

ANTH 159a
Museums and Public Memory
Fall 2006

Class: Tuesday and Friday 9:10 am-10:30 am in Brown 224
Instructor: Mark Auslander
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Office Hours: Tuesday 10:30 am-12:00 p.m.

Teaching Assistantt: Meg Grady-Troia
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Reference librarian: Laura Reiner (reiner@brandeis.edu)

The class web log (“blog”) is at:
<https://kona.unet.brandeis.edu/063ANTH159A>
The class Wiki space is at:
<http://museumsmemory.wikispaces.com/>

COURSE DESCRIPTION:

Who has the right to determine the content and form of institutions of remembrance, and how can “communities” be productively involved in their inception and design? This course explores the social and political organization of public memory, with particular attention to ethnographic and historical museums, memorials and “sites of conscience.” Theoretical readings on remembrance, collection and display are complemented by hands-on collaborative exhibition projects, in which students work closely with members of local communities.

COURSE REQUIREMENTS AND EVALUATION:

Work for this course will count towards the final grade in the following fashion:

- Short paper (5-7 pp.): 15%
- Multimedia project #1 (on 9-11 observances): 5%
- Community Research Project (including multimedia component): 35%
- Class participation (including quizzes and online participation): 10%
- Synthetic Final Paper (12-15 pages): 35%

Note: Doctoral students will write a longer research paper on a topic to be determined in consultation with the instructor.

Papers All papers must be typed, double spaced, and in 10 or 12 point. Please use internal citations (Linenthal 2001:101). Append a bibliography indicating all sources

used in any way during the writing of the essay. Each essay or response piece must demonstrate mature, thoughtful engagement with all the various readings for the relevant section of the course.

We will take several class field trips to local area museums, to be scheduled, at a time outside of class.

Class Participation will be evaluated in terms of the quality of in-class discussion, online participation (including WebCT, class wiki, and class blog), familiarity with the readings, attendance, initiative in the community research project, and intellectual support given to fellow student.

Academic Integrity and Plagiarism. You may only submit your own original work in this course; this includes quizzes, exams, response essays, written papers, and other media. Please be careful to cite precisely and properly the sources of all authors and persons you have drawn upon in your written work. Plagiarism (from published or internet sources) is a serious violation of academic integrity and of the relationship of trust between student and instructor. **Please take special care to indicate the precise source of all materials found on the web, indicating the correct URL address of any material you have quoted or in any way drawn upon.** Remember, you must indicate through quotations, indentation and citation when quoting from any outside source (internet or print).

Accommodations. If you are a student with a documented disability on record at Brandeis University and wish to have a reasonable accommodation made for you in this class, please contact me immediately.

Late work will only be accepted under exceptional circumstances, at the discretion of the instructor, and if accepted, will be penalized.

Readings The following book is available for purchase in the Brandeis bookstore:
Linenthal, Edward. *Preserving Memory: The Struggle to Create America's Holocaust Museum.* Columbia University Press. 2001.

Short readings will be available in electronic form either via WebCT or through on line databases, including Project Muse (designated by PM in the syllabus) and Academic Search Premier (designated by ASP in the syllabus). Students are required to bring hard copies of all assigned readings to class.

Short Multimedia project on 9-11 commemorations. All students will create a short multimedia project, integrating still images and audio, into a digital slide show of about two minutes.

For an on line example of a digital slide show of this sort, see:
<http://inmotion.magnumphotos.com/essays/costlydream.aspx>

Collaborative Community Project. All students will participate in one of two collaborative exhibition projects: (a) with the Waltham Museum, or (b) the Southern

Sudanese Cultural Documentation Project. In either case, students will help develop multimedia projects in support of these exhibition projects.

Sudanese Cultural Documentation Project The Sudanese project will have two phases: an initial exhibition (Oct 9-27) of paintings by Sudanese refugees, in the Dreitzer gallery on campus; and a second exhibition (opening December 1) at the Lincoln town library. During first show's run, students will interview resettled Sudanese in the Boston area about their experiences and reflections on the paintings, this material will be incorporated into multimedia projects, in support of the second exhibition of the paintings.

Waltham Museum Project The Waltham Museum project will focus on a topic to be determined in collaboration with the museum. We will probably either develop a multimedia component for an existing exhibit or help develop a new installation, perhaps on immigrant history (say, Sicilian and Italian immigration to Waltham) or the 1924 Waltham Watch Factory strike.

Community project portfolio. Your grade for the community project will be primarily based on your submitted portfolio, which consists of all fieldnotes, journals, transcripts, reflective commentaries, exhibit captions, and multimedia components you have produced (or helped produce) in your work on this project. Each student will have a Portfolio drop box on the class WebCT site. We will try to give you occasional feedback on the portfolio.

COURSE TECHNOLOGY

WebCT Occasional postings on WebCT & the class wiki are required; more are encouraged and will help your participation grade and will foster a more collaborative atmosphere.

Please check the class WebCT site frequently for updates and modifications to the syllabus, as well as for helpful resources and assignments.

Ipods, Podcasting, Blogging and Wikis.

IPods All students in the course are required to make frequent use of a digital audio device -- such an ipod -- for recording, playback, data storage and other purposes. The Library and Technology Services department (LTS) is making a limited number of ipods available for short loans to students in this class, along with italk recording attachments. If you have an ipod already, please use it. If you need to borrow an ipod or an italk device, please go to the Information Technology Resource Center in Goldfarb Library and sign one out from Ms. Janet Hill (jhill@brandeis.edu) Students are responsible for returning all borrowed equipment, rechargers and cables in good condition to LTS. For information on podcasting, see <http://lts.brandeis.edu/teachlearn/ipod/about.html>

Blog The class web log ("**blog**") is at:
<https://kona.unet.brandeis.edu/063ANTH159A>

Wiki The class Wiki space is at:

<http://museumsmemory.wikispaces.com/>

We will use this collaborative Wiki space to share ideas with our community partners and peers. Any member of this space may add content, but please limit your deletions to your own contributions.

Please be aware that postings made on the blog or wiki, as opposed to the class WebCT site, are open to the world to read, although only class members and our community partners are authorized to post to the blog or edit the wiki. We'll use the blog for podcasting audio files via RSS feed, and for having on line conversations with our community partners about our developing community projects. Students are encouraged to do as much (responsible and thoughtful) podcasting and wiki editing as they can during the semester.

This class is a **cell phone free environment**. Please turn off all mobiles, pagers, etc.

COURSE OUTLINE

Fri, 9/2. **Introduction**

Shared Writing Assignment #1: *Due Monday 9/4 by 5:00 p.m.*

Over the weekend, please access the class wiki , (at <http://museumsmemory.wikispaces.com>) and make a personal page (a few lines of self introduction is fine), and a creative contribution to the Wiki site (or, if you want your contribution to be limited to only course members, on the relevant discussion board on WebCT) on one of the topics listed below:

1. Post under “interesting exhibition websites” Look at some museum websites and post some comments about museums on line, perhaps in light of the initial readings. Be sure to look at Dr. Auslander’s favorite website in the known universe, for the Museum of Jurassic Technology: <http://www.mjt.org/>
2. Post under “Personal Collections” Describe your personal collection, if you have one, of objects, artifacts or works of art. Or discuss on particular object that you find especially powerful or evocative.
3. Post under “Personal museum/memorial memories” Describe a powerful personal memory of a museum or memorial.
4. Post under “9-11 memories” Write about your experiences, recollections, or thoughts about 9-11 or an event around 9-11.

*****If you can't edit the Wiki, please email Meg Grady-Troia, the class TA, to be added.*****

Tuesday 9/6 **Theorizing the Museum**

Bennett, Tony. “The Exhibitionary Complex” (Pp. 123-154) in Culture/Power/History Dirks, Eley, & Ortner, eds., Princeton University Press. (On WebCT)

Greenblatt, Stephen. "Resonance and Wonder" in Exhibiting Cultures: The Poetics and Politics of Museum Display. Karp & Lavine, eds., Smithsonian Institution Press, 1991. (On WebCT)

Shared Writing Assignment #2: Due Thursday, 9/8 at 5:00 p.m.

Read through fellow students posting on the Wiki and WebCT site, and post a response, incorporating ideas from the initial readings (Bennett and Greenblatt) If possible, create interesting new hyperlinks between different areas of student-authored content.

Friday 9/8 **The Origin of the Museum System; Situating Traumatic Memory**
Tech workshop: ipods and italks loaned to students, loan forms signed and returned.
Recording and downloading procedures reviewed.

Key reading: Bann, Stephen. Shrines, Curiosities in the Rhetoric of Display. Pp. 14-29
In Visual Display: Culture Beyond Appearances. Cooke & Wollen, eds. (On WebCT)

Please read at least two of the following 9-11 readings:

Linenthal, Edward T. "Heroism and Villainy." National Parks, Sep/Oct 2003, Vol. 77, Issue 9/10 (On ASP)

Deen, Rebecca. "Exhibition review of 'Loss and Renewal: Transforming Tragic Sites.'" (Available online: http://www.historycooperative.org/journals/jah/90.1/exr_8.html)

Greenspan, Elizabeth L. "Spontaneous Memorials, Museums, and Public History: Memorialization of September 11, 2001 at the Pentagon" (Pp129, 4p) Public Historian, Spring 2003, Vol. 25 Issue 2 (AN 10317272). (On ASP)

Low, Setha M. "The Memorialization of September 11: Dominant and local discourses on the rebuilding of the World Trade Center" (Pp. 326-339) American Ethnologist, Aug 2004, Vol. 31 Issue 3; (AN 14561711). (On ASP)

Feldman, Jeffrey D. "One Tragedy in Reference to Another: September 11 and the Obligations of Museum Commemoration" (Pp. 839-843) American Anthropologist, Dec 2003, Vol. 105 Issue 4; (AN 12316166). (On WebCT)

★Monday 9/11 ***The Cultural Politics of Commemorations (REQUIRED)***

Lecture by Edward Linenthal

3:30 p.m. in the International Lounge, Usdan

Please also consider attending other events on campus today.

Multimedia Assignment # 1: DRAFT due Monday 9/18 at 5:00 p.m.

On Monday, September 11, use your borrowed ipod or other audio device to record aspects of the commemorative events held on campus for the fifth anniversary of the 9-11 terrorist attacks. (These events are listed on line at: <http://my.brandeis.edu/btime/week-view?date=2006-09-10>)

You might also interview a campus member who has been at Brandeis for some time about their memories of previous 9-11 observances on campus. Or a group might try to interview Dr. Linenthal himself. (If you are creating your own narration or commentary, I urge you to write a script first, before recording.)

If you are able to take digital still images of these events, please upload these to the class WebCT site, so that your fellow students may access them.

You will then create a short digital “slideshow”, illustrating your edited audio with some of the still images downloaded from the WebCT site. Mac users should use imovie; PC users should use MovieMaker.

Upload your draft presentation to WebCT for feedback from the class & instructor, which you will use to create a revised presentation which will also be posted to WebCT.

We will have the option of podcasting the multimedia project, if you like, through our class blog. We may be able to display some of our projects on the plasma screen near the library entrance.

Tuesday 9/12 **Trauma on Display**

Tech workshop: imovie editing

Lupu, Noam. “Memory Vanished, Absent, and Confined: The Countermemorial Project in 1980s and 1990s Germany” History & Memory Fall/Winter 2003, Vol. 15, Number 2, (On PM: http://muse.jhu.edu/journals/history_and_memory/v015/15.2lupu.html)

Please also be familiar with the website <http://www.sitesofconscience.org/eng/>

Friday 9/15 **Workshop on Oral History and the Southern Sudan.**

Deng, Alphonson, Benson Deng, Benjamin Ajak, and Judy Bernstein. They Poured Fire on us from the Sky: The True Story of Three Lost Boys from Sudan

Beswick, Stephanie. Sudan’s Blood Memory: The Legacy of War, Ethnicity and Slavery in South Sudan. (selections, on WebCT)

Multimedia Assignment # 1: DRAFT due Monday 9/18 at 5:00 p.m.

Upload your multimedia presentation about 9-11 to WebCT.

Please post helpful comments on WebCT about at least three other slide shows.

Tuesday 9/19 **Displaying Trauma**

Linenthal, Edward T. Preserving Memory: The Struggle to Create America’s Holocaust Museum. Columbia University Press, 2001. (begin)

★*Wednesday 9/20 Opening at the Rose Art Museum, 6:00 p.m.-8:00 pm.*

Observation Exercise 2: Due Thursday 9/21 by 5:00 p.m.

Observe people interacting with the installations in “Balance and Power.”
Post field notes on what you observe.

Friday 9/22 **Displaying Trauma, continued**

Linenthal, Edward T. Preserving Memory: The Struggle to Create America’s Holocaust Museum. Columbia University Press, 2001. (conclude)

Stier, Oren Baruch. “Different Trains: Holocaust Artifacts and the Ideologies of Remembrance” Holocaust and Genocide Studies Spring 2005, Vol. 19, Number 1 (On PM)

Recommended: Korte, Mona. “Bracelet, Hand Towel, Pocket Watch: Objects of the Last Moment in Memory and Narrative.” Translated by Toby Axelrod. (On WebCT)

Multimedia Assignment #1 REVISION due Monday 9/25 at 5:00 p.m.

Revised presentation due on WebCT.

Tuesday 9/26 **Visit to the Armenian Library and Museum of America (ALMA) in Watertown. (Tentative)**

Class meeting place TBA

Friday 9/29 **Museums, Tourism and Experience**

Kirshenblatt-Gimblett, Barbara. “Part I: The Agency of Display (Objects of Ethnography; Exhibiting Jews, pp. 17-130) in Destination Culture: Tourism, Heritage and Museums. (On WebCT)

Prentice R. “Experiential Cultural Tourism: Museums & the Marketing of the New Romanticism of Evoked Authenticity” (Pp. 5-26) Museum Management and Curatorship, March 2005, Vol., 19, No. 1 (On WebCT)

Rugoff, Ralph. “Beyond Belief: The Museum as Metaphor” (Pp. 68-81) in Visual Display: Culture Beyond Appearances. (On WebCT)

Review: Museum of Jurassic Technology website (<http://www.mjt.org/>)

Tuesday 10/3 **NO CLASS** (*Brandeis Monday Schedule*)

Friday 10/6 **Part 1—Library Research Session**

Part 2— Planning workshop for Sudan exhibition

Class meets in Gardner Jackson Room, Library Mezzanine

Paper #1: Due at start of class on Friday 10/5.

Please write 7-8 pages on one of the following topics:

1. Discuss Bennett's argument that museums are fields of power, centrally embedded in broader institutional projects of regimentation and surveillance, in reference to at least two of the following cases: the US Holocaust Memorial Museum, the Armenia Museum in Watertown, and/or the exhibition "Balance and Power" at the Rose Art Museum. Can Bennett's work be applied legitimately to museums about genocide, which explicitly seek to expose and count pernicious state-sponsored projects of terror, surveillance and regimentation? Does the Rose exhibition, which manifestly interrogates the power of surveillance, intensify or defuse the tendency of museums to "discipline" and regiment their visitors?
2. Propose a process for developing an exhibition or museum on the recent history of the Southern Sudan and its diaspora. Your discussion should engage directly with Linenthal's discussion of the U.S. Holocaust Memorial Museum. What aspects of that museum development process should be emulated, and which ones modified? Your essay should also engage with Greenblatt's distinction between "resonance" and "wonder", and Bann's discussion of the memorial logic in early museum displays.
2. Develop an analysis of a museum or memorial space you have visited, drawing on the ideas we have read and discussed. You may concentrate on a 9-11 memorial case, or choose a different venue. You should, in particular, engage thoughtfully with the Bennett, Greenblatt or Bann readings.

★Monday 10/9 *Installation of the Sudanese paintings in Dreitzer gallery.*

Tuesday 10/10 **Cultural Property and Cultural Heritage**

Henare, Miria. "Wait 262: A Maori 'Cultural Property' claim" (Pp. 64-69) in Making Things Public: Atmospheres of Democracy. (On WebCT)

Herle, Anita. "Transforming Things: Art and Politics on the Northwest Coast" (Pp. 141) in Making Things Public: Atmospheres of Democracy. (On WebCT)

Handler, R. "On having a culture: nationalism and the preservation of Quebec's patrimony" in Objects and Others: Essays on Museums and Material Culture Stocking, ed. (On WebCT)

Friday 10/13 **Workshop #2 on the Southern Sudan and Refugee Resettlement**
Class meets in the Dreitzer Gallery

McMahon, Felicia Faye. "Repeat Performance: Dancing DiDinga with the Lost Boys of Southern Sudan" Journal of American Folklore. Summer 2005, Vol. 118, No. 469. (On WebCT)

DeLuca, Laura and Katherine Bruch. "Lost and Found?: Fragmented Fieldwork among Sudanese Refugees." (Pp. 32-33) Anthropology News September 2005, Vol. 46, No. 6. (On WebCT)

Chanoff, David. "Education is my Mother and Father" American Scholar. Autumn 2005, Vol. 74, No. 4. (On WebCT)

Bixler, Mark. (Selections) The Lost Boys of Sudan: An American Story of the Refugee Experience. (On WebCT)

★*Monday, 10/16* **Opening reception for the Sudanese art show**
5:30 p.m. in the Dreitzer Gallery

Tuesday 10/17 **Representing Israel and Palestine: Museums and Memorials.**
Possible guest: Stephanie Gerber-Wilson

Azoulay, Ariella. "With Open Doors: Museums and Historical Narratives in Israel's Public Space" (Pp. 85-112) Museum Culture: Histories, Discourses, Spectacles. Sherman & Rogoff, eds. University of Minnesota Press, 1994. (On WebCT)

Katriel, Tamar. "Remaking Place: Cultural Production in an Israeli Pioneer Settlement Museum." (Pp. 104-35) Israel Studies 1993, Vol. 5. (On WebCT)

Azaryahu, Maoz. "(Re) Locating Redemption. Jerusalem: The Wall, Two Mountains, a Hill and the Narrative Construction of the Third Temple." (Pp. 22-35) Journal of Modern Jewish Studies 2002, Vol. 1, no. 1. (On WebCT)

For background: Zerubavel. Yael. "Introduction" in Recovered Roots: Collective Memory and the Making of Israeli National Tradition University of Chicago Press, 1995. (On WebCT)

Kahlili, Laleh. "Places of Memory and Mourning: Palestinian commemoration in the Refugee Camps in Lebanon" (Pp. 30-45) Comparative Studies of South Asia, Africa and the Middle East. 2005, Vol. 25, No. 1. (On WebCT)

(On PM:

http://muse.jhu.edu/journals/comparative_studies_of_south_asia_africa_and_the_middle_east/v025/25.1khalili.html)

Glock, Albert. "Archaeology as Cultural Survival: The Future of the Palestinian Past" The Journal of Palestinian Studies. Spring 1994. (On JSTOR)

★*Wednesday 10/18* **Opening of the Gulag exhibition (Recommended)**
Time & Location TBA

Friday 10/20 **Case Study: An Exhibition Controversy at Brandeis**
(The "Voices of Palestine display, April-May 2006)
Special Guest: Cynthia Cohen.

Key reading: Freedman, David. "Idolatry and Iconoclasm" (Pp. 407-428) in The Power of Images: Studies in the History and Theory of Response. (On WebCT)

For background on the Brandeis controversy read:

Commentaries by Cynthia Cohen and Dan Terris (Available online: <http://www.brandeis.edu/ethics/news/2006/2006.May.07.html>)

Recommended:

Cohen, Cynthia. "Removing the Dust from Our Hearts': The Search for Reconciliation in the Narratives of Palestinian and Jewish Women." The National Women's Studies Association Journal. (On WebCT)

Cohen, Cynthia. "Working with Integrity: A guidebook for peacebuilders asking ethical questions" (Unit I, chapters 1 and 2; Unit II, Chapter 2) (Available online: <http://www.brandeis.edu/go/createcoexistence>, under articles and chapters).

Tuesday 10/24 **Exhibition and Empire**

In-class Video: The Couple in the Cage: A Guatini Odyssey (Coco Fusco & Parla Heredia).

Van Keuren, DK. (Pp. 26-39) "Cabinets and culture: Victorian anthropology and museum context" Journal of the History of Behavioral Sciences. Vol. 25. (On ASP)

Hinsley Curtis M. "The World as Marketplace: Commodification of the Exotic at the World's Columbian Exposition, Chicago, 1893" (Pp. 355-365) in Exhibiting Cultures: The Poetics and Politics of Museum Display. Karp & Lavine, eds., Smithsonian Institution Press, 1991. (On WebCT)

Cohen, Bernard. "The Transformation of Objects into Artifacts, Antiquities and Art in Nineteenth Century India" (Chapter 4, pp. 76-105) in Colonialism and its Forms of Knowledge: The British in India. Princeton University Press, 1996. . (On WebCT)

Friday 10/27 **Exhibition Controversies.**

Dubin, Steven. "A Matter of Perspective: Revisionist History and *The West as America*" (Chapter 5, pp. 152-185) and "Battle Royal: The Final Mission of the Enola Gay" (Chapter 6, pp. 186-226) in Displays of Power: Controversy in the American Museum from the Enola Gay to Sensation. (New York University Press, 1999). (on WebCT)

Tuesday 10/31 **What is Collecting?**

Stewart, Susan. "Objects of Desire." (Pp. 132-170) in On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection. Duke University Press, 1993. (On WebCT)

Clifford, James. "On Collecting Art and Culture" in The Predicament of Culture. pp. 215-251. (Access via WebCT)

★*Tuesday 10/31* ***Sudanese anthropologist Rogaia Abusharaf lecture on female circumcision in the Sudan. (Recommended)***
4:30 p.m.. location TBA

Friday 11/3 **Stanley Abe on the reframing of Chinese Buddhist sculpture as fine art** (with Dr. Wong's Buddhist art class)
Class meets in Pollack auditorium

Tuesday, 11/7 **Tour and discussion of the exhibition, Balance and Power.**
Class meets at Rose Art Museum

Simmel, Georg. "The Metropolis and Mental Life" (WebCT)
Review: David Freedberg on iconoclasm (10/20)

★*Wednesday 11/8* ***Balance & Power Academic Symposium (Strongly recommended)***
4:00 p.m., Location TBA

Friday 11/10 **Museums, the Commodity Form and the Global: Distinction and the Collapsing of Difference**

Krauss, Rosalind. "The Cultural Logic of the Late Capitalist Museum," October Fall 1990, Vol. 54. (On WebCT)

Parmentier, Richard. "Institutional Regimentation" in Signs in Society. (On WebCT)

Mathur, Saloni. "Museums and Globalization," (Pp. 697-708) Anthropological Quarterly. Summer 2005, Vol. 78, No. 3. (On PM:
http://muse.jhu.edu/journals/anthropological_quarterly/v078/78.3mathur.html)

Tuesday 11/14 **Community Workshop on Southern Sudanese Paintings.**
Special Guest: Dr. Douglas Johnson.

Douglas Johnson, Nuer Prophets (selections on WebCT)

Friday 11/17 **Small group meetings**
Professor Auslander out of town for the American Anthropology Association meeting
Please continue work for your community project.

Tuesday 11/21 **Repatriation Negotiations**

Phillips, Ruth and Elizabeth Johnson. "Negotiating New Relationships: Canadian Museums, First Nations, and Cultural Property" (Pp. 149-68) in Politics and the Past: On Repairing Historical Injustices. Torpey, ed. New York, 2003. (On WebCT)

Phillips, Ruth. "Disappearing Acts: Traditions of Exposure, Traditions of Enclosure, and Iroquois Masks" (Pp , 56-87) in Questions of Tradition. Phillips & Schochet, eds. University of Toronto Press, 2004. (On WebCT)

Friday 11/25 **NO CLASS** (*Thanksgiving break*)

Tuesday 11/28 **Repatriation Debates**

Merril, W.L., E.J. Ladd, and T.J. Ferguson, "The Return of the Ahayu da: Lessons for Repatriation from Zuni Pueblo and the Smithsonian Institution." (Pp. 523-67) Current Anthropology 1993, Vol. 34, No. 5. (On JSTOR: <http://links.jstor.org/sici?sici=0011-3204%28199312%2934%3A5%3C523%3ATROTAD%3E2.0.CO%3B2-P>)

Abrams, George H.J. "The Case for Wampum: Repatriation from the Museum of the American Indian to the Six Nations Confederacy, Brantford, Ontario, Canada" in Museums and the Making of 'Ourselves': The Role of Objects in national Identity Kaplan, ed., London, 1994. (On WebCT)

Simpson, Moira. "Making Representations: Museums in the Post Colonial Era." (Chapter 7, pp. 173-190) in Bones of Contention: Human Remains in Museum Collections. (On WebCT)

Tuesday 11/22 **Community Project Workshop.** Discuss Waltham Project; the Sudan Memory Project.

Friday 12/1 **Class trip to Lincoln library for final installation of Sudan show**
Class meeting place TBA

★*Saturday 12/2* **Exhibition Opening on Southern Sudanese painting in Lincoln Public Library (tentative)**

Tuesday 12/5 **Final class**

Final Synthetic Paper: Due Tuesday 12/12 in Dr. Auslander's office by 4:00 p.m.

In the final synthetic paper (12-15 pages), you may: (a) reflect intelligently on the community project you participated in light of the critical readings for the course; or, (b) write a thoughtful essay on a museum or memorial topic approved by the instructor.

Your essay should engage intelligently with at least three of the readings we have done for this course. Each essay should also demonstrate thoughtful reflection upon the conversations we have had in class this semester on museums and public memory.

Suggested topics:

1. Reflect on the contemporary importance of trauma and traumatic memory in contemporary museum and memorial projects, in the United States or around the world. Has bearing the marks of trauma become a constitutive feature of citizenship or belong in the modern (or postmodern) world? What installation or memorial strategies appear to be most effective in engaging with the legacies of historical trauma. Why?
2. What are most important conceptual and ethical challenges in developing exhibitions that speak to the historical experience of under-represented or disadvantaged communities? What, in turn, are the most effective strategies and techniques for developing exhibitions that include the opinions and voices of members of the represented community in the exhibition process?
3. Defend or critique the following statement: “Although modern museums present themselves as ‘enclaved’ or removed from the direct effects of the market, their ultimate function is celebrate the values and cultural logic of modern capitalism and the system of social classification that exists within capitalism. Museums are, at the end of the day, temples to commodity fetishism, that tend to reproduce the dominant values that obtain in modern capitalist societies.” You may wish to concentrate on the exhibition “Balance and Power” at the Rose , or consider other museums and exhibition projects.
- 4, Propose a museum exhibition on a selected topic and describe it in detail. Defend your proposal with careful reference to the readings and discussions we have had in class.

RECOMMENDED SUPPLEMENTARY READINGS

- DeLilo, Don. "In the Ruins of the Future." Current; Jul. 2002 Issue 444, p36.
- Harrison, Robert Pogue. "The Names of the Dead" (Chapter 8, pp. 124-41) in The Domain of the Dead. (On WebCT)
- Thomas, Nicholas. "Material Culture and Colonial Power: ethnological collecting and the establishment of colonial rule in Fiji." Man 24 (1): pp. 41-56. 1989. (On WebCT)
- Ruffins, Fath Davis. "Culture wars Won and Lost: Ethnic Museums on the Mall, Part I: The National Holocaust Museum and the National Museum of the American Indian." Radical History Review. 68:79-100. 1997. (on WebCT)
- Brower, Benjamin C. The Preserving Machine: The "New" Museum and Working through Trauma -- the Musée Mémorial pour la Paix of Caen, History & Memory 11.1, Spring/Summer 1999 (On Project Muse:
http://muse.jhu.edu/journals/history_and_memory/v011/11.1brower.html)
- Ruffins, Fath Davis. "Culture Wars Won and Lost, Part II; The National African American Museum Project." Public History. (on WebCT)
- Clifford, James. "Four northwest coast museums: travel reflections." In Exhibiting Cultures: The Poetics and Politics of Museum Display. (Edited by Ivan Karp and Steven D. Lavine) Smithsonian Institution Press, 1991. (On WebCT)
- Harraway, Donna. "Teddy Bear Patriarchy: Taxidermy in the Garden of Eden, New York City, 1908-1936." In Culture/Power/History pp. 49-95. (on WebCT)
- Arnoldi, M.J. *A distorted mirror: the exhibition of the Herbert Ward Collections of Africana*. 1992. (on WebCT)
- Jennings, Eric Thomas. "Remembering "Other" Losses: The Temple du Souvenir Indochinois of Nogent-sur-Marne," History & Memory Vol. 15, No. 1 (Spring/Summer 2003). (On Project Muse: http://muse.jhu.edu/journals/history_and_memory/v015/15.1jennings.html)
- Schleifman, Nurit. "1941- Moscow's Victory Park: A Monumental Change." History & Memory 13.2, (Fall/Winter 2001). (On Project Muse:
http://muse.jhu.edu/journals/history_and_memory/v013/13.2schleifman.html)
- Crew, Spencer R. and James E. Sims. "Locating Authenticity: Fragments of a Dialogue" (Pp. 159-175) in Exhibiting Cultures: The Poetics and Politics of Museum Display. (Karp & Lavine, eds Smithsonian Institution Press, 1991). (On WebCT)
- Susan Vogel. "Always True to the Object, in our Fashion." Pp 191-204 . In Exhibiting Cultures: The Poetics and Politics of Museum Display. (Karp & Lavine, eds. Smithsonian Institution Press, 1991). (On WebCT)
- Kasfir, Sidney Littlefield. "Field Notes: Reimagining Africa." Museum Anthropology 19(1): 45-53. (On WebCT)