archeology and love going to the museum with their family. The children did seem interested in the collection as I talked to them and they were interested in the discussion I brought up about tomb robbing. Both schools that I went to the teachers had both

commented that they keep meaning to organize a field trip to the Milwaukee Public Museum but they would need to find the time to do so.

6.2 How to Raise Awareness

During the surveys I asked a woman if she had ever been to the Pre-Columbian exhibit hall before. She replied no because the hall was not there when she last visited the museum. She was in her mid-thirties.

Raising awareness of a collection is hard when there are several factors which make it difficult to use the collection as it exists. First location of the exhibit hall has been pointed out as a constant issue. The museum has increased signage around the staircases that lead up to the Pre-Columbian hall, this has led to fewer people wondering if this area was restricted or not. However, this only works if people are already in that general area. The most popular exhibit hall on that floor is the Crossroads of Civilization. The up escalator leads right into the entrance and the down escalator is close by the exit.

The Guatemalan Market Place is probably the biggest attraction for the Latin American section, but people need to go inside the hall past several displays to get to the staircase leading up to this hall. I propose adding signage in the Crossroads hall since I have heard complaints about how this hall defines “civilization”. This exhibit contains Egypt, Greek, Rome, and several Middle Eastern cultures. This excludes most of the world from this exhibit's narrative. This is a hall that has recently undergone a remodel which includes a life size representation of King Tutankhamun in a chariot. This exhibit could be used to tie into and advertise other civilizations throughout the world. This could also open a dialogue of cross cultural comparison of civilizations around the world, looking to see who was developing what and when.

Another way to raise awareness is to go to cultural festivals or other events to advertise collections which are relevant to those groups. Since Latino/Hispanic populations of the Milwaukee area have been battling an economic decline there should be an emphasis place on the first Thursday of every month. These events could also become research opportunities to discuss if they have visited this hall or not in the museum and what the population would like to see done with the collection. The raising awareness of Museum on the Move may be a good option since there is grants that can help curve the cost of the experience and avoid the cost and hassle of a bus.

Interaction with the community at heritage events I believe is the best way to raise awareness. The collection is specific to people's heritage and heritage is important to people attending these events. Being able to interact better with these collections is key so I propose putting together traveling boxes that allow for people to closely examine objects. Replicas can be made for people to handle and use. Boxes like these can be created for teachers as well who would be able to check out the items to use in their classrooms and then return. These types of interactions create novel experiences that people are more likely to remember and reflect on in the future.

6.3 Changes in the Display

The updated displays require research into the artifacts which the museum does not have the time, staff, or expertise in providing. Most of the cultures within the display are not commonly studied and the iconography can get abstract in its representation. Through files that the museum has given me access to they have attempted to bring in experts, but have been unsuccessful in arranging the project. The collection is large and would require a significant time investment that most projects could not accommodate. McManamon points out that place and

history are enhanced by investigation which is important to educators (2002:35). This display currently does not have any resource materials listed for it on the museum website or any course materials for teachers to use. The only work that has been done in the Peruvian collections were done as theses by two students at UW Milwaukee. One researched the feather work while the other researched north coast ceramics focusing on the Moche. This collection is neglected but because it has a poor location, is large, and has had little interest shown in it. There is little awareness of this collection and the focus of many of the professors is in other fields.

Many repeat visitors that were observed in this area had a hard time remembering if they had ever been up in this hall before. These people were obviously repeating visitors on multiple occasions but because the location is awkward many people miss it. There is an interest in this part of the world, but people cannot get past the display and location of this collection to form a long-term interest or interaction with the collection. Even when people can find this area they have a hard time finding it again. The signs and the museum map do not make it easier to find either as the signs to the exhibit are somewhat hidden around a corner.

The central question is then what can be done to make this display and the hall more accessible to the public? One suggestion I have is that the flow of the hall needs to be redone in the new museum. This suggestion would not be practical for the museum as it currently exists since the museum is planning on moving in about ten years after their new building is completed. The flow of the exhibit hall is awkward, with most people entering through the exit. The staircase that is supposed to be the entrance opens to the middle of an exhibit with no directions of which way one is supposed to go. To the right is Maya/Aztec and to the left leads to various Latin American cultures including Peru. There are many corners that hide people and are not usable for school groups. The one thing that can be changed about the space is the location of

signs leading up to the mezzanine hall. People have continued past these staircases for two main reasons. One is they do not believe they are supposed to go up there. With no visible signs, people believe that is an area reserved for staff. The second is they believe that the collections are small. Through observations, there were several people who were greatly surprised by the number of objects and space there is up on the mezzanine.

The display needs to be rearranged and the way which I am currently designing this display is around the museum patrons visiting on a daily basis. Currently, I am excluding the school groups because that can be addressed better with worksheets and course materials rather than display. As Roberts states in his essay that there is too much assumption put into linking school and non-school forms of learning (2006:105). These displays will be focused on the encounter of the people engaged with self-directed learning and will assume that most of the people coming through are not familiar with the Paracas, Nazca, and Wari. These are people who want to learn over the need to learn (Banz 2008:45) and have taken to the museum to explore new subjects.

The introduction into the area should start with a map of Peru that outlines essential valleys rather than attempt to map out cultures which people have found to be problematic. Discussing where these materials are thought to come from, namely, the valley tells a more intimate story than addressing vast expanses of land which various cultures could have inhabited during different or same time periods. There should also be addressed that research is always ongoing in the areas to encourage learning outside of the museum, possibly citing different websites that can be visited or list different organizations researching in the area. This addresses Metacalf's criticism that history is continually being rewritten but it is not taught that way (2002:171). Museums cannot update displays as new information comes out and this can elevate

some of the problems that people have with texts. The museum can also update their website more than the displays. They can direct patrons to a source that is more current with information than go through the sometimes-costly process of changing the displays. As Goskar stated that archeology using the internet as a resource is great since the internet is cheap and is increasing in users reaching a wider audience (2012:28). This would allow for classrooms to be able to access online collections tied in as well expanding the use of these pieces. The website is an excellent way to share then changing narratives about different artifacts or cultures. Websites are usually more interactive than displays. It has become easier to upload models of an artifact that people can view from multiple directions in their home.

The music should be continued to play in this area lowering the volume would be best. Lastly, for the introduction, there should be a discussion about how the collection came to the Milwaukee Public Museum and how it is a problem. This allows for the discussion of looting and to show what is lost because of it. Since education can help with conservation efforts of sites (Moe 2002:180), this seems an appropriate place to begin the education. This would set up an excellent introduction to the artifacts display while explaining situations people are in that drive them to looting.

Changes to the artifacts display include extra shelving placed in the large display case which will make the case look less crowded. There are a few more pieces that can be removed but the number is small as many do not share a similar enough style or iconography that removing them would not be noticeable in the discussion of the display. The biggest change has to be with the textiles. “No textile should be displayed permanently because of their sensitivity to light and heat (Piner 2018)”. The textiles on display have been there since the instillation of the exhibit. Rotating of textiles is suggested to ensure preservation. Also if there is a section for the

display of textiles a motion sensitive lighting system should be in place because if the object is not being viewed lighting should be eliminated (Piner 2018).

Bringing in the extra shelving could make room for more showcase pieces as well. Making some small displays for the center of the room would also allow for this. Many of these pieces are small and would not require a large central display, but they have finer details that need a closer viewing to be appreciated. There is a small vessel called the zoo which features thirteen different animals that would benefit from this case greatly. The vessel is so small that it can be missed entirely as it hangs from the ceiling and only one side is visible. There is a bowl that has mice around the rim that is buried under two other bowls currently that can be placed in this central display. All of the mythical scene vessels would be able to be viewed in their entirety. There is also the bird eating crayfish effigy vessel which should go in that case along with other effigy vessels that would benefit from this case. This allows for more pieces to be removed from the larger case without having to remove pieces from public display. This could also be the introduction of the larger case. The pieces that are currently on display are all high-quality ceramics, and it is hard finding any that should be removed.

The last suggestion is to make the display more interactive. A simple scavenger hunt for kids and adults automatically makes the display exciting and interactive. As Young states archeology must both inform and entertain (2002:241). This is already used in the Milwaukee Public Museum. The Streets of Old Milwaukee have cats that people have to search for throughout the display. There are hidden surprises in the museum that go along with this, like the rattlesnake in the bison hunt scene or the window in the Guatemalan village. The display can then become interactive without having to change anything. This is the easiest and most cost-effective way to change the current display. This can be simple as saying “How many different

animals can you find?” or “name the different animals” or “how many of ---- can you find?”.

Then there is an answer either on the placard or online. Personally, I favor the board that asks the questions and where one opens the door to find the answer, but that requires more labor and funds. Through this, there can be an exploration of how different people depict different things. There are abstract forms depicted of animals in this collection. Without extensive knowledge of the culture, it is not clear. This would attract discussion about those items as well causing people to then critically engage with the collection. This is a small change that can cause a big difference in how people engage with this collection.

Displays are the major way that museums interact with the patrons. Displays have become more interactive as technology has progressed, but this paper has demonstrated that technology does not necessarily have to be used to make it interactive. The interaction between the museum and their patrons does not have to be a passive one. When an active critically engaged approach is used there is further interest fostered within visitors creating a lasting relationship. When people are asked questions by the displays there is an introduction to the subject, while still allowing for people to ask their own questions. Docents further the experience but they are not always present. This may be solved by using an online tour that could be an interactive walkthrough that may help when the docent is not available. The display does not only have to be educational, but it can be fun as well. There are new ways in which museums are beginning to interact with their public.

Currently the display does not work well. The location is bad but there is little that can be done about it. The set up and flow of the exhibit hall is an issue but there is little that can be done about that as well. Creating the small display case can help to decongest the case some but the question is if the museum will want to put any more funds into current displays while raising

funds for the new building. The last suggestion is probably the one most likely for the museum to enact by creating the scavenger hunt. With a few extra signs added to the exhibit, the display will become interactive without having to change anything that currently exist. This interaction seems to be favorable for the patrons of the museum, they are able then to be drawn into the case making interaction easier. These are just the beginning of ideas that can allow for this collection to be better utilized by the public and allow for the museum to become better stewards for this collection.

6.4 Materials for Teachers and Students

In the previous chapters there were several suggestions made about programs, changes to displays and information that could be used to draft materials. Here I will expand on some of this thesis's ideas and draft some materials that could possibly used to develop materials for teachers.

6.4.1 Exhibit Explorer: Pre-Columbian Hall

The Exhibit Explorer is a worksheet exercise which utilized five or six key stops in an exhibit. Each question leads to an area and placard that contains information to the question on the form. Here I drafted two possible questions for the both the North and South Coast Peruvian section of the Pre-Columbian hall. I attempted to follow the format of the other worksheets and used information from two of the placards in this area. I also attempted to use the language that is displayed on the placards.

South Coast Peru: Before writing, people communicated ideas through their art. Reading the panel titled Nazca what topic were the Nazca most concerned about? A: Fertility

Mummies: Preservation in Coastal Peru is unlike most parts of the world. This means that due to the dry environment many kinds of objects were preserved. Reading the panel what kinds of things can be preserved in this environment? A: Garments, food, drink, human remains

6.4.2 *Other worksheets and activities*

One activity that can use the current display's challenges as a benefit is designing a "safari" activity. This activity can be designed in two ways. One is to put a sign in the current display asking visitors to find as many animals as possible with prompts of different "hidden" animals. These "hidden" animals could include the mouse and spider bowls since both are towards the wall of the display and have other vessels stacked on top of them. Another way this activity could be designed is to have worksheets drawn up with a list of the different animals and how many of each animal is present. The abstract representations can be included in this count and can open up discussion or lead into another activity.

Another activity that can be done is a mapping exercise of Peru. Peru's ecological diversity is like nowhere else in the world and various zones exist in a close proximity to one another. From the previous exercise of locating animals then children can be asked to place these creatures in their ecological zone. Different factors such as plant life and available food can be listed to aid children in placing these creatures. Through this there can also be a discussion of different environmental factors such as earthquakes and El Nino that affect this area of the world and the impact it has on both animal and human populations and how these populations usually respond to these pressures. The last topic that can be explored is probably one of the most important factors in the lives of all who live in this region, the Andes. The Andes are the dividers of two drastically different ecological zones and help to create the deserts on the coast and the rainforests to the East. The valleys that exist between the mountains create the ecological zones that are observed and show how these affected people who lived in the area.

The next activity I will suggest is an art and abstraction exercise. This will explore the ideas of how animals are represented and what animal represent. This can be an activity where

students explore the ideas of why people chose certain animals to represent and where these animals are located. This is where the ideas of people observing the environments around them, how animals may trace trading networks, and influences of outside culture effect the way in which animals are represented or what animals are present. One example would be the Chavin influence seen during the Paracas through the representation of feline figures. The other discussion is what animal represented to different cultures. Felines are common religious figures and the *aplomado* falcon represents warriors. The ideas of why these animals can be explored and a discussion of evidence that has been observed to support these claims.

The last activity can be done in the classroom if there can be photos of piece uploaded to the museum's website or can also be presented in worksheets. Vessels with the positive identification will be identified and pictures of the animals will be given to allow children to link the two together. The vessels with bird figures would be the best candidates for this exercise. There can also be an activity for the ritual iconography teaching how to break down the different element represented in the figures and learn about how the Nasca used abstract representations.

6.5 Conclusions

The South Coast Peruvian display is an underutilized resource with great potential. This collection has an extensive collection of various materials. The Peruvian collection including the North Coast Peruvian section stretches across thousands of years of Peruvian prehistory and covers many of Peru's various cultures. Many of the cultures from this area, besides the Nasca, are not well known throughout the United States.

It is a large collection which has great potential to be used as an educational resource. However, the display and the hall are challenges that make this difficult. As Wisconsin's Latino and Hispanic population continue to rise the Pre-Columbian hall will become more relevant to

schools and the public. There may not be many people from Peru living in Wisconsin but there needs to be more research and awareness of this exhibit hall. The North and South Coast Peruvian section probably makes up most of the objects in this hall.

Museums and the schools have to be aware of the populations which they are educating. The Milwaukee Public Museum is already reacting to this growing population through special exhibits and attempting to make the mezzanine hall more visible. The mezzanine hall is dedicated to Latin American Pre-Columbian cultures making it diverse in the groups which it addresses and to the people this hall is relevant to. The hall is still a challenging space to deal with and navigate. Suggestions made in this thesis can only go so far to address these issues, but the biggest issues are difficult to address in the current building.

Going on the Milwaukee Public Museum's trend I wished to help make this space more usable and visible. From the surveys I have gathered that people are unfamiliar with the space and the cultures which this project was addressing. Teachers and parents were unfamiliar with the groups which is what makes this collection difficult to deal with. The displays and materials which will be created from this project need to be done currently in the context of introducing the area and the cultures from a point of introduction. It will take time for people to become familiar with the groups meaning advanced worksheets and teaching materials can be delayed in their development at the current time. What my project is doing is laying some ground work for other collections in this hall which are smaller and are probably more relevant to different groups.

The need for diversity in education, especially in diverse populations, will only increasingly become important. As seen in this thesis it is important as school then becomes more relevant to students which increase attendance and GPA while decreasing distracting

behaviors and detentions. The issue is that standards and changes to the social studies curriculum have thus far been reactionary rather than adjusting the field before these populations come of age. Some population trends can be predictable which I argue are the ones we need to prepare for.

In Wisconsin Latino/Hispanic populations have been growing for decades and it is only going to continue to grow. Most of the population is school age or younger which means this population will be engaged with the school system for at least the next two decades as a significant portion of the school population. These children will grow to have their own children and they will remember their schooling experience. There is immense cultural pride within Wisconsin celebrated through cultural groups and festivals, but this celebration is often lacking in school curriculum and is seen in extracurricular activities. This makes the students feel overlooked by the administration and that they are being ignored. Student movements throughout the state have been visible for a long time and there have been very successful campaigns. If the students and their parents feel that their history is being left to the wayside there might be a rise in actions taken by this group. The main thing is that this should not have happened. Intervention and effort should have been made beforehand by the educational system. There should be awareness and action taken.

The collection display is in a state that needs to be addressed. The current solution that the staff can do is remove pieces from the cases. I acknowledge that the suggestions which I made for changing the display case cost will run at least \$5000. This may not be possible in the current stage that the museum is currently in but since the construction of the new museum will not begin for another several years it may be an investment that should be seriously considered. It would lessen the vessels currently housed in the display case and allow for the smaller and detailed vessels to be truly appreciated. The aesthetic quality of these pieces is currently being

lost on the public. The exhibit does not currently have any pieces that are displayed as highlight pieces and does not have a point that can draw people in. Having these highlight pieces will have people spend more time in the exhibit and hopefully they will begin to interact with the display more. I will acknowledge that the model that was suggested will probably come to several thousand as well but with these two suggestions I believe that the displays as they are currently set up become more usable and friendly to the museum going public.

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APPENDICES

Appendix A Starting This Project

A project like this is sometimes hard to start. This collection is made up of materials that were all most likely looted from tombs but sold through legal means. Most of what can be learned about the collection is through iconographic analysis which can be difficult. I was thankful for the efforts of Proulx who in his retirement published a sourcebook about iconography in the Nazca region and was fortunate enough to have a copy at my school's library. I personally was not familiar with Nazca iconography and found this to be a great source. Unfortunately, most cultures do not have such a publication made about them and required extensive searches for materials. The *Wari Lords of the Andes* was suggested as a book that may aid in my research as the Milwaukee Museum was using it for their purposes as well. This book laid out some history that I found helpful about why I may find no findings in certain fields about my subject. The book is a collaboration of mostly archeologists and art historians so there is a cross disciplinary look at the Wari culture. I was able to find a book by Rebecca Stone called *Art of the Andes* which is an art historical analysis of various cultures in the Andes.

Appendix B Survey Slideshow

Slideshow used for the survey, will be show in the order as they were presented. The parentheses indicate the hypothesized classification of each object.



Figure 72 Slide One- Northwest Coast Native American woodcarving (artifact)



Figure 73 Slide Two King Tut's mask (artifact)



Figure 74 Slide Three Hindu house shrine statue (art)



Figure 75 Slide Four Greek Vase (artifact)



Figure 76 Slide Five Inca Effigy Vessel (artifact)



Figure 77 Slide Six Moche portrait vessel (artifact)



Figure 78 Slide Seven Moche feline effigy vessel (artifact)



Figure 79 Slide Eight Mona Lisa (art)



Figure 80 Slide Nine Ngady amwaash Mask 19th - 20th century Kuba culture Democratic Republic of Congo(artifact)



Figure 81 Slide Ten Mali headdress-19/20th century (artifact)

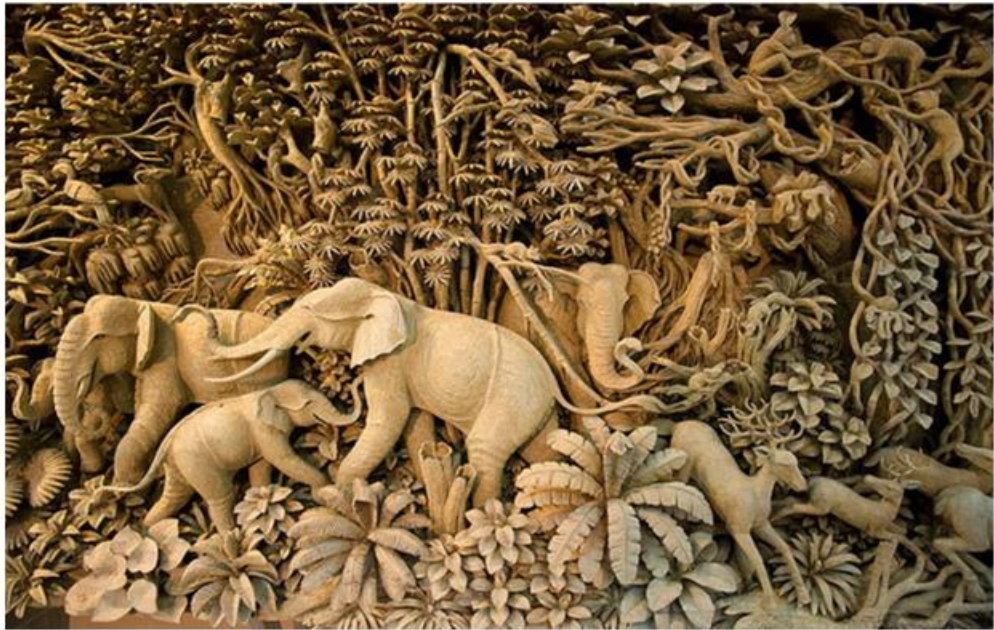


Figure 82 Slide Eleven Thai wood carving-modern (art)



Figure 83 Slide Twelve Starry Night (art)



Figure 84 Slide Thirteen Nike Goddess of Victory (art)



Figure 85 Slide Fourteen Confucius bronze sculpture- modern (art)



Figure 86 Slide Fifteen Statue from 1800s America (art)



Figure 87 Slide Sixteen Moche funerary headdress (artifact)



Figure 88 Slide Seventeen Modern Peruvian Art (artifact)



Figure 89 Slide Eighteen Egyptian Book of the Dead (artifact)



Figure 90 Slide Nineteen Roman Mosaic (art)



Figure 91 Slide Twenty 1500s codex Mexico (artifact)

APPENDIX C SURVEY RESULTS

Slide	Art	Artifact	Both	museum total
1	11	9	5	25
	44%	36%	20%	
2	2	20	3	25
	8%	80%	12%	
3	19	3	3	25
	76%	12%	12%	
4	5	19	1	25
	20%	76%	4%	
5	10	12	3	25
	40%	48%	12%	
6	10	12	3	25
	40%	48%	12%	
7	7	16	2	25
	28%	64%	8%	
8	23		2	25
	92%	0%	8%	
9	8	14	3	25
	32%	56%	12%	
10	7	16	2	25
	28%	64%	8%	
11	23	2		25
	92%	8%	0%	
12	24		1	25
	96%	0%	4%	
13	19	5	1	25
	76%	20%	4%	
14	17	7	1	25
	68%	28%	4%	
15	23	2		25
	92%	8%	0%	
16	5	18	2	25
	20%	72%	8%	
17	16	8	1	25
	64%	32%	4%	
18	14	11		25
	56%	44%	0%	
19	18	6	1	25
	72%	24%	4%	
20	16	7	2	25
	64%	28%	8%	

Slide	Art	Artifact	Both	St. Bob total
1	20	12		32
	63%	38%		
2	5	28		33
	15%	85%		
3	16	16		32
	50%	50%		
4	16	16	1	33
	48%	48%	3%	
5	7	25		32
	22%	78%		
6	9	23		32
	28%	72%		
7	14	18		32
	44%	56%		
8	32	1		33
	97%	3%		
9	13	19		32
	41%	59%		
10	11	21		32
	34%	66%		
11	33	0		33
	100%			
12	33	0		33
	100%			
13	19	13		32
	59%	41%		
14	18	14		32
	56%	44%		
15	21	11		32
	66%	34%		
16	13	19		32
	41%	59%		
17	20	12		32
	63%	38%		
18	22	10		32
	69%	31%		
19	29	3		32
	91%	9%		
20	25	7		32
	78%	22%		

Slide	Art	Artifact	Both	Catholic East
1	3	11		14
	21%	79%		
2	2	12		14
	14%	86%		
3	12	2		14
	86%	14%		
4	5	9		14
	36%	64%		
5	4	10		14
	29%	71%		
6	8	6		14
	57%	43%		
7	11	3		14
	79%	21%		
8	14			14
	100%			
9	7	7		14
	50%	50%		
10	4	10		14
	29%	71%		
11	13	1		14
	93%	7%		
12	14			14
	100%			
13	9	5		14
	64%	36%		
14	9	5		14
	64%	36%		
15	12	2		14
	86%	14%		
16	5	9		14
	36%	64%		
17	7	7		14
	50%	50%		
18	5	9		14
	36%	64%		
19	9	5		14
	64%	36%		
20	3	11		14
	21%	79%		