

Spring 2013



Museum Studies @ IUPUI

Guantánamo in New York

Jake Sheff



Back: Modupe Labode, Kavita Singh, Dolly Hayde, Jake Sheff, and Nicholas Sacco; Front: Allison Cosbey and Callie McCune

During the Fall 2012 semester, I was a member of the Guantánamo Project class, taught by Prof. Modupe Labode. Our class and the Introduction to Museum Studies class were tasked with creating a panel for the [Guantánamo Public Memory Project's](#) (GPMP) traveling exhibit detailing the history of the U.S. involvement at Guantánamo Bay, Cuba. Along with students from 11 other universities, we spent the semester examining the history of the U.S. naval base and how it became the site of detention it is best known for today. My classmates and I were given the topic of post-9/11 Guantánamo and chose to examine the effect the GTMO detention center had on America's laws and values.

In December 2012, I traveled with several other IUPUI Museum Studies and Public History graduate students to New York City to present at the GPMP's opening conference for this exhibit. Our presentation described our design process, the challenges of working with such a controversial subject, and how we planned to present the exhibit during its stop at IUPUI's Cultural Arts Gallery.

During the two-day conference we met students from other participating universities, learned from scholars on the subject, and interacted with those who had experienced Guantánamo first hand. Each group brought a unique perspective that expanded my thinking in several directions.

Meeting with other student-curators allowed my colleagues and me to hear how other groups dealt with their creative struggles, such as how to properly explain such a

complex topic in a single panel. It was also inspiring to hear that other young people engaged in this topic as deeply as we had. Listening to those who studied Guantánamo gave me new insights into a place that carries such a negative connotation in contemporary thought, and showed me how some, like military dependents living at the naval base, came to view it as their home. This idea of a "tropical suburbia" was conflicted by accounts from Cuban refugees who reflected on their detention at Guantánamo as justice deferred, a dark spot on their path to freedom.

This was the first time I presented at a conference, so nerves began to take over as I walked to the podium to speak. However, we were well prepared and spoke eloquently about our research. The presentation was followed by a moderated discussion featuring legal scholars and human rights activists. The discussants were impressed with our treatment of how GTMO has affected the mainland U.S., and the other IUPUI presenters' correlation between art and detention. Ramzi Kassem, a law professor at CUNY School of Law, went as far as to say that the presenters from IUPUI made connections that, until recently, had eluded legal scholars over the past decade. Speaking with Mr. Kassem was one of many personal highlights from attending the conference.



Presenting at Remembering Guan Conference at NYU December 2012

Overall, this trip was an extremely rewarding experience. Those of us who traveled to New York were able to create a deeper connection to a topic we had invested in greatly over the course of the semester. But most importantly, it allowed us the opportunity to meet others who were just as captivated by a topic that is vitally important to our nation and its future.

[Why Guantánamo?](#) exhibit, IUPUI Cultural Arts Center, Campus Center open through May 12

Museum Studies @ IUPUI

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SCHOOL OF LIBERAL ARTS
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Upcoming events:

AAM, May 19-22, 2013, Baltimore, MD

AMM, July 14-17, 2013, Madison, WI

AIM, September 8-9, 2013, Indianapolis, IN

Art, Race, Space Symposium

Elizabeth Kryder-Reid



Fred Wilson, January 2013

Public conversation. The idea sounds so simple, and yet often there are barriers to what we feel we can say and what we are willing to hear. The cancellation of *E Pluribus Unum*, a proposed work of art by Fred Wilson commissioned for the Indianapolis Cultural Trail, was a catalyst for looking more deeply at issues of art, race, and civic space, as well as for examining public discourse around contentious topics.

In response to the controversy surrounding Wilson's appropriation of a freed slave figure from the Soldiers and Sailors Monument, a group of faculty developed Art, Race, Space. This collaborative research project goes beyond examining the visual legacies of racial bondage to explore how the public responses to sculptures, memorials, and archaeology reveal our society's faultlines of race and inequality. Building on the ideas about race, class, visual culture, and democratic debate that emerge from the Indianapolis project, the faculty have designed a multifaceted program to advance scholarship and promote civic dialogue about these significant issues.



Art, Race, Space audience participant

The faculty members organized an interdisciplinary symposium in January, 2013. Supported by an IAHI grant, the symposium explored the complicated relationships among art, race, and civic space with presentations by Wilson, community representatives who supported and opposed the sculpture, and scholars from a variety of disciplines who examined historical and cultural contexts of the controversy that had revealed Indianapolis' longstanding racial and class tensions. The dialogue was expanded with the presentation of historical and contemporary examples from other parts of the United States. In order to encourage public dialogue, the symposium provided opportunities for audience members and presenters to engage in conversations, and it deployed social media (Twitter and Facebook) to encourage broader participation.

The project's goal is to further scholarship and encourage public conversation on race and materiality. To



Maggie Schmidt, Cara Lovati, and Dolly Hayde

this end the faculty have created a website, a Facebook page, Twitter account, and are working on an open-access curriculum to support dialogue in schools and informal learning settings about the complex issues of art, race, and representation. The faculty are also collaborating on academic publications, including selected proceedings and an article on the symposium's "hybrid discourse" that combined university and community resources, expertise, and communication practices and brought together diverse voices in constructive conversation about the challenging issues surrounding *E Pluribus Unum*.

To learn more about the project, visit the [website](#).

Congratulations to the Portfolio Presenters of 2013!

Back row: [Dolly Hayde](#), [Kristina Johnson](#), [Stephanie Hebdg](#), [Stephen Borden](#), [Jacob Sheff](#), [Alexander Hampton](#)

Front row: [Lisa Watt](#), [Anne Hiatt](#), [Stephanie Michaels](#), [Nicole Martinez-LeGrand](#), [Jennifer Rigsby](#), [Allison Cosbey](#), [Amy Patterson](#).





Photo by Dave Jaynes

On Wednesday, April 10, the Museum Studies program celebrated the opening of *Why Guantánamo?* in the Cultural Arts Gallery at the IUPUI Campus Center. Students in courses taught by Liz Kryder-Reid and Modupe Labode spent their fall semester developing content for the collaborative exhibition, which explores more than a century of US involvement at Guantánamo Bay, Cuba. Organized by the New York-based Guantánamo Public Memory Project (GPMP), the exhibition is scheduled to travel to sites across the country over the next two years. As our students prepared to host the show at IUPUI this spring they had the opportunity to determine how to best activate the internationally relevant exhibition for a local audience.

Working on different sub-committees with a faculty mentor, some students focused on generating programming, while others concentrated on developing supplemental installations that would complement the core exhibition in the Cultural Arts Gallery. The efforts of both groups came together at our April 10 opening, when nearly a hundred people gathered to view the exhibition and attend a panel discussion featuring local legal experts who have participated in trials of detainees at Guantánamo.

The traveling portion of the exhibition is portable and flexible. It consists of thirteen 6'x5' fabric banners printed with text and images that raise questions and share information about Guantánamo's past, present, and future. Each panel invites viewers to "go deeper" by following a QR code or a URL to explore the exhibition's extensive online content.



Exhibition installation Photo: Laura Holzman

In addition to hanging the panels around the perimeter of the gallery, the students who worked with me to develop supplemental exhibition materials decided to create a space where visitors could engage in more sustained explorations of the material. We developed a listening and discussion station at a large table in the center of the gallery. Chairs surrounded the table, inviting visitors to sit facing one another and communicate. We provided pencils and sticky notes, along with a prompt encouraging people to share thoughts or raise questions by writing or drawing. At one end of the table we placed a laptop that displayed a page from the GPMP website that featured oral histories from refugees, base workers, journalists, detainees, and others who spent time at Guantánamo. At the opposite end of the table we positioned a binder

containing selected scholarly articles and press coverage about Guantánamo. In order to attract passersby into the gallery, we also developed an installation for the gallery's front windows that captured some of the ways in which Guantánamo exists in our cultural imagination.

Building on the spirit of thoughtful conversation and digging deeper, the *Why Guantánamo?* opening reception transitioned into "Speaking of Guantánamo," a public conversation featuring Indiana State Supreme Court Justice Steven David and prominent attorney Richard Kammen, who shared some of their experiences working with Guantánamo detainees. George Edwards, a professor at the IU McKinney School of Law, moderated the discussion. It was disturbing to learn details of some of the bizarre legal loopholes that mar the justice system at Guantánamo, but it was also powerful to hear area residents speak about their connection to the site.

In the weeks leading up to the exhibition opening, I noticed a growing buzz about Guantánamo in the media outlets that I follow. As journalists, human rights activists, and legal experts discussed and debated the hunger strike that many detainees were waging, I was struck by the value of an exhibition like *Why Guantánamo?*. By hosting *Why*

Guantánamo? students invited local audiences to learn about, question, and disseminate ideas related to issues of immediate national and international significance.



Speaking of Guantánamo, April 10, 2013
Justice Steven David, Richard Kammen, and George Edwards. Photo: Dave Jaynes

Why Guantánamo? exhibit open through May 12 IUPUI Cultural Arts Gallery, Campus Center suite 240



Speaking of Guantánamo, April 10, 2013. Photo: Dave Jaynes

Please follow this link for more information about the [Guantanamo Public Memory Project](#).

Congratulations Due:

Class of 2013:

Master's Candidates: [Stephen Borden](#), [Allison Cosby](#), [Alexander Hampton](#), [Dolly Hayde](#), [Stephanie Hebda](#), [Anne Hiatt](#), [Kristina Johnson](#), [Stephanie Michaels](#), [Amy Patterson](#), [Jennifer Rigsby](#), [Jacob Sheff](#), [Lisa Watt](#)

Graduate Certificates: Brittany Deeds, Kaelynn Hayes

Undergraduate Certificates: Jamie Goldsborough, Andrea Larson, Qwinn McLarren (Dec 2012)

Museum Studies 2012-2013 Outstanding Graduate Students: Kris Johnson and Dolly Hayde

Erik Peterson, MA in Public History and Museum Studies Graduate Certificate recipient has been named the Chancellor's Scholar for the Graduate School-Master's Degree

Kaelynn Hayes, MA in Public History and Museum Studies Graduate Certificate Candidate awarded Best History Graduate Student Paper of 2012

Elizabeth Kryder-Reid, Trustees Teaching award

IUPUI Museum Studies conference fellowship recipients:
Contemporary Archaeology in Theory conference, York, England: Dolly Hayde

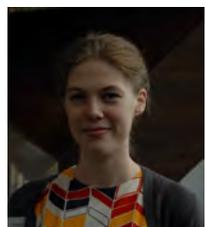
Remembering Guantanamo, NYU, Columbia University: Lauren Baker, Abby Cengel, Allison Cosby, Kelby Dolan, Dolly Hayde, Caitlin Kegley, Alyssa Porter, Jake Sheff and Kavita Singh

Graduate School Graduate Student Travel fellowship: Dolly Hayde

American Alliance of Museums Annual Meeting fellowship: Kris Johnson

Reaching an International Audience

Dolly Hayde



Last November, I got to give a presentation about a topic that has fascinated me for a long time: reactions to the idea of a 2012 apocalypse. Thanks to support from both the Museum Studies Conference Travel Fellowship and an Educational Enhancement Grant from the Graduate Student Organization, I spent

several days in York at this year's Contemporary and Historical Archaeology in Theory (CHAT) Olympiad, a conference dedicated to novel and interdisciplinary ways of thinking about material culture. In addition to hearing a wide range of fascinating papers, it was a real pleasure to meet and learn from major players in contemporary and historical archaeology, especially those who study the material culture of war.

Although I spent the majority of my time in conference sessions (as did Professor Paul Mullins and Rachael Kiddey, a longtime friend of our department from the University of York), an important condition of my funding was that I visit a local museum. Since the trip related to my research on shelters and the legacy of the Cold War, I visited the York Cold War Bunker, an English Heritage site that housed an intelligence center for nuclear emergency until 1991. During my tour, I recognized a lot of decontamination equipment, and I marveled at surprisingly expansive mapping stations. Even though I knew how distinct British and American perspectives on the Cold War can be, I was still unprepared for the introductory film, which contained some truly gruesome footage from *The War Game*, a 1965 TV special about the effects of nuclear attack. Suffice to say, observing the group of Boy Scouts on my tour throughout the video was definitely the most intriguing part of the experience! Above all, my visit to the Bunker made me think about

unfamiliar ways of presenting the eerie, often disturbing legacy of the Cold War. Overall, my trip to York gave me a fresh perspective on my content area and on the importance of cultural context for historical interpretation in general - certainly food for thought for the long plane ride home.

For more information:

[York Cold War Bunker](#)

[Waiting for the end of the world...as we know it](#), PopAnth, December 17, 2013



Dolly presenting at CHAT

Access Indy: Creating a Community of Practice Kris Johnson



Kris Johnson

During my first year in the Museum Studies program, I took advantage of networking opportunities in Indianapolis and also connected with experts in the field of accessibility. Through these interactions I quickly

learned two key lessons: museum people want to learn more about accessibility, and experts in the field are eager to share their knowledge. I also observed what seems to be a lack of cross-over conversation about access and inclusion. I asked myself, "If there's so much interest and readily available information, why aren't people talking and sharing ideas?"

I brought this issue up to my advisor, Liz Kryder-Reid, who suggested establishing a roundtable to spark that dialogue. At the start of the 2012-2013 school year, Access Indy was conceived. I assembled a committee of advisors from the Indianapolis museum community: Trina Nelson-Thomas (Indiana Historical Society), Cathy Hamaker (The Children's Museum of Indianapolis), and Jennifer Mayhill (Indianapolis Museum of Art). Together, we decided on a format and a schedule of discussion topics. Over the course of the year we offered five sessions, held at various museums and the IUPUI campus, and we created a Facebook page.

The goal of this project is to bring museum professionals, students, accessibility experts, and people with disabilities together to raise awareness of how museums can create new opportunities for people with disabilities to become active members of their communities through participation in exhibitions, programs, shows and other events. Accessibility has improved greatly since the passage of the Americans with Disabilities Act, but many physical, communication, and social barriers still prevent people with disabilities from enjoying all the enriching experiences offered by museums and cultural arts venues.

Our kick-off session in the fall provided an introduction to the types of barriers that affect visitor experience, an overview of the self-evaluation process to assess an organization's current accessibility, and how to create an access plan. Ric Edwards, who is an ADA expert with the Indiana Department of Natural Resources, was our guest speaker and explained state and federal accessibility laws.

In January, Sherrill York and Ray Bloomer of the National Center on Accessibility presented on the topic of universal design. Sherrill and Ray each have 30+ years of experience and are national leaders on access and inclusion in the fields of recreation and tourism. They provided many examples of universal design principles applied to museums from all across the US. Kate Kunk of the Central Indiana Council on Aging (CICOA) joined us in February at the

Indianapolis Museum of Art. She introduced issues that affect the growing population of older adults, such as ageism and apathy toward quality of life. She discussed how those issues affect their ability to stay socially and intellectually engaged in their communities and provided examples of museum programs that can address seniors' needs.

Lynn Walsh, Manager of Access and Inclusion at the Chicago Children's Museum, made an exceptionally gracious contribution to the success of March's session by traveling all the way from Chicago to talk about CCM's "Play For All" program which addresses the many needs of children with disabilities, including autism. Gayle Holtman, President & CEO of VSA—Indiana, welcomed our group to the VSA studios where community art classes are held. Gayle also provided some background information about VSA and working with people who have developmental and intellectual disabilities.

Our final event for the 2012-2013 school year was hosted by the Indiana Historical Society. I gave a presentation about where to find reliable data about disability, and how to connect with community partners who are willing to advise museums on building accessible programs. Methods and techniques that can be used to evaluate the effectiveness of accessible programs were also discussed.

Access Indy succeeded in its goal to create connections and build a community of practice. Attendees of the roundtable represented a dozen museums and non-profit organizations, and five IUPUI academic majors. General feedback has been very positive, and many attendees brought what they learned back to their organizations and continued conversations with their peers. A few museums have already taken action to improve access at their institutions. My hope is to establish Access Indy as a permanent network of accessibility advocates who will work together to promote awareness, develop capacity building workshops, and create effective solutions to the accessibility issues that so many museums face.

I extend my deepest gratitude to my advisors, host organizations, guest speakers, and attendees for supporting this project, and thank you to Becky Ellis for assistance in planning and promoting each session and to the IUPUI Museum Studies Program for sponsoring Access Indy.

[Access Indy on Facebook](#)





Stephanie Hebda and Claire Hoevel

This April I had the opportunity to be a part of an exciting new event that the museum studies program hopes will become an annual tradition. The Collections Care Fair was organized and hosted by

Holly Cusack-McVeigh's preventive conservation class, and the event gave students like me the opportunity to not only to spend time with professional conservators one on one, but to educate the community on the importance of preserving our shared heritage. Community members were invited to bring in



Cara Lovati, Elee Wood, and Dolly Hayde

family heirlooms to the Eiteljorg Museum, our hosts for this inaugural event, to be examined by a conservator and

receive advice about how to better store, display, and care for the item in order to ensure its survival into the future. The Indiana Historical Society generously donated a display on the agents of deterioration which helped visually demonstrate how seemingly harmless things, such as light and moisture, can over time destroy various objects.

While I enjoyed the opportunity to learn from various conservators, the real excitement came from examining objects brought in by various visitors and hearing their stories. Over the course of the afternoon I saw a baseball uniform worn by an African-American man who had played ball for the Indianapolis Clowns, one of the pre-integration teams in the Negro American League, an Asian Scroll that had been tucked away in the back of someone's closet, and a certificate of service from World War I. Seeing these objects reminded me of their power to create physical connections to history. By

providing opportunities for the community to become educated on how to care for family treasures, it is my hope that more objects will stand the test of time. The event also attracted the interest of the local media, including two stories in the Indianapolis Star (see below for link). For students, this event was a wonderful opportunity to create connections in the community and demonstrate the important work of museums.



[IUPUI Experts analyze family heirloom's authenticity, IndyStar.com, April 7, 2013](#)

Museum Studies Offers first 100 level Course Larry Zimmerman

Globally, museums are among the most complex, but trusted, sources for education, entertainment, and lifelong learning. They range from whimsical, single-focus, virtual museums with no objects to ethnic or national museums with massive collections intended to support power and represent cultural identity. They are also among the most stereotyped institutions. As young students, individuals may visit a museum once and see static exhibitions. They form an opinion that museums rarely change. They find them boring and never wish to visit again. Others see museums as magical, exciting places filled with exhibitions and activities that stir the imagination and promote understanding. Still others envision them as tourist destinations, able to draw visitors who send money to support the museum as well as surrounding businesses. Some museums retain traditional approaches, while others are changing rapidly. They work hard to engage with communities of stakeholders, and many of them now employ a wide range of new media to reach wider audiences who may never have the opportunity to visit in person.

Whatever your view of museums, you likely will find yourself visiting many of them in person or online during your lifetime. Most of you will find at least some of them interesting. Museums are often multidisciplinary in scope and certainly represent most human achievement and knowledge in art, history, ethnology, natural history, plant and animal life, music, and just about everything else humans imagine and do. If you know about museums generally in terms of their history and their role in society, you can better understand those you visit. With the right tools you learn to evaluate the particular mission of museums you visit, critically assess exhibitions and objects in them, and take better advantage of programs they offer. This course provides many of these tools. Starting with a survey of museum missions, types, and histories, you will then study and practice the skills needed to read objects and exhibitions competently and critically as well as to draw upon a museum's holdings and services purposefully and independently.

The course will use lecture, video, multimedia, discussion, museum visits, and hands-on activities to explain and demonstrate key principles. If you wish, take a look at [MSTD 101 syllabus sample 2013w.htm](#) For questions of additional information, contact Dr. Zimmerman by e-mail at lazimme@iupui.edu.