

conference programme

curating

[DIFFICULT]

knowledge

Hear No Evil, Speak No Evil, See No Evil (1994) by Billy Mandini



design and all photography: David Ward



[kyoor'ā

from Latin *curare*: « to take care of »

<http://cerev.concordia.ca>



Social Sciences and Humanities Research Council of Canada



Université de Montréal

Conseil de recherches en sciences humaines du Canada

Canada

Curating Difficult Knowledge

an interdisciplinary international conference
Concordia University, Montréal
16-18 April 2009

Thursday, 16 April 2009

16

presented by the **Canada Research Chairs** in
Post-Conflict Memory, Ethnography and Museology,
and Latin American History,
and their respective research centres:

The logo for CEREU (Centre for Ethnographic Research and Exhibition in the Aftermath of Violence) features the word "CEREU" in a stylized, blocky font where each letter is composed of horizontal and vertical segments, giving it a digital or architectural appearance.

<http://cerev.concordia.ca>

The Centre for Ethnographic Research and Exhibition in the Aftermath of Violence was created to forge new ground in scholarly and public understandings of the social and cultural consequences of mass violence. We encourage re-considerations of—and experimental approaches to—ethnography and curatorial practice in light of the particular challenges of violence-related material. The centre is a laboratory for project-based, interdisciplinary public scholarship, and a hub for collaboration in research and creative dissemination of new knowledge about experiences of social suffering.

The logo for RÉAL (Réseau d'études sur l'Amérique latine) features the word "RÉAL" in a bold, serif font. To the left of the letters "É" and "A" is a stylized map of the Americas. Below "RÉAL" is the text "Réseau d'études sur l'Amérique latine" in a smaller, sans-serif font.

<http://www.cerium.ca/real>

RÉAL (Latin American Studies Network) is an interdisciplinary gathering of professors, investigators and graduate students dedicated to the study of Latin America. RÉAL members are working on a range of topics, including colonial and contemporary history, literature and cinema, economics, political parties, the myriad of relationships between states and societies, cultural and artistic expressions and linguistic developments.

registration

18h00

D. B. Clarke Theatre lobby

welcome

19h00

D. B. Clarke Theatre
H 0050

Louise Dandurand

Vice-President, Research & Graduate Studies
Concordia University

Joseph Hubert

Vice-recteur à la recherche
Université de Montréal

keynote presentation

**A shock to thought: confronting photographs
of lynching (and other « difficult knowledge »)**

Roger I. Simon, Professor

Culture, Communications and Critical Education
Department of Sociology and Equity Studies
Ontario Institute for Studies in Education
Director, Centre for Media and Culture in Education
University of Toronto



Friday, 17 April 2009



registration
8h00
H 763/5

opening remarks
8h30
H 763/5

Curating difficult knowledge

Erica Lehrer, Assistant Professor
Departments of History and Sociology/Anthropology
Canada Research Chair in Post-Conflict Memory,
Ethnography and Museology
Director, Centre for Ethnographic Research and Exhibition
in the Aftermath of Violence (CEREV)
Concordia University

Cynthia E. Milton, Professeure agrégée
Département d'histoire
Chaire de recherche du Canada en histoire de l'Amérique latine
Directrice, Réseau d'études sur l'Amérique latine (RÉAL)
Université de Montréal

making heritage
9h00
H 763/5

commentator: Anna Sheftel, Oxford University
moderator: Karine Vanthuyne, École des hautes études
en sciences sociales, Paris

**(Mis)representations of the Jewish past in Poland's
memoryscape: nationalism, religion and political
economies of commemoration**

Stawomir Kapralski, Associate Professor
Centre for Social Studies/Graduate School for Social Research
Polish Academy of Sciences
Lecturer, Institute of Sociology
Warsaw School of Social Sciences and the Humanities

**Monumental performances: cultural heritage
and political activism in post-Yugoslavia**

Andrew Herscher, Assistant Professor
Taubman College of Architecture and Urban Planning
Department of Art History
Department of Slavic Languages and Literatures
University of Michigan
Ann Arbor

**Recovering the national museum of Beirut:
forcing the migration of knowledge through
architectural restoration**

Catherine Hamel, Associate Professor
Faculty of Environmental Design
University of Calgary

coffee break
10h30
H 767



sites and memorial challenges
11h00
H 763/5

commentator: Shelley Butler, McGill University
moderator: Erin Jessee, Concordia University

Trauma tourism in Latin America

Leigh A. Payne, Professor
Oxford University (sociology)
University of Wisconsin-Madison (political science)
Visiting Professor, University of Minnesota-Twin Cities
(political science/global studies)

**Internationalizing memory: building and rebuilding
the Nanjing Massacre Memorial**

Fengqi Qian, Research Fellow
Cultural Heritage Centre for Asia and the Pacific
Deakin University
Melbourne

**A failed memorial: public remembrance
of the Omagh bombing, Northern Ireland**

David Gabriel, Assistant Professor
Department of Comparative Literature
Yale University
New Haven

lunch break
12h30



teaching and telling
14h00
H 763/5

commentator: Karin Doerr, Concordia University
moderator: Tuong-Vi Nguyen, Université de Montréal

Testimonial publics and indigenous storytelling

Julia Emberley, Professor
Department of English
University of Western Ontario
London

**Re-covering contested sites of trauma in
contemporary Argentina**

Mario Di Paolantonio, Assistant Professor
Faculty of Education
York University
Toronto

Failure and the absurd in performing foolish witness

Julie Salverson, Associate Professor
Department of Drama
Queen's University
Kingston

coffee break
15h30
H 767



photography and the politics
of seeing
16h00
H 763/5

commentator: Martha Langford, Concordia University
moderator: Vicky Chainey Gagnon, Université du Québec à Montréal

The Aftermath Project: war is only half the story

Sara Terry, photographer and founder of The Aftermath Project
Los Angeles

**Photography, history and the ethics of memory
in post-Apartheid South Africa**

Darren Newbury, Professor of Photography
Institute of Art and Design
Birmingham City University

**Showing and telling: photography exhibitions in
Israeli discourses of dissent**

Tamar Katriel, Professor
Communication and Education
University of Haifa

**« We were so far away »:
the Inuit experience of residential schools**

Heather Igloliorte, PhD candidate
Cultural Mediations
Institute for Comparative Studies in Literature, Art and Culture
Carleton University
Ottawa

dinner break
18h00

evening presentation
20h00
H 763/5

introduction: Sima Aprahamian, Concordia University

Monumental: a work in progress

(table reading of a new 90-minute play)
Lorne Shirinian, Professor
Department of English
Royal Military College
Kingston



object(ive)s of curation
9h00
H 763/5

commentator: Peter Tokofsky, J. Paul Getty Museum and UCLA
moderator: Elizabeth Manekin, Brown University

**Objects of trauma: stabilizing and preserving historic
evidence, rather than restoring**

Jane E. Klinger, Chief of Conservation Management
United States Holocaust Memorial Museum
Washington, DC

**Cultural and curatorial struggles: recording and
remembering the conflict in and about Northern Ireland**

Kristian Brown, Research Fellow
Transnational Justice Initiative
University of Ulster

Louise Purbrick, Senior Lecturer
School of Historical and Critical Studies
University of Brighton

Colonial violence on display

Larissa Förster, Lecturer
Department of Cultural and Social Anthropology
University of Cologne

**Insisting on a continuing presence:
Understanding the pedagogical challenges
of displaying and remembering genocide**

Brenda Trofanenko, Assistant Professor
Graduate School for Library and Information Sciences
University of Illinois
Urbana-Champaign

coffee break
10h30
H 767

bearing witness:
between museums
and communities
11h30
H 763/5

commentator: Monica Patterson, University of Michigan
moderator: Rosemary Branson Gill, Brown University

**Bearing witness in Twenty-First Century
museum practice**

Bettina Carbonell, Assistant Professor
John Jay College of Criminal Justice
Department of English
City University of New York

**Fifteen Years Later: Remembering
the Rwandan Genocide at the Kigali Memorial Center**

Amy Sodaro, PhD Candidate
Department of Sociology
The New School for Social Research
New York

**Curating a contested history for a divided society:
the Northern Ireland « Troubles » 1968-2008**

Trevor Parkhill, Keeper of History
National Museum of Northern Ireland
Ulster

lunch break
13h00

art as activism
14h30
H 763/5

commentator: Sherry Farrell Racette, Concordia University
moderator: Joseph Rosen, Concordia and McGill Universities

Gernika/Guernica

(a work of public art installed recently at Chase Manhattan Plaza)
Anita Glesta, independent visual artist
New York City

Lawful atrocities

Karen Fröstig, Associate Professor
Lesley University
Cambridge
Visiting Scholar, Women Studies Research Center
Brandeis University
Waltham

**Visualizing Apartheid: contemporary art and collective
memory during South Africa's transition to democracy**

Erin Mosely, Editorial Assistant
Woodrow Wilson International Center for Scholars
Washington, DC

coffee break
16h00
H 767



ethics of performative
interventions
16h30
H 763/5

commentator: Ted Little, Concordia University
moderator: Amber Berson, Concordia University

**Intervention/resurrection:
curating Chilean performance art**

Lisette Olivares and Lucian Gomoll, PhD candidates
History of Consciousness
University of California
Santa Cruz

Somalia Yellow: Canada's peacekeepers

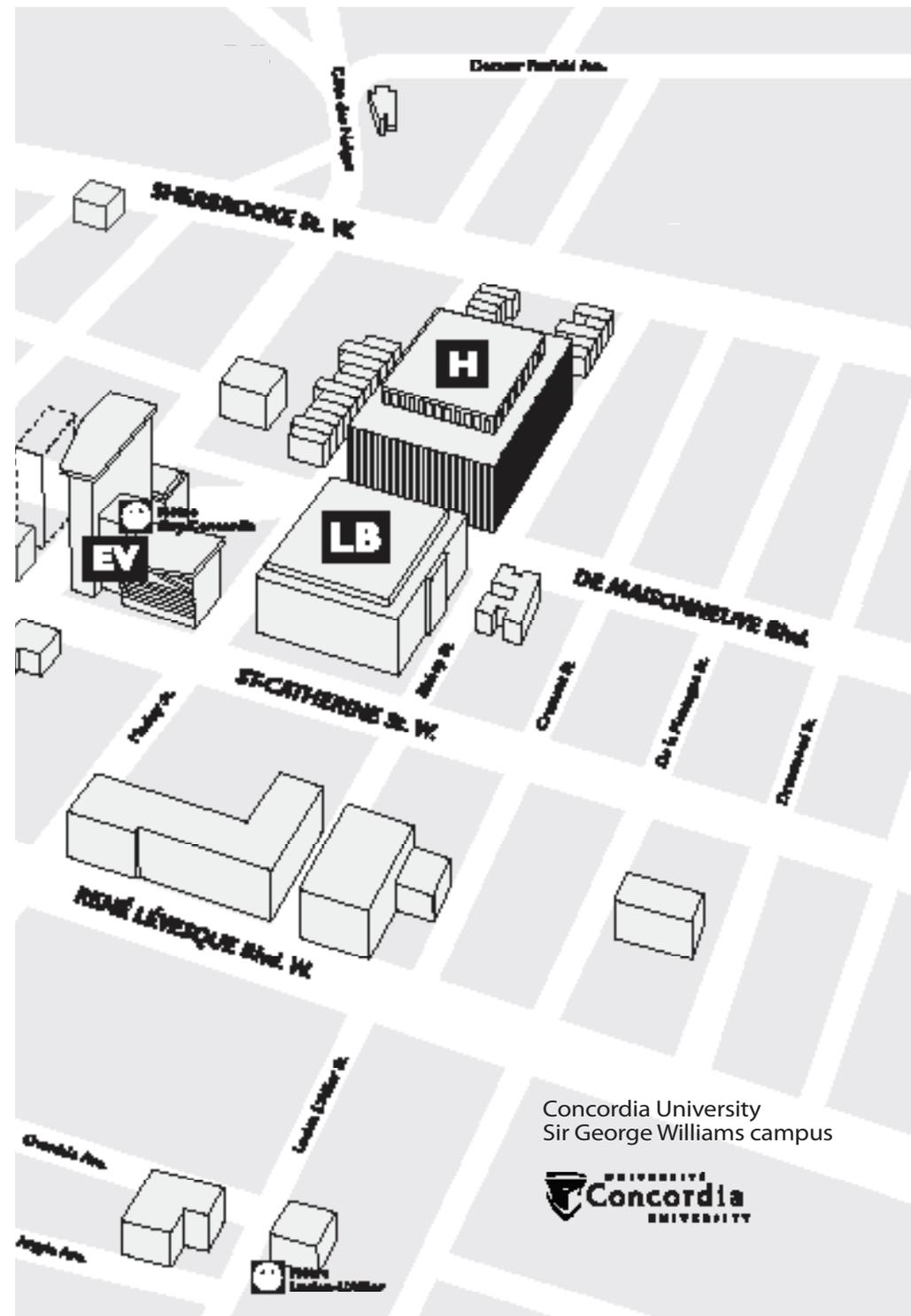
(video excerpts and commentary from a stage production based
on his experiences as a Canadian Forces war artist)
Allan Harding MacKay, independent visual artist
Kitchener-Waterloo

closing remarks
18h00
H 763/5

Provoking productive memory work: future directions

Cynthia Milton
Université de Montréal

Erica Lehrer
Concordia University



Sima Aprahamian is an assistant professor in the Department of Sociology and Anthropology and a Simone de Beauvoir Institute fellow at Concordia University. Her research interests include feminist perspectives on the aftermath of trauma and violence with a focus on Armenia. She helped develop and now co-teaches the courses «Women and Genocide» and «Feminist Perspectives on Genocide».

Shelley Butler's ethnographic research focuses on public representations of colonial history and its legacies in Canada and South Africa, and on the ethics of touring and cultural production in disadvantaged urban spaces such as townships. At McGill University she teaches interdisciplinary courses on Canadian identities and historical consciousness, museums and tourism.

Karin Doerr teaches German culture, language and literature as well as women and genocide at Concordia University. Her main focus is the impact of the Third Reich language during and after the war. She has written and presented on literary responses to the Shoah, on antisemitism in German literature, and on integrating the Holocaust into the university curriculum of German Studies.

Sherry Farrell Racette is a multidisciplinary scholar with an active arts practice. Much of her work directly engages community and promotes reclamation and revitalization in Aboriginal communities. Recent publications include «Looking for Stories and Unbroken Threads: Museum Artifacts as Women's History and Cultural Legacy in *Restoring the Balance First Nations Women, Community, and Culture*» (2009) and *Fiddle Dancer* (2007), a children's book.

Martha Langford is an associate professor and Concordia University Research Chair in Art History. Major works on photography include *Suspended Conversations: The Afterlife of Memory in Photographic Albums* (2001) and *Scissors, Paper, Stone: Expressions of Memory in Contemporary Photographic Art* (2007), both from McGill-Queen's University Press. She was artistic director of the international biennale, *Le Mois de la Photo à Montréal 2005*.

Ted Little is Professor and Chair of the Department of Theatre at Concordia. He is Associate Artistic Director of Teesri Duniya Theatre and Editor-in-Chief of *alt.theatre: cultural diversity and the stage*. He works with activists, writers, and theatre artists concerned with the creation of performative public spaces where memories of war, genocide, and forced displacement can be acknowledged, and where stories of survival, generosity, justice and love can be told.
http://ltheatre.concordia.ca/edward_little.php

Monica Patterson will become a CERÉV-RÉAL postdoctoral fellow in the fall of 2009. Her teaching and research interests include colonial and postcolonial southern Africa, anthropology and history, childhood, violence, memory and public scholarship. Her dissertation examines how South Africans integrate early experiences of violence into their understandings of themselves, their pasts and the transition to democracy.

Anna Sheftel, a PhD candidate at Oxford University, is the Associate Director of Concordia's Centre for Oral History and Digital Storytelling. She has studied how informal and formal levels of memory intersect in local discussions about war in Bosnia-Herzegovina, and how that nation's burgeoning tourism industry balances the touristic appeal of ruins with the imperative to rebuild. She co-founded H-Memory—an on-line Memory Studies discussion network—and is examining informal social networks among Holocaust survivor-refugees in Montréal.

Peter Tokofsky is an education specialist at the J. Paul Getty Museum with responsibility for public and academic programmes and is an associate adjunct professor of Germanic languages at UCLA. He studies the ways artists, educators and others can promote memory work that respects victims and enables a critical engagement with the past. He has examined memorials, exhibitions, and performances as creative tools for activating memory, always with a concern for how the publics for these enactments respond.

Amber Berson is an MA candidate in art history at Concordia University. Her research interests include contemporary First Nations and Canadian art, museum practices, feminist and post-colonial theory and art as social activism. She is currently writing her thesis on art made in response to the 500 missing and murdered First Nations women in Canada.

Rosemary Branson Gill curates and creates public programmes for visual arts organizations. A public humanities MA candidate at Brown University, she researches how institutions interpret and present challenging information. She has studied the ethics associated with curating and displaying images of human rights violations, including the case of Errol Morris's *Standard Operating Procedure*, a documentary about the role of photography in the Abu Ghraib Prison scandal.

Vicky Chainey Gagnon is interested in art practices that intervene in everyday life and also how institutions mediate the art experience. She is working toward a PhD in the Muséologie, médiation et patrimoine program at UQAM, focusing on emergent curatorial practices in Canada. She also is curator of the Foreman Art Gallery of Bishop's University, in the Eastern Townships of Quebec.

Erin Jessee is a PhD candidate in Concordia University's interdisciplinary humanities programme. She draws upon the fields of oral history, ethnography and the forensic sciences to examine how survivors, perpetrators and other actors make sense of the violence they experience during periods of mass human rights violations. Her regional foci include Rwanda and Bosnia-Herzegovina.



Elizabeth Manekin's current research focuses on the interplay of race and visual culture, particularly in photography from the American South. Her recent projects have explored the role of plantation imagery in constructing collective memory around slavery, and the use of lynching photography in the *Without Sanctuary* book and exhibition. An MA candidate in public history at Brown University, she is interested in how museums can facilitate conversations regarding race and heritage.

Tuong-Vi Nguyen is an MA candidate in history at Université de Montréal. Her research focuses on intergenerational transmission of memory of Pinochet-era atrocities in Chile and among the Chilean-Canadian community in Montréal. Based on testimonies, her study analyzes the perceptions and knowledge of the «post-memory» generation, as well as seeking to identify the means by which such understandings have been transmitted.

Joseph Rosen's work addresses the relation between collective memories of violence and ongoing sites of suffering and oppression. He has written about Holocaust jokes, counter-monuments, and mobilizations of traumatic cultural memory in the Israeli-Palestinian conflict. He has a PhD in social & political thought from York University and is currently teaching part-time in communication studies at both Concordia and McGill Universities.

Karine Vanthuylne is completing her PhD in anthropology at École des hautes études en sciences sociales, Paris. Her dissertation is about local processes of political remembering in post-genocide Guatemala, examining how human rights NGOs are contributing to the transformation of the memories, political identities and practices of massacre survivors. In the fall of 2009 she will become a RÉAL postdoctoral fellow at the Université de Montréal, studying Guatemalan reparations programmes.

affiliations are listed
in the body
of the programme

Kristian Brown specializes in commemoration, memory and memorialization in post-conflict Northern Ireland: victimhood, the nature of conflict, relations with the state, the use of political symbols, and national identities. He has written on Irish foreign policy and is interested in arms decommissioning and political developments within Ulster Loyalism and modern Irish Republicanism.

Bettina Carbonell focuses on ethics and aesthetics in literature and visual culture, particularly the ethics of bearing witness to difficult history. She is the editor of *Museum Studies: An Anthology of Contexts* and author of two forthcoming articles: «The Afterlife of Lynching: Exhibitions and the Re-Composition of Human Suffering» and «The Syntax of Objects and the Representation of History».

Mario Di Paolantonio explores the pedagogical implications of artistic memorial practices that respond to state-sanctioned initiatives addressing historical wrongs. Of particular interest is the role such art plays in Argentina and Spain, helping (or not) to give form and expression to unwieldy contested memories.

Julia Emberley has published extensively in the fields of cultural studies and theory, feminist literary theory, postcolonial literatures and theory, Twentieth-Century women's writing, and First Nations literatures and cultural practices. Her most recent book is *Defamiliarizing the Aboriginal: Cultural Practices and Decolonization in Canada* (University of Toronto Press, 2008).

Larissa Förster's interest in museum studies has been shaped by her work as a social anthropologist and exhibition curator. She examines post-colonial issues in museum practice—focusing on natural history and cultural history as presented by ethnographic and tribal/community museums—comparing the museum landscapes of Europe, Southern Africa and the United States.



Karen Fröstig examines ruptured memory as expressed through her own family's Holocaust history. Her latest project, «Erinnerung aus dem Exil/Exiled Memories» deals with continuities and discontinuities, alongside ideas about belonging, displacement and the construction of a transnational identity. Fröstig pursues new threads of dialogue and collaboration between children of survivors and perpetrators.
www.karenfrostig.com

David Gabriel focuses on Irish and South African literature and cultural studies. His research interests include vernacular literatures and the development of a post-trauma aesthetic in popular culture. Recent publications include «Echtra Chondlai Revisted» in *Festschrift for Colm O'Baoill*, (2007) and «Auricept na nÉces and the Beginning of European Literary Theory» in *Journal of Celtic Studies* (2007).

Anita Glesta's work explores connections between survival, loss and memory. She has created several large-scale public installations, including a permanent outdoor landscape/sculpture for the new USA Federal Census Bureau headquarters. Her multi-channel video installation referencing Masaccio's *Expulsion from the Garden*, created during a recent residency in Italy, is now showing at Five Myles Gallery in Brooklyn.

Lucian Gomoll's dissertation, *Between People and Objects*, is a critical study of display semiotics, focusing on tropes and performativities in museums. Lucian teaches in the fields of art history, feminist studies, and anthropology, and is writing a book tracing historical relationships between performance art and museums since the Nineteenth Century. He is Porter Associate Fellow in the History of Consciousness at UC-Santa Cruz. <http://people.ucsc.edu/~lgomoll/>

Catherine Hamel considers architecture instrumental in social reconstruction. Publication and exhibition themes include landscape, identity and estrangement in the context of post-war reconstruction and exile; homelessness and the appropriation of space by marginalized people; and the role of drawing as a critical tool in the design process and in shaping the environment.

Andrew Herscher's work explores the architectural and urban media of political violence, collective identity, cultural memory and human rights, focusing on modern and contemporary Central and Eastern Europe. His book, *Violence Taking Place: The Architecture of the Kosovo Conflict*, will be published by Stanford University Press in 2010.

Heather Igloliorte is an Inuk curator, writer and artist from the Nunatsiavut Territory of Labrador. Her recent research examines the exhibition of Inuit and other global Indigenous arts and cultures in relation to mid-20th-Century modernist primitivism and contemporary critical museology. She is the curator of the Legacy of Hope Foundation exhibition featured in her conference presentation.



Sławomir Kapralski's current research focuses on social and cultural theory; nationalism, ethnicity and identity; time, space and collective memory; anti-Semitism; representations of the Holocaust and Polish-Jewish relations; and Roma communities of Central and Eastern Europe.

Tamar Katriel has published extensively on a range of topics related to contemporary Israeli culture and patterns of communication. Her current research looks at counter-discourses produced and circulated by dissident groups of feminists and former IDF soldiers in campaigns protesting their government's policies and practices in the Occupied Palestinian Territories. <http://hebra.haifa.ac.il/com/faculty-panorama/tamar.htm>

Jane E. Klinger leads the USHMM conservation and preservation programme in Washington. She also advises the conservator of the affiliated laboratory at the Jewish Institute in Warsaw and consults on the preservation of Auschwitz-Birkenau. She has served on the board of the American Institute of Conservation and as a grant reviewer and panelist for the Institute of Museum and Library Services.

Erica Lehrer uses ethnography to explore how meaning is made in the aftermath of mass violence, how it is attached to material things and landscapes, and how it defines and fosters group identification. Recent publications address post-Holocaust Jewish culture, heritage and tourism, and intercultural dialogue. She also is experimenting with alternative media and venues for disseminating the fruits of humanistic research. <http://cerv.concordia.ca/people/erica.html>

Allan Harding MacKay's career in the visual arts has included work as gallery director/curator, arts administrator and professional artist. For 15 years his «war artist:» experience in Somalia with the Canadian Forces has featured prominently in his artistic output. The *Somalia Yellow Series* has generated award-winning videos, drawings, paintings, collages, prints and a touring theatre collaboration.
www.allanhardingmackay.ca



Cynthia E. Milton studies Andean history with an emphasis on perceptions of poverty in colonial Latin America and historical representations of violence in contemporary Peru. She has written several articles concerning post-Shining Path Peru, co-edited a volume on truth-telling in post-authoritarian societies, and authored an award-winning volume on Ecuadorian history.

Erin Mosely explores the political and social roles of artists in the wake of prolonged periods of violence. Her research interests include transitional justice, truth commissions, collective memory, and post-conflict visual culture in sub-Saharan Africa. This fall she will begin a doctoral program in African studies and art history at Harvard University.

Darren Newbury has published widely on photography and photographic education. His book *Defiant Images: Photography and Apartheid South Africa* (UNISA 2009) is a study of photography during the Apartheid period and its role in commemoration and historical representation in post-Apartheid South Africa. He is also editor of the international journal *Visual Studies*.

Lisette Olivares focuses on the interrelationship of aesthetics and politics, analyzing the role of cultural resistance during periods of political repression. Olivares is an independent curator and critic who specializes in underrepresented contemporary art, with an emphasis on performance. She has curated numerous individual and collective exhibitions, including Chile's first *Performance Biennial* in 2006.

Trevor Parkhill is preparing to open new history galleries at the Ulster Museum, an established institution representing 10,000 years of human settlement on the island. A treatment of Northern Ireland's recent «Troubles» will be included in the new permanent exhibition. He is a member of the editorial board of the journal *Irish Historical Studies* and editor of *Familia: Ulster Genealogical Review*.



Leigh A. Payne is a professor at University of Wisconsin-Madison and Oxford University. She works on political trauma and authoritarian governments, with a Latin American emphasis. Current work includes an edited volume entitled *The Memory Market in Latin America*, with a co-authored chapter on «Trauma Tourism». She is co-editor of the Duke University Press *Cultures and Practices of Violence* book series.

Louise Purbrick studies the material culture of contemporary conflict—its preservation, documentation and destruction. Recent publications include «The Architecture of Containment in Donovan Wylie's photobook, *The Maze*» (Granta, 2004). She co-edited *Contested Spaces: Sites, Representations and Histories of Conflict* (Palgrave, 2007) and *Re-Mapping the Field: New Approaches in Conflict Archaeology* (Westkreuz-Verlag, 2006).

Fengqi Qian works with cultural heritage policy, management and interpretation, with a focus on China and East Asia. She has participated in a number of Australian government-funded research projects and currently is examining sites of WWII atrocities in China and Japan. She also is writing a book on the conservation of historic Shanghai townscapes.

Julie Salverson's work explores theoretical and practical frameworks for understanding witnessing as a social, pedagogical, aesthetic and ethical relationship. Her plays, articles and creative nonfiction explore tensions produced as the languages of history, scholarship, imagination and memory intersect with the difficult negotiations required when facing stories of public violence. Her focus is failure, foolishness and clowning as approaches to living with loss.

Lorne Shirinian has experienced firsthand the aftermath of the Armenian Genocide. His writing examines the need to remember and memorialize, and to let trauma pass. He is on the editorial board of *Journal of the Society for Armenian Studies* and has authored 20 books of poetry, fiction, drama and scholarly studies. <http://www.blueheronpress.ca/www.rmc.ca/aca/eng-ang/per/shirinian-l-eng.asp>



Roger I. Simon has written extensively on culture, pedagogy, ethics and collective memory. His recent work deals with the exhibition of material relating to mass violence, the implications of remembrance as a public pedagogy, and the ethics and impact of «difficult» images. <http://cmce.oise.utoronto.ca/faculty/rogersimon.html>

Amy Sodaro is writing her dissertation on memorial museums of genocide and atrocity. Her work examines how and why societies use museums as mechanisms for coming to terms with the past, how atrocity is represented and exhibited in museums, and how the past is remembered and used by the present in an effort to prevent future human rights abuses.

Sara Terry is a former print and public radio journalist who made a mid-career transition into documentary photography and filmmaking. She focuses on post-conflict settings, exploring the other half of the story of war. She is particularly interested in the way these aftermath stories—stories of individuals emerging from conflict, rebuilding their lives and communities—help reframe what it means to be human. www.theaftermathproject.org

Brenda Trofanenko studies how war is viewed, both as a series of events to be memorialized and as a means for defining national identity in museums—environments that tend to dwell more on nostalgia than raising difficult questions. Her research examines the pedagogical purpose of history museums, how they serve as repositories of cultural heritage, and the ways such institutions can limit attempts to problematize what qualifies as history and knowledge of the past.



**the conference organizers
wish to thank:**

Loren Lerner, Chair, Concordia University
Department of Art History

Shannon McSheffrey, Chair, Concordia
University Department of History

Concordia University's Office of Research
and Graduate Studies

Centre d'études et de recherches
internationales de l'Université de Montréal
(CÉRIUM)

Faculté des arts et des sciences de l'Université
de Montréal

J.W. McConnell Family Foundation Chair
of American Studies

Canada Research Chairs Programme

Social Sciences and Humanities Research
Council of Canada

The students who volunteered time and energy

The students of Erica Lehrer's winter 2009
seminar «Curating Difficult Knowledge»
for their intellect and enthusiasm



FRONT COVER: Linocut by Buysile
«Billy» Mandindi (1967-2005),
South African activist-artist.

He often is remembered in
connection with Capetown's
«Purple Rain Protest» where
in 1989 riot police marked
anti-Apartheid demonstrators
with dye sprayed from a
vehicle-mounted water cannon.

Hundreds were detained that
day but Billy Mandindi escaped.
Still purple from head to toe,
he created an image entitled
«The Spirit of Freedom» and
printed it using purple ink.