

MUSEUM ANTHROPOLOGY

ANTH 3435 Tuesdays/Thursdays 11-12:15pm

Code 29813 Room-James 5503

Information

Prerequisite: one of the following-ANTH

1100, 1200, 1300, or 1400

Location: in person

Instructors: Prof. Kelly M. Britt (she/her)

Email: kellym.britt@brooklyn.cuny.edu

Office/Class: in-person

Student Hours (formerly Office Hours):

Tuesdays/Thursdays: 2:00-3:00 pm in Ingersoll Hall Ext. Room 538 or by Zoom and/or appointment.

Class Format

This course is an applied introduction to museum anthropology, which includes work anthropologists do within and research about museums. The course includes an overview of past and present museological practices to learn to think critically about how cultures and histories are displayed for the public. Field experiences will include group and independent visits to museum exhibitions, meeting with museum professionals, exploring exhibition topics, and cultural mapping of space. Students will complete an object-based project.

Important Dates

Jan 25-start of Spring 2025 semester

Jan 28-first day of class for ANTH 3435

Jan 29-No Classes

Jan 31-last day to add/swap a course for Fall

Feb 12-College Closed

Feb 17-College Closed

Feb 18-Conversion Day-Monday Schedule

March 6- Conversion Day-Wednesday Schedule

March 31-No Classes

April 1-last day to withdraw with a W grade

April 12-20-No Classes/Spring Bring

May 15-Last day of class for ANTH 3435

May 15-Last day of Classes for Spring Semester

May 16-22-Finals

Assignment Due Dates:

Reading Reflection Journal: each class

Conversation Paper Exhibit Reviews: 3/11 and 4/22

Zine Project-Part 1: 3/18

HSS Project: 4/29

Zine Project-Part 2: 5/20 (final exam day)



In front, protestors against budget cuts at Mexico's National Institute of Anthropology and History. In the background, the National Anthropology Museum in Mexico City.

Image from: <https://www.artnews.com/art-news/news/new-era-of-restitution-repatriation-toc-1234696445/>

Course Description

This course aims to introduce students to the anthropology of museums and past and present museological practices and to learn to think critically about how cultures and histories are displayed to the public. We will begin by discussing the history of museums in Europe and the U.S. and theoretical approaches to interpreting objects and, in some instances, places and spaces. We will travel "into the field" and visit several major museums and public spaces in New York City to investigate the theory about which we have read. These field trips will allow us to delve into key issues in the anthropology of museums, such as collecting, education, representation, memory, memorialization, ethics, and indigenous museums. Along the way we will also debate key controversies that have shaped current museum practices. Finally, this course will be conducting a semester-long class project on Repatriation, Reparation, and Restitution.

Student Learning Outcomes:

- Demonstrates understanding of anthropological concepts of human diversity, past and present.
- Demonstrates critical thinking in writing and communication.
- Students are able to independently investigate anthropological phenomena using subfield-specific research methods.
- Students comprehend anthropological literature to identify and formulate an argument.
- Students are able to communicate research findings.

Anticipated Outcomes for this Course:

- To have a better understanding of the history of museums in the U.S. and Europe.
- To have a better understanding of theoretical approaches to interpreting objects, places, and spaces.
- To understand the key controversies that have shaped current museum practices, with a focus on a decolonized lens.

Requirements & Expectations

Attendance and participation are mandatory. Students must notify the professor via email for their absence to be excused. On religious holidays, students must inform the professor ahead of time about missed classes, and arrangements will be made for make-up work or alternative assignments.

This upper-level Anthropology course is 2 hours of lecture and 2 hours of supervised fieldwork for 4 credits. Field experiences will include group and independent visits to museum exhibitions, meeting with museum professionals, exploring exhibition topics, and cultural mapping of space. Students will complete an object-based project. Prerequisite: Anthropology 1100 or 1200 or 1300 or 1400. This is a highly interactive class and has substantial readings, therefore, it is expected students read the assigned material before we meet and bring readings to class.

You must come prepared to talk and share your questions and thoughts about the assignments. I will call on you and expect you to contribute.

We will be going out to various locations around the city. You will be expected to travel around the city and stay for the entire class time. Please plan your schedules wisely.

Required Texts

This is a No-cost course.

All required readings are online at the Open Educational Resource (OER) Site <https://anth3435.commonsgc.cuny.edu/>.

Advising for Anthropology Majors and Minors

Professor Schiller is the advisor for anthropology majors and minors. If you're an anthropology major or minor or are interested in becoming one, you can make an appointment to meet with Professor Schiller here: https://brooklyn-cuny.campus.eab.com/pal/VUZRo_yqfq or by email, nschiller@brooklyn.cuny.edu. She has open advising hours every Tuesday and by appointment. Her email is nschiller@brooklyn.cuny.edu.

Class Requirements:

Reading Reflection Journal	20
Conversation Paper Exhibit Reviews (2-10pts/ea)	20
HSS Expo Counter-Mapping Project	20
Zine Project-Part 1	20
Zine Project-Part 2	20
Total points:	100

- Specific requirements for assignments will be discussed in class and posted to Blackboard.
- We will have a Grading Contract-for portions of the assignments based on the labor of your work. Complete the work satisfactorily receive credit. This will be discussed more in class and on BB.
- Options for revisions of written assignments available-requirements will be discussed in class and posted on Blackboard.
- Extra credit will be given and instructions discussed in class and posted to Blackboard.
- Guidelines of Engagement and Classroom Etiquette will be created together democratically during first class and posted to Blackboard

Grading scale will be as follows:

Letter	Percentage
A+	above 98
A	98-93
A-	92-90
B+	89-87
B	86-83
B-	82-80
C+	79-77
C	76-73
C-	72-70
D+	69-67
D	66-63
D-	62-60
F	59-0

Attendance and Participation Policy: This is an upper-level course, and attendance and participation are required. I will grant an excused absence only in the case of a documented medical emergency (i.e., an intake form from a medical professional). Please see the Brooklyn College Undergraduate Bulletin 2024-25, pg. 68, about the state law regarding non-attendance because of religious beliefs. Two unexcused absences will be allowed for the semester with no credit reduction (the first class will not count toward the grade). After that, I will reduce your final grade by 2 points for each unexcused absence.

Special Needs: In order to receive disability-related academic accommodations students must first be registered with the Center for Student Disability Services (CSDS). Students who have a documented disability or suspect they may have a disability (physical or mental condition which substantially limits one or more major life activity) are invited to call the Center at (718) 951-5538 or visit us in 138 Roosevelt Hall. If you have already registered with the CSDS and submitted necessary forms, you will receive your course accommodation letter to provide to your professor and these specific accommodations can be discussed when appropriate.

Academic Honesty and Integrity: Your academic honesty is assumed, which means I expect all of your submitted work to have come from your brain and your hand. If you've submitted the work of someone else or something else (AI sources), in whole or in part, and without proper citation, I will not accept the assignment. Within academic communities, plagiarism represents a serious breach of trust and can carry severe consequences, including disciplinary action. With that in mind, we'll go over the proper ways of summarizing, paraphrasing, quoting, and citing your materials so you can avoid pilfering information, even accidentally. The complete text of the CUNY Academic Integrity Policy and the Brooklyn College procedure for policy implementation can be found at www.brooklyn.cuny.edu/bc/policies. All work done in this course must be your own. Generative AI (GAI), like Chat GPT, will be permitted for some assignments as indicated on the syllabus, but not all. Whenever GAI is used, it must be cited appropriately. It may be used for refining your ideas, fine-tuning research questions, or drafting an outline of your topic. However, you are responsible for any work you submit based on an AI query. Such use may not violate intellectual property laws or contain misinformation or unethical content. Failure to use GAI ethically and adequately may result in failing the assignment or the course or being reported for academic dishonesty.

Student Bereavement Policy: Please see the BC Student Bereavement Policy here.

Trauma Exposure, Self-Care, and Trauma-Informed Pedagogy: Some of the material presented in this course—and some of how it is presented—may be upsetting or temporarily overwhelming. It is well-documented that indirect exposure to trauma narratives may put people at risk for developing trauma reactions, particularly those who have a personal trauma history or limited clinical experience. Self-awareness and good self-care go a long way in recognizing and minimizing distress and returning from it. Be sure to do periodic self-checks on how the material in the course—and how the material is delivered and discussed—affects you.

Anti-Racist Pedagogy: I believe that Black Lives Matter and teach from this perspective. However, as a white middle-class woman, I am in a position of privilege and power. If you have any questions or issues with class material or my presentation of that material, please do not hesitate to bring them to my attention. I welcome your input. I hope that we can all be open to frank discussions of racism and privilege.

Immigration status: As an educator, I support the rights of undocumented students to an education. If you have any concerns, feel free to discuss them with me, and I will respect your wishes concerning confidentiality. For resources and support, please check out Brooklyn College's Immigrant Student Support Office, website: Immigrant Student Success Office email: jssso@brooklyn.cuny.edu Instagram: @jssso or visit: <https://libguides.brooklyn.cuny.edu/DACA>.

Sexual And Gender-Based Harassment, Discrimination, and Title IX

Brooklyn College is committed to fostering a safe, equitable, and productive learning environment. Students experiencing prohibited discrimination or harassment, on or off campus, can find information about the reporting process, their rights, specific details about confidentiality, and reporting obligations of Brooklyn College employees at the Office of Diversity and Equity. Gender-based harassment is unwelcome conduct of a nonsexual nature based on an individual's actual or perceived gender, including conduct based on gender identity, gender expression, and nonconformity with gender stereotypes. Sexual harassment is unwelcome conduct of a sexual nature—such as unwelcome advances and requests for sexual favors. Bullying, intimidation, and harassment based on actual or perceived sexuality are discriminatory. Brooklyn College encourages individuals who have experienced sexual harassment, gender-based harassment, or sexual violence to report the incident(s) to campus authorities, even if they have reported it to outside law enforcement, regardless of whether the incident(s) occurred on campus. Students may seek resolution through the Student Affairs office, Dean of Students, the Diversity and Equity Office, the Title IX Coordinator, or Public Safety. Confidential resources on campus include the Office of Personal Counseling, The Women's Center, and the Health Clinic. Appropriate action can consist of formal disciplinary action, including termination of employment and suspension or expulsion of students.

WK	Dates	Theme	Before Class	In Class
Introduction to Museum Anthropology				
1	1/28	Introductions, Overview, and Themes for Semester	<p>Required Readings: NONE</p> <p>Visit: https://reparationscomm.org/reparations-news/misunderstandings-between-repatriation-and-reparations/</p> <p>https://www.anthropology-news.org/articles/museums-and-the-restitution-of-cultural-property/</p>	<p>Takeaways:</p> <ul style="list-style-type: none"> ● What is expected of students from the class? ● What are the assignments? ● How do you define Repatriation? ● How do you define Reparation? ● How do you define Restitution? ● How does these intersect with museums? <p>Activities:</p> <ul style="list-style-type: none"> ● Review Syllabus ● Break into Groups ● Introduction ice breaker
1	1/30	Defining Museums	<p>Required Readings: Alpers, Svetlana. 1991. "The Museum as a Way of Seeing." In <i>Exhibiting Cultures</i>, edited by Ivan Karp and Steven D. Lavine, 25-32. Washington, D.C.: Smithsonian Institution Press. (8 pages)</p> <p>Ng, Wendy and J'net AyAyQwaYakSheelth. June 12, 2018. Decolonize and Indigenize: A Reflective Dialogue. From National Art Education Association Education Museum Division. https://medium.com/viewfinder-reflecting-on-museum-education/decolonize-and-indigenize-a-reflective-dialogue-3de78fa76442</p> <p>Visit/Skim: http://www.decolonizethisplace.org/</p>	<p>Takeaways:</p> <ul style="list-style-type: none"> ● How do we define a museum? ● What kind of museums are there? ● What is an Anthropology Museum? ● What is Museum Anthropology? <p>Activities:</p> <ul style="list-style-type: none"> ● Break into Groups and discuss how YOU define a museum
2	2/4	Museums of Art Versus Museums of Culture	<p>Required Readings: Duncan, Carol. "Art Museums and the Ritual of Citizenship." In <i>Exhibiting Cultures: The Poetics and Politics of Museum Display</i>, edited by Ivan Karp and Steven Lavine, 88–103. Washington: Smithsonian Institution Press, 1991. Link here to view with password. (15 pages)</p> <p>Danto, Arthur. 1988. "Artifact and Art." In <i>Art/Artifact</i>, edited by Danto, Arthur et al, 18-32. New York, NY: Center for African Art. (14 pages) Hard copy in BC Library, or borrow and view with free Internet Archive account, or link here to view with password.</p>	<p>Takeaways:</p> <ul style="list-style-type: none"> ● How would you define art? ● How would you define an artifact? ● What makes them different? ● What makes them similar? <p>Activities:</p> <ul style="list-style-type: none"> ● Watch <i>The Mummy Who Would be King</i>-YouTube https://www.youtube.com/watch?v=xEFOGvaKx4 (52.30 minutes)
2	2/6		<p>Required Readings: Wilson, Fred, and Howard Halle. "Mining the Museum." <i>Grand Street</i>, no. 44 (1993): 151–72. https://doi.org/10.2307/25007622. (21 pages) Online in BC Library.</p> <p>Visit: Met Exhibition to Explore How Black Artists Have Engaged with Ancient Egypt Over the Last 150 Years - The Metropolitan Museum of Art</p>	<p>Takeaways:</p> <ul style="list-style-type: none"> ● How does Fred Wilson take objects of history and make statements of social justice in the present? ● Would you consider Fred's work art or anthropology? <p>Activities:</p> <ul style="list-style-type: none"> ● ON OWN-MET Field Trip to see Fred Wilson's Memories of Egypt BEFORE CLASS

WK	Dates	Theme	Before Class	In Class	
			Fred Wilson's Memories of Egypt - The Metropolitan Museum of Art		
3	2/11	Histories of Display: Cabinets of Curiosity, World's Fairs & Early Ethnographic Museums	<p>Required Readings: Hinsley, Curtis. 1991. "The World as Marketplace: Commodification of the Exotic at the World's Columbian Exposition, 1893." In <i>Exhibiting Cultures: The Poetics and Politics of Display</i>, edited by Ivan Karp and Steven D. Lavine, 344-365. London: Smithsonian Press. Link here to view with password. (21 pages).</p> <p>Graff, Rebecca S. 2012. "Dream City, Plaster City: Worlds' Fairs and the Gilding of American Material Culture." <i>International Journal of Historical Archaeology</i> 16, no. 4: 696-716. (20 pages) Online at BC Library: http://www.jstor.org/stable/23355814</p>	<p>Takeaways:</p> <ul style="list-style-type: none"> • How did the World Fairs bring exhibition to the masses? • What was World Fairs' impact on museums and exhibition? 	<p>Activities:</p> <ul style="list-style-type: none"> • Dr. Rebecca Graff Zoom In • Prep for activity on Thursday
3	2/13		<p>Required Readings: Chapman, William Ryan. 1985. "Arranging Ethnology: A.H.L.F. Pitt Rivers and Typological Tradition." In <i>Objects and Others</i>, edited by George W. Stocking, 15-48. Madison, WI: University of Wisconsin Press. (33 pages) View online in BC Library.</p>	<p>Takeaways:</p> <ul style="list-style-type: none"> • What is a Cabinet of Curiosity? • How did they influence what and how objects are displayed? 	<p>Activities:</p> <ul style="list-style-type: none"> • Build your own Cabinet of Curiosity
4	2/18	NO CLASS Conversion Day-Follow Monday Schedule			
4	2/20	Overview of Class Project	<p>Required Readings: How to Make a Zine: How to Make Your Own Zine</p> <p>Nayari, Farah (2023) <i>A 'Digital Heist' Recaptures the Rosetta Stone</i> (NYT). View with free BC Library subscription.</p>	<p>Takeaways:</p> <ul style="list-style-type: none"> • What is a zine? • How do you make one? • How can storytelling be a form of repatriation, reparation, or restitution? 	<p>Activities:</p> <ul style="list-style-type: none"> • Learn more about zine making and library's resources
Repatriation					
5	2/25	Indigenous Museums from Indigenous Perspectives and NAGPRA	<p>Required Reading: Lonetree, Amy. 2012. Chapter 3: "Exhibiting Native America at the National Museum of the American Indian." In <i>Decolonizing Museums</i>. pp. 81-123. Chapel Hill: University of North Carolina Press. (43 pages). Online in BC Library.</p> <p>Watkins, Joe. 2004. "Becoming American or Becoming Indian? NAGPRA, KENNEWICK, and Cultural Affiliation." <i>Journal of Social Archaeology</i> 4(1):60-80. (20 pages) Online in BC Library.</p> <p>Atalay, Sonya. 2017. NAGPRA Comic 1.</p>	<p>Takeaways:</p> <ul style="list-style-type: none"> • What is NAGPRA? • Why is this law so important? And controversial? • Can we decolonize museums? 	<p>Activities:</p> <ul style="list-style-type: none"> • Nekole Alligood, Delaware Nation Zoom In

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5	2/27		<p>Required Reading: Atleo, E. Richard. 1991. "Policy Development for Museums: A First Nations Perspective." Celebration of Our Survival: The First Nations of British Columbia 89:48-61. Click here to view with password. (13 pages)</p> <p>Gilgan, Elizabeth. 2001. "Looting and the Market for Maya Objects: A Belizean Perspective." In <i>Trade in Illicit Antiquities</i>. pp. 73-88. (15 pages) Available at Internet Archive: Login and borrow with free account</p> <p>Kreps, Christina. 2005. "Indigenous Curation as Intangible Cultural Heritage: Thoughts on the Relevance of the 2003 UNESCO Convention." In <i>Theorizing Cultural Heritage</i>. Smithsonian Center for Folklife and Cultural Heritage 1(2):1-8. (8 pages) Click here to view.</p>	<p>Takeaways:</p> <ul style="list-style-type: none"> • How has collection policy evolved over time? • What influenced the changes? • What are next steps? 	<p>Activities:</p> <ul style="list-style-type: none"> • NMAI Field Trip
6	3/4	Collecting Culture	<p>Required Readings: Jacknis, Ira. 1985. "Franz Boas and Exhibits: On the Limitations of the Museum Method in Anthropology," In <i>Objects and Others: Essays on Museums and Material Culture</i>, edited by George W. Stocking, 75-111. Madison, WI: University of Wisconsin Press. (36 pages) Online in BC Library.</p> <p>Jacknis, Ira. 2004. "'A Magic Place': The Northwest Coast Indian Hall at the American Museum of Natural History." In <i>Coming to Shore: Northwest Coast Ethnology, Traditions, and Visions</i>, edited by Marie Mauzé, Michael E. Harkin, and Sergei Kan, 221-250. Lincoln, NE: University of Nebraska Press. (29 pages) Book at Internet Archive, or Click here to view with password.</p>	<p>Takeaways:</p> <ul style="list-style-type: none"> • What is the "museum method"? • How did Boas influence exhibition during the Museum Period? • What are the limitations of the methods used? • How has the NW Coast Hall changed over time? • Is the NW Coast Hall decolonized? 	<p>Activities:</p> <ul style="list-style-type: none"> • AMNH Field Trip (1 hour commute each way)
6	3/6	NO CLASS Conversion Day-Follow Wednesday Schedule			
7	3/11	Talk by Emory University Professor Ruby Lal on "Public and History in Public History." (At Woody Tanger Auditorium)	<p>Recommended Readings:</p>	<p>Takeaways:</p> <ul style="list-style-type: none"> • Create 1 question that could be asked of the speaker, bring with you to ask during the talk. 	<p>Activities:</p> <ul style="list-style-type: none"> • Exhibit Review 1 Due • Meet at Woody Tanger Auditorium (in library) during class time
7	3/13	Materializing Culture: Museums, Objects, and Display	<p>Recommended Readings: Required Readings: Kopytoff, Igor 1986. "Cultural Biography of Things: Commodification as Process" In <i>The Social Lives of Things: Commodities in Cultural Perspective</i>, edited by Arjun Appadurai, 64-91. New York, NY: Cambridge University Press (27 pages) Online in BC Library. Or, click here to view</p> <p>Kurin, Richard 1997. "Making a Museum Object." In <i>Reflections of a Culture Broker: A View from the Smithsonian</i>. Washington,</p>	<p>Takeaways:</p> <ul style="list-style-type: none"> • Do objects have agency? • How do we commoditize objects in museums? • How many meanings do objects have? • Who decides what object and what meaning is put on display? 	<p>Activities:</p> <ul style="list-style-type: none"> • Review NYT <i>One Set of China Five Generations</i> • In Class in Groups-Object Biographies-bring in an inherited object from family or community.

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			<p>D.C.: Smithsonian Institution Press (57-70) (13 pages) Click here to view with password.</p> <p>Extra Readings (if interested in subject) Gurian, Elaine Heumann. 1999. "What is the Object of this Exercise? A Meandering Exploration of the Many Meanings of Objects in Museums." <i>Daedalus</i>. 128(3):163-183. (20 pages) Online in BC Library.</p>		
8	3/18	Exhibiting History/Sites of Heritage Introduction to HSS EXPO Counter-Mapping Project	<p>Required Readings: Dubin, Steven C. 1999. "A Matter of Perspective: Revisionist History and <i>The West as America</i>." In <i>Displays of Power: Controversy in the American Museum from the Enola Gay to Sensation</i>. New York, NY: New York University Press. (pp. 152-187. (36 pages) Click here to view with password.</p> <p>Visit: Internet Archive-create free account to borrow book-or sign in through google <i>The West as America : Reinterpreting Images of the Frontier, 1820-1920</i>. Washington : Published for the National Museum of American Art by the Smithsonian Institution Press, 1991. View on Internet Archive</p> <p>For HSS Expo-read Blog Interview: Duperron, Brenna. "Reconciling Medieval Studies: A Showcase of Dr. Tarren Andrews, Sarah-Nelle Jackson, and Sarah LaVoy-Brunette." Academic. <i>OpenThink</i> (blog), March 5, 2024. Click here to view.</p>	<p>Takeaways:</p> <ul style="list-style-type: none"> • What is revisionist history? • Can it be dangerous or destructive? • Or can it provide a counter-history? 	<p>Activities: Part 1 of Zine Project due</p> <ul style="list-style-type: none"> • Introduction to HSS EXPO Counter-Mapping Project • Explore Counter-Mapping on StoryMaps ArcGIS
8	3/20		<p>Required Readings: Gable, Eric and Richard Handler. October 1993. "Colonist Anthropology at Colonial Williamsburg." <i>Museum Anthropology</i>. 17(3): 26-31. (5 pages) Online in BC Library.</p>	<p>Takeaways:</p> <ul style="list-style-type: none"> • How can display, exhibition, and interpretation support colonial perspectives? • Are there ways to counter this? Essentially decolonialize. 	<p>Activities:</p> <ul style="list-style-type: none"> • Field Trip to Lefferts House
Reparations					
9	3/25	The Scramble for Africa	<p>Required Readings: Internet Archive Catalog of the exhibit Into the Heart of Africa: Cannizzo, Jeanne. "<i>Into the Heart of Africa</i>": <i>Items Related to the Exhibition Held at the Royal Ontario Museum, November 16, 1989 to August 6, 1990</i>. Toronto: Royal Ontario Museum, 1989 Click here to view.</p> <p>Cannizzo, Jeanne. 1991. "Exhibiting Cultures: 'Into the Heart of Africa'", <i>Visual Anthropology Review</i>, Vol. 7, No. 1, pp. 150-160. (10 pages) Online in BC Library.</p>	<p>Takeaways:</p> <ul style="list-style-type: none"> • What was the original goal of the 1989 exhibit <i>Into the Heart of Africa</i>? • What was the critique to the exhibit? • What was your reaction to the exhibit? 	<p>Activities:</p> <ul style="list-style-type: none"> • In Groups, formulate a review of the exhibit for blog post

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9	3/27	Guest Lecturer	<p><u>Required Readings:</u> Thompson, Nicole. 2016. Royal Ontario Museum apologizes for 1989 'Into the Heart of Africa' exhibit. In <i>Global News</i>. November 10, 2016. Click here to view</p>	<p><u>Takeaways:</u></p> <ul style="list-style-type: none"> • What was the public's reaction to the exhibit? • Why did it take until 2016 for the museum to apologize? <p><u>Activities:</u></p> <ul style="list-style-type: none"> • N/A 	
10	4/1	The After-effects	<p><u>Required Readings:</u> Martin, Fleur. 2023. Silent heritage: Investigating Ruxton's Nigeria collection at the Horniman Museum and Gardens. <i>Itinerario</i> 47, (2) (08): 257-277, (20 pages). Online at BC Library</p>	<p><u>Takeaways:</u></p> <ul style="list-style-type: none"> • What is Silent Heritage? • What was the Scramble for Africa? • What are some of the after-effects? • Are they still present today? <p><u>Activities:</u></p> <ul style="list-style-type: none"> • Knight, Bryan's <i>Tell a Friend</i> podcast on YouTube- The Brutish Museums (with Prof. Dan Hicks) 	
10	4/3		<p><u>Required Readings:</u> Hicks, Dan. 2020. "Preface and Chapter 2-A Theory of Taking." In <i>The Brutish Museums: The Benin Bronzes, Colonial Violence, and Cultural Restitution</i>. London: Pluto Press. Online in BC Library.</p> <p>Akpang, Clement. 2024. "Beyond the Neo-Imperial Politicizing of Object Repatriation: Restitution and the Quest of Decolonization." In <i>artjournal/OPEN</i>. November 22, 2024. Click here to view</p>	<p><u>Takeaways:</u></p> <ul style="list-style-type: none"> • What is reflexivity? • How does Hicks use this to examine the institution he works in? <p><u>Activities:</u></p> <ul style="list-style-type: none"> • In Groups, discuss Hicks's points from podcast and readings. 	
11	4/8	People on Display	<p><u>Required Readings:</u> Fusco, Coco. The Year of the White Bear and Two Undiscovered Amerindians Visit the West 1992-1994. (Her website) Click here to view</p> <p>Robles-Moreno, Leticia. 2018. "Please, Don't Discover Me!" On <i>The Year of the White Bear</i>. Walker Art Center. Click here to view.</p> <p>Sanicharan, Rachele. 2022. "Analysis of Coco Fusco and Guillermo Gómez Peña's 'The Couple in the Cage: A Guatinalui Odyssey.'" <i>Caribbean Quilt</i>, vol. 6, no. 1, 2022, pp. 43-46, Click here to view. (3 pages)</p>	<p><u>Takeaways:</u></p> <ul style="list-style-type: none"> • What was Fusco and Gómez-Peña's goal with their performance art? • How was it received by the public? • What was the critiques of it? 	<p><u>Activities:</u></p> <ul style="list-style-type: none"> • <i>The Couple in the Cage</i>. 1993. [Video/DVD] Third World Newsreel. View online at BC Library • Discuss
11	4/10		<p><u>Required Readings:</u> Qureshi, Sadiya. 2004. "Displaying Sara Baartman, the 'Hottentot Venus'." <i>History of Science</i> 42:233-257. (24 pages) Click here to view.</p> <p>The Return of Sara Baartman. (2003). [Video/DVD] Icarus Films. Online at BC Library. (51 minutes)</p> <p><u>Visit:</u> UNESCO site: Saartjie Baartman Memorial Saartjie Baartman Memorial - CIPDH - UNESCO</p>	<p><u>Takeaways:</u></p> <ul style="list-style-type: none"> • What is the history of Sarah Baartman? • Why did it take so long for her to be returned to South Africa? 	<p><u>Activities:</u></p> <ul style="list-style-type: none"> • Guest Marie Cascione

WK	Dates	Theme	Before Class	In Class	
12	4/15		Spring Break		
12	4/17		Spring Break		
13	4/22	Witness to Witnessing-Exhibiting Difficult History	<p>Required Readings: Lehrer, Erica and Cynthia E. Milton. 2012. "Witnesses to Witnessing." In <i>Curating Difficult Knowledge: Violent Pasts in Public Places</i>, editors Erica Lehrer and Monica Patterson. Palgrave, London, pp. 1-22. (22 pages) Online in BC Library.</p> <p>Ruffins, Faith Davis. 2006. "Revisiting the Old Plantation: Reparations, Reconciliation, and Museumizing American Slavery." In <i>Museum Frictions: Public Cultures/Global Transformations</i>, edited by Ivan Karp, Corinne A. Kratz, Lynn Szwaja and Tomás Ybarra-Frausto, 394-434. Durham, NC: Duke University Press. (40 pages) Click here to view with password.</p> <p>Willis, Deb. Personal Website: https://debwillisphoto.com/home.html 2023 BC Franklin Day Speaker: Deborah Willis to Serve as Brooklyn College's Franklin Day Speaker. Click here to view.</p>	<p>Takeaways:</p> <ul style="list-style-type: none"> • Is it important to curate difficult or violent history? • Why? Or Why not? • How can you curate them respectfully? 	<p>Activities:</p> <ul style="list-style-type: none"> • Visit Deb Willis' Exhibit at BC Gallery Exhibit Review 2 Due
13	4/24	HSS Expo run-through	<p>Required Readings: N/A</p>	<p>Takeaways:</p> <ul style="list-style-type: none"> • N/A 	<p>Activities:</p> <ul style="list-style-type: none"> • N/A
14	4/29	HSS Expo	<p>Required Readings: Class takes place during common hours</p>	<p>Takeaways:</p> <ul style="list-style-type: none"> • N/A 	<p>Activities:</p> <ul style="list-style-type: none"> • N/A
Restitution					
14	5/1	Restitution of Cultural Property	<p>Required Readings: Sandra L. López Varela . 2020. "Museums and the Restitution of Cultural Property." In <i>Anthropology News</i> April 28, 2020. Click here to view. Museums and the Restitution of Cultural Property - Anthropology News</p>	<p>Takeaways:</p> <ul style="list-style-type: none"> • What is restitution? • How has international law helped/hindered the repatriation of art objects looted/stolen during WWII? 	<p>Activities: <i>The Monument Men</i> documentary-You Tube The Monument Men Full Documentary (44.28 minutes)</p>
15	5/6	Global Perspectives on Restitution	<p>Required Readings: Gaudenzi, Bianca, and Astrid Swenson. 2017. "Looted Art and Restitution in the Twentieth Century – Towards a Global Perspective." <i>Journal of Contemporary History</i>, vol. 52, no. 3, 2017, pp. 491–518, Online at BC Library. (27 pages)</p>	<p>Takeaways:</p> <ul style="list-style-type: none"> • What was the objective of the Monuments Men? • Did they succeed? • What are some critiques? 	<p>Activities:</p> <ul style="list-style-type: none"> • Discuss the film and the article
15	5/8		<p>Required Readings: Kim, C. 2017. Colonial Plunder and the Failure of Restitution in Postwar Korea. <i>Journal of Contemporary History</i>, 52(3), 607-624. Online at BC Library. (17 pages)</p>	<p>Takeaways:</p> <ul style="list-style-type: none"> • How did the Monuments Men fail Koreans? • Why do you think we rarely hear about the restitution of art from non-European countries? 	<p>Activities:</p> <ul style="list-style-type: none"> • Explore the Lost Art Database: Lost Art-Datenbank

WK	Dates	Theme	Before Class	In Class	
16	5/13	Museums as Sites of Conscience	<p>Required Readings: Abram, Ruth J. 2007. "Kitchen Conversations: Democracy in Action at the Lower East Side Tenement Museum." <i>The Public Historian</i> 29(1):59-76. Online at BC Library. (17 pages)</p> <p>Sevcenko, L. and Maggie Russell-Ciardi. 2009. "Foreword" to "Sites of Conscience: Opening Historic Sites for Civic Dialogue." <i>The Public Historian</i> 30(1):9-15. Online at BC Library (6 pages)</p>	<p>Takeaways:</p> <ul style="list-style-type: none"> • What is a museum's role in creating a space for social justice? • How can exhibition play a role in social justice causes? 	<p>Activities:</p> <ul style="list-style-type: none"> • Explore the Sites of Conscience webpage: En Solidaridad: CIDH y Dr. Paulo Abrão <p>Explore: Museum of Women's Resistance. Click here to view.</p>
16	5/15	Last Class-Sharing of Zines	<p>Required Readings: N/A</p>	<p>Takeaways:</p> <ul style="list-style-type: none"> • N/A 	<p>Activities:</p> <ul style="list-style-type: none"> • Create Zine Exhibit in Anthropology Lounge during class. time-bring your Zines! • Final versions are due date of final-May 20th at midnight on BB

* Note: The syllabus is subject to change. **Tentative Final Date: May 20th**

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