

Museums and Public Memory

ANTH 159a

Fall 2020

Prof. Schattschneider

Email: eschatt@brandeis.edu

Tuesday/Friday, 12:00 pm-1:30PM

(NOTE: Class will meet remotely all semester.)

Recurring Zoom ID for all class sessions:

[https://brandeis.zoom.us/j/92543695896?](https://brandeis.zoom.us/j/92543695896?pwd=K1ZMN3RneUdYT0ZhSIBTbjJ0VzZDdz09)

pwd=K1ZMN3RneUdYT0ZhSIBTbjJ0VzZDdz09

Password: 728852

OFFICE HOURS, FALL 2020--Friday, 9:00-11:00AM:

**** I will be holding office hours during Fall semester—please schedule a time with me using the Calendly link here:**

calendly.com/eschatt

OFFICE HOURS via ZOOM, link —

<https://brandeis.zoom.us/j/213496085?pwd=dEhKK29nVIVsM2pDd3hidkF2ZUdyUT09>

COURSE DESCRIPTION: This course explores the social and political organization of public memory, with particular attention to ethnographic and historical museums, memorials and “sites of conscience.” Who has the right to determine the content and form of such institutions and how are “communities” to be productively involved in their inception and design? Theoretical readings on remembrance, collection and

display are complemented by field trips to museums and memorial sites. We also consider the potential of new media technologies for museum and memorials.

Due to social distancing requirements during the COVID-19 pandemic, we will not be able to take field trips to area indoor museums and memorials. Students who are able to travel safely may wish to visit outdoor sites of remembrance in the Boston area or wherever they are currently residing. Course requirements can be met entirely through examining and reflecting upon web-based museums and memorial sites.

Museum professionals will be visiting through Zoom for class discussions from time to time (details to be announced). Students are encouraged to explore virtual or outdoor museum and memorial sites, and to consider final projects on these sites. Please keep current with various online museum and events listings on the class LATTE site.

COURSE REQUIREMENTS AND EVALUATION

- **READING RESPONSE POSTINGS:** Three reading response postings (written), 300 words each @ 3.3%, for a total of **10% total**
- **ORAL PRESENTATIONS:** Prepare, deliver and record **three oral presentations**, with associated visual displays, at 15% each, with revisions, for a total of **45% total**
- **PAPERS:** write **two papers** on an assigned topic (6-7 PAGES each, @ 20% each) **40% total**
- **Class Participation** (including regular contributions to class discussion, helpful feedback on fellow students' presentations, and attendance) **@ 5% total**

DEADLINES & DESCRIPTION OF ASSIGNMENTS

Students will be asked to respond to the readings periodically in Posting assignments (four times over the course of the semester) on LATTE. These responses of approximately 300 words will be in response to prompts relevant to the readings, and should stress the basic arguments outlined in the readings, and respond critically to the material, raising questions for class discussion.

- **3 READING RESPONSE POSTINGS due:**
 - POSTING #1 due: WEDNESDAY, 9/16 @ 10:00AM
 - POSTING #2 due: WEDNESDAY, 10/7 @ 10:00AM
 - POSTING #3 due: FRIDAY, 11/13 @ 10:00AM

- **THREE ORAL PRESENTATIONS (fulfilling “OC” requirement)**

Since this class fulfills the “oral communication” requirement, students will be asked to do **three oral presentations, recorded in video format**. I suggest you record each presentation as a **Zoom recorded lecture**, incorporating powerpoint slideshow, websites, or other multimedia assets as appropriate—make sure to select the “record” function before you begin your presentation.

The Zoom “Share Screen” function allows you to select a website, slide show, or any other window on your desktop screen to incorporate into your videoed lecture. Once you click “end meeting” the Zoom system converts your recorded lecture to a .mp4 file on your desktop.

****Please give this mp4 file a clear title, including your name, the assignment number and topic, and then submit the file to Latte in the appropriate assignments folder.**

You will first do a **draft recording of each lecture**, and receive **feedback** from the instructor and at least one fellow student, serving as discussant. Your **revised recorded lecture** should incorporate this input.

Recorded Oral Presentation #1: Create a video pre-recorded **Zoom** lecture in which you narrate a three minute to five minute “guided tour” of an important museum website or digital presentation, somewhere in the world. To do this, first open on your desktop the website you wish to give us a tour of; then start a zoom meeting. Click on Share screen, and select the opened website you will be lecturing about. Click “Record” in Zoom. As you guide us through this website, record your audio commentary. When you are finished, click on “End Meeting,” Zoom will convert your lecture to a .mp4 file, which you should then share with the instructor and others through Latte.

For your tour, you will probably want to limit yourself to a specific component, such as a specific digital gallery or particular multimedia installation. Possible sites include:

such as the Metropolitan Museum of Art’s 360 project:

<https://www.metmuseum.org/art/online-features/met-360-project>

or the Machu Pichu panoramic experience:

<https://www.youvisit.com/tour/machupicchu>

or the Louvre’s Egyptian galleries:

<http://musee.louvre.fr/visite-louvre/index.html?defaultView=rdc.s46.p01&lang=ENG>

or the Vatican's Sistine Chapel:

<http://www.museivaticani.va/content/museivaticani/en/collezioni/musei/cappella-sistina/tour-virtuale.html>

or the Guggenheim's virtual tour:

<https://artsandculture.google.com/partner/solomon-r-guggenheim-museum>

or a section of Amsterdam's Rijksmuseum virtual tour via Google Street View:

<https://artsandculture.google.com/streetview/rijksmuseum/iwH5aYGoPwSf7g?hl=en&sv lng=4.885283712508563&sv lat=52.35984312584405&sv h=291.1699875145569&sv p=-5.924133903625474&sv pid=fOVcUXQW2wpRf33iUmxEfg&sv z=1.000000000000002>

or the Washington Post digital panoramic tour of the Lafayette Park fence of protest art:

<https://www.washingtonpost.com/graphics/2020/local/white-house-fence-protest-signs-photos/>

Evaluate the strengths and limitations of this virtual space in reference to two early course readings, Stephen Greenblatt on “resonance and wonder”, and Roland Barthes on the “studium” and the “punctum.” Consider at least one or more of the following questions: How does your chosen virtual space intellectually “resonate” in Greenblatt’s sense, or provide meaningful content, a studium, as Barthes puts it? Is it possible on line to experience Barthes’ punctum, that which “pierces the heart”, or Greenblatt’s sense of awe inspiring, jaw dropping “wonder”? Is it possible to extend Barthes’ insights into the work of a still photograph into the operations of a virtual environment?

Several days later, you will write your thoughts on two of your fellow students oral presentation, noting their strongest attributes, and suggesting ways each presentation might have been even more effective.

Recorded Oral Presentation #2: Through a **five minute Zoom video recorded lecture** with visuals, offer a virtual “tour” of a museum or memorial space, which you have visited digitally or in person. You may first wish to use the free app Memento360 to annotate a panoramic view of this location. Then, create a pre-recorded zoom lecture of your annotated panoramic image.

You may, alternately, first create a PowerPoint or Keynote slide show about the space, and then record a zoom lecture using this slide show.

For safety reasons during the Covid-19 era, you may wish to concentrate on an outdoor space, such as a sculpture garden or a monument or memorial, or significant cemetery or graveyard. Or you could present a tour of the room in which you grew up. You might choose the site of a monument that was removed by protesters during

the recent period of social activism. How is memory, which can be experienced as the most personal of phenomenon, organized socially in public settings?

In addition to narrating the space orally, you may wish to introduce appropriate sound effects. Bring in key ideas from at least two course readings to date.

One week later, one of your peers will present in class a two minute response to your video lecture, sharing thoughts on its strongest attributes, and suggesting at least one way that the presentation might have been even more effective.

Recorded Oral Presentation #3: In a seven to ten minute pre-recorded Zoom video presentation, give us a short lecture on what your dream exhibition would look like, either in a potential virtual space or in a “bricks and mortar” setting. I suggest you begin by concentrating on a single “anchor” object, around which the exhibition will be structured. This could be an object you are directly familiar with and which you have photographed or digitally documented yourself. Perhaps you might propose an exhibit of your family’s experience of the Covid-19 Lockdown. If so, you might **select from objects of your own family’s memory**, included beloved heirlooms or family photos and incorporate these images into your presentation.

Alternately, you could select an object from an existing museum digital repository such, as the Smithsonian 3D site: <https://3d.si.edu/>

Your oral presentation, supplemented by digital materials, should explain how you would deepen visitors’ experience of the object, either in person (in a conventional ‘bricks and mortar’ installation) or in an online virtual exhibit. What would you encourage them to observe about the object? What background information on the object, if any, would you provide? What interactive elements would you develop to help visitors’ develop and share their own ideas about or reactions to the object?

You may propose additional exhibition elements, including dioramas, videos, soundscapes and other collection objects, that would create a more meaningful and illuminating exhibition. Or you may propose a single object exhibition. In either case, please explain why you believe your exhibition strategy to be effective

You may wish first to create a PowerPoint or Keynote slideshow about your planned exhibit, and then incorporate that slideshow into the Zoom recorded lecture.

One week after the assignment is due, you will present in class (synchronously) a two minute oral response to a fellow student’s pre-recorded video lecture. Please share thoughts on the presentation’s strongest attributes, and suggesting at least one way that presentation might have been even more effective.

Additional resources for this final oral presentation include:

- the “Art Beyond Quarantine” website, which chronicles art created during the pandemic.

<https://artbeyondquarantine.blogspot.com/>

- The Library of Congress’ *American Memory Project*

<https://memory.loc.gov/ammem/index.html>

- the Seattle Art Museums’ online collections database:

<http://art.seattleartmuseum.org/collections>

- Stanford University’s digital humanities projects:

<https://digitalhumanities.stanford.edu/projects>

REMOTE CLASS—ONLINE DETAILS

- ***Statement on Recording Classes:*** Class sessions will be recorded for educational purposes. You may decline to be recorded; if so, please contact me to identify suitable alternatives for class participation. These recordings will be deleted within two months after the end of the semester. If you can be personally identified in a recording, no other use is permitted without your formal permission. You may not record classes on your own without my express permission, and may not share the URL and/or password to anyone unaffiliated with this course. Your behavior in these recordings, and in this class as a whole, must fulfill Brandeis standards:

Brandeis University is committed to providing its students, faculty and staff with an environment conducive to learning and working, where all people are treated with respect and dignity. (1) You must refrain from any behavior toward members of our Brandeis community, including students, faculty, staff, and guests, that intimidates, threatens, harasses, or bullies. (2)

(1) Brandeis Business Conduct Policy p. 2, 2020

(2) Student Rights & Responsibilities, p. 11, 2020 ed.

- **This is a Synchronous, On-line remote course:**
 - **Zoom meeting times: Tuesday and Thursday from 2:00-3:30 PM** Eastern Standard Time (EST). Please let me as the instructor know as soon as possible if you cannot synchronously participate in any class session
 - **Our Zoom Meeting ID number** is: <https://brandeis.zoom.us/j/92543695896?pwd=K1ZMN3RneUdYT0ZhSIBTbjJ0VzZDdz09> **Password: 728852**
 - **Everyone should participate in the class discussion with video active.** Please be sure to let me as soon as possible if there are personal or technological reasons that make it challenging for you to have your video on, throughout each class.
 - It is expected that all students will have an **internet connected device** (computer, tablet, or phone) with a camera. Bear in mind that the university does have some limited resources available to help students access technological support during these challenging times: emergencyfunds@brandeis.edu).
 - **If you are unable to attend any class session**, please contact with me as soon as possible so we can discuss the best way for you to catch up on class materials (Please note the penalties associated with missing a class.)
 - My plan is to **post all Powerpoint slides presented in the class on LATTE** as soon as possible after the class session. (Please remind me to do this if necessary!)
 - **Office Hours—Friday, 9:00-11:00AM—will be held remotely via Zoom, by appointment—the ZOOM link is:** <https://brandeis.zoom.us/j/213496085?pwd=dEhKK29nVIVsM2pDd3hidkF2ZUdyUT09>
 - Kindly schedule a time with me using the **Calendly** link here: calendly.com/eschatt (I do ask that if you find you cannot attend the time you signed up for on Calendly kindly let me know in advance via email, so I can schedule in that time slot.)
 - Please do try to **meet with me throughout the semester**. If you are working on a longer paper, I ask that you meet with me at least once before the abstract and annotated bibliography are due.
 - Please **email** me at any point with questions – and if you don't hear from me shortly, please don't hesitate to drop me a reminder!

- I have tried to ensure that course materials are **accessible** (for example, videos should include closed captioning, and PDFs and PowerPoints should be readable with assistive technology). Please let me know if you encounter any materials that are not accessible.
- **Since each class session is a forum for discussion**, I ask that you prepare readings and discussion questions ahead of time. There are many forms of dialog in the class, including discussion during class sessions and written responses through postings. Be sure to view and think carefully about the films before the class session in which these works are being discussed.

• **GRADING RUBRIC**

Papers graded using the following rubric:

- **Content:** The essay has a well-developed thesis (relating to issues posed by the assignment) and is properly supported throughout the narrative of the essay view longer description: Full Marks: 20.0 points
- **Integration of Sources:** Thoughtfully integrated material from appropriate *peer-reviewed* literature: Full Marks: 10.0 points
- **Style/Proper use of citation style:** Prepared a well-organized, thoughtful essay and correctly used the Chicago parenthetical citation style: Full Marks: 10.0 points
- **Spelling/Grammar/Formatting:** Correct spelling and grammar; adherence to guidelines for paper writing in the syllabus; font size, margins, page length, etc.: Full Marks: 10.0 points

A grade of “A” means “excellent” - the work is of superior quality on an exam and represents insightful, well-considered, and well-written/produced research & write-up. A grade of “A” typically represents a great deal of effort, but effort alone does not guarantee an “A.”

A grade of “B” means “good” - the work fulfills all of the assignment instructions and adequately presents well-written, well-researched work.

“C” means “average” - the work submitted fulfills the letter of the assignment, but lacks sufficient quality of research and/or presentation that would warrant a higher grade.

A grade of “D” represents work that is unsatisfactory and has not fulfilled the stated goals of the assignment, while an “E” is a failing grade resulting from work that is

incomplete, incoherent, or otherwise unacceptable given the guidelines for a given assignment.

- **CLASS PARTICIPATION** is composed of the following elements:
 - **attendance:** Please note: attendance, on time, is required. **Please Note: After two absences, each additional absence will lead to a deduction of 5% of the OVERALL CLASS GRADE per each missed class.** All medically excused absences must be confirmed by your Dean of Students.
 - timely completion of **reading assignments** (by the date listed in the syllabus)
 - thoughtful and regular contributions to **class discussions**, including participation in several in- class exercises
 - occasional brief **in-class written reading responses**, and/or **discussion of individual museum visits**
- **READINGS** must be completed by the assigned date; come to class ready to engage in thoughtful discussion of each assigned reading. Except for the books, all readings are available in electronic form on LATTE, or through other electronic data site.
- **ACADEMIC INTEGRITY & 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). Please consult the *Chicago Manual of Style* (online or in the Reference section of the library) if you are uncertain how to cite sources.
- Late work will only be accepted under exceptional circumstances, at the discretion of the instructors, and if accepted, will be penalized.
- **WRITTEN WORK FORMATTING:** Students are responsible for properly posting all assigned work on LATTE, in a **MS Word .doc format**. If you have any questions on how to do this, please consult the LTS Help Desk in the library. Technical difficulties do not constitute an “excused” submission, and will be counted as late.

- **Accommodations & Accessibility:** Brandeis seeks to welcome and include all students. If you are a student who needs accommodations as outlined in an accommodations letter, please talk with me and present your letter of accommodation as soon as you can. I want to support you. In order to provide test accommodations, I need the letter more than 48 hours in advance. I want to provide your accommodations, but cannot do so retroactively. If you have questions about documenting a disability or requesting accommodations, please contact Student Accessibility Support (SAS) at 781-736-3470 or access@brandeis.edu.
- **Four-Credit Course (with three hours of class-time per week):** Success in this four credit hour course is based on the expectation that students will spend a minimum of 9 hours of study time per week in preparation for class (readings, papers, discussion sections, preparation for exams, etc.).

GRADUATE STUDENTS:

- **Readings:** Graduate students are encouraged to read “beyond” the syllabus whenever possible, following the work of a particular author, or reading more widely on a particular topic, in consultation with the instructor, and are expected to do all the “Recommended” reading.
- **Postings:** Follow the prompts for undergraduate **Reading Response postings (3)** and please write a lengthier response (500 words or more);
- **Papers #1 & #2:** Graduate students will be required to write **10 pages**.
- **Oral Presentations (3):** Graduate students are required to complete all 3 oral presentation assignments.

REQUIRED BOOKS:

The following required books are available for purchase at the University bookstore:

- Susan **Crane** (editor). *Museums and Memory* (Stanford University Press, 2000)
- Edward **Linenthal**. *Preserving Memory: The Struggle to Create American's Holocaust Museum* (Columbia University Press, 2001 [1995])
- Joanne **Morra**. *Inside the Freud Museums: History, Memory and Site-Responsive Art*. (I.B. Tauris & Co., London, 2018)
- Marita **Sturken**. *Tourists of History: Memory, Kitsch, and Consumerism from Oklahoma to Ground Zero*. (Duke University Press, 2007)
- David B. **Allison** (editor). *Controversial Monuments and Memorials: A Guide for Community Leaders* (Rowman and Littlefield, 2018)
- Susan **Stewart**. *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection*. (Duke University Press, 1992)

LEARNING GOALS: Students will be asked to master the following skills in this course, including:

CORE SKILLS

- critical thinking, including the ability to analyze, interpret and synthesize a diverse variety of materials across several disciplinary boundaries, including anthropology, the visual and performative arts (including film), museum studies, psychoanalytic theory, and literature.
- developing the capacity to “read” the implicit subtexts of museum exhibitions and related representational strategies I the shaping of historical consciousness
- assess the values of topic-driven and disciplinarily informed analysis
- creating effective display exhibit-style displays, presented in an orally effective manner.

By the conclusion of the course, students can expect to have a good understanding of the following areas of knowledge:

KNOWLEDGE

- a broad interdisciplinary understanding of the cultural formulations of the “exhibitionary complex” and museum studies across disciplines, and in practice
- an understanding of the “mechanics” of museums behind the scenes, through conversations with curators, museum directors, and public participants—and through digitally mediated guided tours in collections and exhibitions
- an appreciation for the complexities of working with specific communities in developing exhibits, maintaining collections, and public outreach

PLEASE NOTE: Students are required to have their video on for all class Zoom sessions; it is important we all be present for one another.

COURSE SCHEDULE

Thursday, 8/27: Introduction

Tuesday, 9/1: Objects and Remembrance

- Stephen **Greenblatt**. "Resonance and Wonder." (LATTE)
- Roland **Barthes**. Selections from *Camera Lucida*. (LATTE)

Recommended only:

- Walter **Benjamin**. "The Work of Art in the Age of Mechanical Reproduction/Reproducibility." (LATTE)

Thursday, 9/3: The "Exhibitionary Complex"

- Tony **Bennett**. "The Exhibitionary Complex." (LATTE)

Recommended:

- Barbara **Kirshenblatt-Gimblett**. "Exhibitionary Complexes." (LATTE)

Tuesday, 8/8: Museums and the Work of Memory

- Stephen **Bann**. "Shrines, Curiosities in the Rhetoric of Display." (pg. 14-29) In *Visual Display: Culture Beyond Appearances*. Cooke & Wollen, eds. (LATTE)

The following chapters from the required book: *Museums and Memory* (Susan **Crane**, editor):

- The **Introduction**
- Chapter 6: Julia Adnerey **Thomas**. "History and Anti-History: Photography Exhibitions and Japanese National Identity."

*** Thursday, 9/10: (Brandeis Monday: No class)**

***Friday, 9/11: Recorded Oral Presentation #1 due at 10:00 AM. Resonance and Wonder in Digital Museum Displays.** (Please see assignment details above)

Tuesday, 9/15: Memory Work

From *Museums and Memory* (Susan Crane)

- Chapter 7: Diana Drake **Wilson**. “Realizing Memory, Transforming History: Euro/American/Indians.”
- Chapter 9: Paula **Findlen**. “The Modern Muses: Renaissance Collecting and the Cult of Remembrance.”

Recommended only:

- Chapter 5: “Geoffrey Sonnabend’s Obliscence: Theories of Forgetting.”

*** Wednesday, 9/16: POSTING #1 @ 10:00am. Due on LATTE.** You will be placed in break-out group of three people. Write a constructive critique of two other students’ pre-recorded oral presentation #1. What are the strongest ideas or interpretations presented? How clear and effective is the manner of speaking? How effective is the integration of image and spoken word?

Thursday, 9/17: On the Collection: Desire, Memory, Scale, and the Visual

- Susan **Stewart**. *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection*. [Required Book] **(Please concentrate on Chapters 2 - 5, on “The Miniature” “The Gigantic”, “The Souvenir”, PARTS I & II, “The Souvenir” and “The Collection”.)**

Tuesday, 9/22: Collecting and Dream Spaces

- James **Clifford**. “On Collecting Art and Culture” in *The Predicament of Culture*. pp. 215-251.
- Sigmund **Freud**. Brief selections from *The Interpretation of Dreams* (on *condensation, displacement, projection* and the *visual*) (LATTE)

Thursday, 9/24: Memorialization in the Trauma-Informed Museum: The Holocaust Memorial Museum, Washington D.C.

- Edward **Linenthal**. *Preserving Memory: The Struggle to Create the U.S. Holocaust Memorial Museum*. [Required Book]
 - Read: **Introduction**: Locating Holocaust Memory in American Culture
 - **Chapter 1**. The Decision to Remember
 - **Chapter 2**. The Site of Holocaust Memory
 - **Chapter 3**. Embryonic Thoughts: The Commission's Museum Beginnings: 1980-87

***Friday, 9/25: Paper #1 Due @ 10:00AM, submitted to LATTE**

Please submit your paper on LATTE in the “Paper #1” Assignments folder

—Please write a **6-7 pages (double spaced, 10 or 12 font)**.

—Please use **internal citations (Stewart, 1993: 32)** and append a **bibliography (not included in the required page count)** listing **all** sources consulted in writing the paper.

—Please don't forget to include your **name**, and kindly **number the pages**.

—When quoting directly from the readings please **demonstrate (through your analysis of the quoted section) the significance of the quotation**, rather than simply asserting that something is the case. (In other words, **mobilize specific examples** from the readings/materials/data to support and demonstrate your argument. Don't leave a quotation “hanging” with no further interpretation or analysis—the reader is looking for how you understand and interpret the material you have selected). In general, it's useful to remember the general rubric that it's **more powerful to demonstrate, and not simply assert**.

—**Please give you essay a title**, perhaps employing a poetic and intellectually provocative turn of phrase from a reading!

PAPER #1:

This paper has **two OPTIONS:**

OPTION ONE: Resonance/Wonder/Studium/Punctum

The opening question is: What helps create a high impact exhibition or exhibit object? Please use this as an opportunity to reflect further on **Barthes'** formulation of the “studium” and “punctum” and how his approach might (or might not) resonate with **Greenblatt's** notion of “resonance” and “wonder”. Please bring **ONE other author** we've read in this section of the course into the conversation—*for instance*, how might **Susan Stewart's** work contribute to an understanding of these issues? How might her

work on the miniature, the gigantic and the collection serve to reflect some of the tensions inherent in the relationship between resonance and wonder? Finally, how are these approaches played out in the exhibitionary setting? (Please refer to an exhibit you've been to recently, or in the past, and describe it in detail in the course of your analysis of the above questions.)

(Please note: while you can certainly build upon the insights from your first posting, no text can be repeated/copied from the posting into the paper.)

OPTION TWO: The Collection

Please bring together the work of Stephen **Greenblatt** on *resonance* and *wonder*, Steven **Bann** on the early origins of the museum ("Shrines, Curiosities and the Rhetoric of Display") and Susan **Stewart** (*On Longing*) to consider the relationship between the material object and the symbolic and psychological processes of assembling and displaying a collection for both the individual and in an institutional setting, such as the museum.

You MAY want to consider the following questions as you frame your analysis: What, for instance, motivates the collection process? Is it a desire to compile a definitive assemblage of related objects, or is it also motivated by a desire to *reproduce wonder*, in Greenblatt's terms? Are these two motivations at odds? Beginning with Bann's work on the relationship between relics/reliquary, to the cabinets of curiosity, culminating in the contemporary museum consider to what extent the collection itself signifies a kind of "loss" in symbolic terms, as it seeks to fill something that's "missing." Do certain kinds of objects seem to lend themselves particularly well (or not) to collecting, and collections?

If you are yourself a collector, or know someone who is, please describe in detail your/their collection, its genesis, and your/their relationship to it.

Tuesday, 9/29: Objects of Holocaust Remembrance

Linenthal, *Preserving Memory*.

- **Chapter 4.** Interior Space: The Mood of Memory
- **Conclusion.** Mobilizing Holocaust Memory

Oren Baruch **Stier**. "Different Trains: Holocaust Artifacts and the Ideologies of Remembrance." *Holocaust and Genocide Studies*. Vol. 19, no. 1 (pg. 81-106) (LATTE)

Mona **Korte**. "Bracelet, Hand Towel, Pocket Watch: Objects of the Last Moment in Memory and Narrative." (LATTE)

Thursday, 10/1: The Vietnam Veteran's Memorial, Washington D.C (I)

- Marita **Sturken**. "The Wall, the Screen, and the Image: The Vietnam Veterans Memorial Representations." *Representations*, No. 35, Special Issue: Monumental Histories (Summer 1991) (pp. 118-142) (LATTE)
- Daniel **Abramson**. "Maya Lin and the 1960s: Monuments, Time Lines and Minimalism." *Critical Inquiry*, Vol. 22 #4 Summer 1996 (pp. 679-709) (LATTE)

Tuesday, 10/6: The Vietnam Veterans Memorial (II)

- Paulette G. **Curtis**. "Stewarding a Living Collection: The National Park Service and the Vietnam Veterans Memorial Collection." *Museum Anthropology*, Vol. 33 #1 Spring 2010 (pp. 49-61) (LATTE)
- Prior to class, please view the first (Vietnam memorial) sequence from the film documentary, *Maya Lin, A Strong, Clear Vision*. (Directed by Frieda Lee **Mock**, 1994)

*** Wednesday, 10/7: Posting #2 at 10:00 AM: On the Holocaust Memorial Museum and the Vietnam Veterans Memorial.**

Thursday, 10/8, "Tourists of History": Place, Object and Memorialization

- Marita Sturken. *Tourists of History: Memory, Kitsch, and Consumerism from Oklahoma to Ground Zero*. (Duke University Press, 2007) [Required Book] Introduction, and Chapters 1 and 2.
-

Tuesday, 10/13: Heterotopias and Sites of Grief

- Michel Foucault. "Of Other Spaces: Heterotopias." (LATTE)
- Sturken, *Tourists of History*:. Chapter 4, 5 and conclusion.

Thursday, 10/15: Trauma, Race and Memorial Spaces: The "Lynching Memorial"

- **Case Study:** *The National Memorial for Peace and Justice*, Montgomery, AL Please read through the webpage for the memorial and museum, linked on LATTE. <https://museumandmemorial.eji.org/>

- (Non-profit) **MASS. Design Group:** (Boston, MA) Please read through the MASS. Design Group's website: <https://massdesigngroup.org/design>
- concentrate on their design and execution of *The National Memorial for Peace and Justice* in Montgomery, AL; and other related memorial/museum projects, e.g., their (unbuilt) design for a Kigali Genocide Memorial Kigali, Rwanda; and the soil collection project for *The National Memorial for Peace and Justice* in Montgomery, AL.

* **Friday, 10/16: Pre-recorded Oral Presentation #2, due at 10:00AM** (see explanation of assignment above)

Tuesday, 10/20: Race and Slavery in Museum Settings

- Fath **Ruffins**. "Revisiting the Old Plantation: Reparations, Reconciliation and Museumizing American Slavery." (pp. 294-434) In *Museum Frictions*. (LATTE)
- Mark **Auslander**. "Object Lessons: Re-encountering Slavery through Rose's Gift". In Rochelle Riley. *The Burden*. (LATTE)

Thursday, 10/22: "Controversial Monuments and Memorials": Whose History, Whose Memorial?

- David B. **Allison** (editor). *Controversial Monuments and Memorials: A Guide for Community Leaders*. [Required Book] Please read **all** of **PART ONE**, and **PART TWO**.

Tuesday, 10/27: In class: Discussants present a fellow student's Oral Presentation #2.

Thursday, 10/29: The Unconscious and the Life of the Material Object: "Inside the Freud Museums" — I

- Joanne **Morra**. *Inside the Freud Museums: History, Memory and Site-Responsive Art*. [Required Book] Please read Chapters 1-2. .

* **Friday, October 30. Please submit revised final pre-recorded oral presentation #2, by 10:00 am,** taking into account feedback by instructor and fellow students.

Tuesday, 11/3: Freud Museum — II

- Joanne **Morra**. *Inside the Freud Museums: History, Memory and Site-Responsive Art*. [Required Book] Please read Chapters 3- 4. Chapters 5 & 6 are strongly recommended. Chapters 5 & 6 are strongly recommended.
- Return to Susan **Stewart's** work, *On Longing*, especially the chapter on "The Collection".

Thursday, 11/5: Display/Performance/Race/Class and Trauma: "Living Histories", Reenactments, and Exhibitionary Space

- Mark **Auslander**. "Holding on to Those Who Can't be Held": Reenacting a Lynching act Moore's Ford, Georgia. *Southern Spaces*, November 2010. (LATTE)
- Mark **Auslander**. "Touching the Past: Materializing Time in Traumatic "Living History" Reenactments. *Signs and Society*, 2013. (LATTE)
- Review: Eric **Gable** and Richard **Handler**. "Persons of Stature and the Passing Parade: Egalitarian Dilemmas at Monticello and Colonial Williamsburg." *Museum Anthropology*. Vol. 29, Issue 1, pp. 5–19 (LATTE)

Tuesday, 11/10: Living Histories — II

- Cathy **Stanton**. "Battle Road 2000." *Journal of American History*, 87 (3) Dec. 2000 (LATTE)
- Review: Amy M. **Tyson**. "Crafting Emotional Comfort: Interpreting the Painful Past at Living History Museums in the New Economy." *Museum and Society*, Nov. 2008. 6(3) 246-262 (LATTE)
- Rory **Turner**. "Bloodless Battles: The Civil War Reenacted." *The Drama Review (TDR)*. Vol. 24, no. 4 (1990): 123-136. (LATTE)

Thursday, 11/12: Deconsecration and Removal: Confederate Memorial Controversies

- Mark **Auslander**. “Putting them in museums? Reimagining a Way Forward” (Confederate Monuments Roundtable) *Museum Anthropology*, Vol. 41, Issue 2, pp. 137–39.

Other readings, TBA

*** Friday, 11/13: Posting #3 at 10:00 am. (on controversial museums and/or memorials)**

Tuesday, 11/17: Politics of Cultural Heritage and Artifacts : NAGPRA (Native American Grave Protection and Repatriation Act)

- **NAGPRA** (Native American Grave Protection and Repatriation Act): <http://www.nps.gov/nagpra/>
- **Association of Art Museum Directors**. “Art Museums and the International Exchange of Cultural Artifacts.” (LATTE)
- Fred **Myers**. “The Complicity of Cultural Production: The Contingencies of Performance in Globalizing Museum Practices.” (LATTE)

Thursday, 11/19: Indigenous Landscapes and Imperial Legacies

- Ruth **Phillips**. “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 (LATTE)
- Jordan **Jacobs**. “Repatriation and the Reconstruction of Identity.” *Museum Anthropology*, Fall 2009 Vol. 32 #2 (pp. 83-98) (LATTE)

*** Friday, 11/20 at 10:00: DRAFT Oral Presentation #3 (recorded) due at 10:00 am (re. your Ideal Exhibition)** (see explanation of assignment above)

*** Tuesday, 12/1: Discussant Comments on Oral Presentation #3**

*** Thursday, 12/3: Discussant Comments on Oral Presentation #3 — Final Class**

FINAL WORK DEADLINES:

- **Monday, 12/7: REVISED Oral Presentation #3 (recorded) due at 10:00 am EST. incorporating feedback from fellow students and instructor.**
- **PAPER #2: (6-7 pages) DUE ON Wednesday, 12/9 at 5:00 pm EST. LENGTH: 6-7 pages, double spaced (not including bibliography) [10 pages graduate students]**

TOPIC Paper #2—Memorial Spaces: Text, Image and Temporal Transformation

Please consider the role of image and text broadly in the context of memorial spaces. Please chose **ONE site** (although you may certainly write about more) to analyze in light of relevant readings from this section of the course—please engage with at least **TWO** readings.

Keep in mind that image, text (especially the names of the dead) and the “presence of the dead” all operate at a multitude of symbolic levels at these sites. You may wish to consider some of the following questions:

—How do these memorial sites seek to keep the dead “present” while at the same time recuperate the sense of “just” death so that their traumatic deaths may be, at least partially, resolved? At the same time, do the dead need to be “separated” from the living in crucial ways, particularly at these memorial sites?

—How do temporal and spatial elements combine in such memorial sites to produce a different kind of space? (You may want to engage here with Foucault on “heterotopias”.)

—How are ideas of “cyclical time” time, as contrasted to “linear time”, expressed in spatial terms in these memorial spaces?

—Finally, how do these sites operate on a level of abstraction, as contrasted to figurative representation? Does the aesthetic and substantive/material choice towards abstraction lead to a different kind of memorial “experience”?

