

DEPARTMENT OF ANTHROPOLOGY AND SOCIOLOGY

Anthropology 353

1995-96

Ethnography of Latin America
Popular Culture

First assignment for final essay

Due: October 24, in Main Office

Length: Around 10pp. double-spaced, not counting bibliographies.

Value: 15 points out of the 50 of the final essay.

The purpose of this first assignment is twofold:

1. To write the historical and theoretical background for the final essay.
2. To do a preliminary bibliographic search on the specific aspect/s of popular culture which will constitute the second, more ethnographic, part of the final essay.

1. Using primarily Rowe and Schelling, lectures, other theoretical materials you might find useful, and historical sources on the particular country you are interested in, organize this first part of your essay around the following questions/topics:

- a) Which are the historical, structural factors/processes (economic, political, social) and beliefs, values, ideologies, etc., that established the dominant/subordinate cultures in that particular country? [This should not be a factual, conventional history of that country from day 1 to the present, but an answer to this question based on the historical and theoretical sources].
- b) Explain the influence of class, ethnicity/race in the conformation and change of popular culture and popular identities in that particular country.
- c) Which are the bases (including possible conflicts, contradictions) in the conformation of a national identity in that particular country?

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2. You will, of course, write down the references used in Item 1. In addition, you are asked to do a preliminary bibliographic search on one (or two, if you have not yet decided) specific topics of popular culture you are interested in for a particular country (e.g. music, religion, dress, folk art, etc.). This is to be sure that there is enough material in books, journals, and/or at the museum for that particular topic.

Notes:

Please, consult with me at any time during my office hours (or by appointment) on any of the issues relating to this assignment.

This is the time to put into practice Andean popular culture of reciprocity by collaborating with other members of your area group.

Department of Anthropology and Sociology
Course Outline

Anth. 353. Section 001. 3 Credits **1998-99**
Ethnography of Latin America. Popular Culture
Winter II. Tu-Th 2.30-4.00 ANSO 134

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Professor: Dr. Blanca Muratorio
Office: ANSO 2209
Office Phone: 822-6359
E-mail address: mura@unixg.ubc.ca
Office Hours: W. 2.00-3.00PM
Th. 11.30-12.30 or by appointment

Course Description

This course examines both rural and urban popular culture in Latin America, its historical roots and contemporary practices. It deals with the convergence of Indian, Black, and European oral and written traditions in the historical development of the different countries of the region and of its peoples' cultural identities

We will question the historical record through the practices of popular memory as expressed, among others, in folk religions, pilgrimages, rituals, music, festivals, oral poetry, and indigenous and women's social movements, exploring how these practices are transformed and recontextualize in the present when Latin Americans confront the challenges of a globalized cultural economy.

The main premise of the course argues against the illusion of global homogenization and state-imposed national identity and for uncovering the hidden histories lived by distinct ethnic and other social groups in contemporary Latin America.

Format of the course: The format of the course will consist of lectures and class discussions of readings and videos.

Required Course Readings

The Required Textbook is: William Rowe and Vivian Schelling, **Memory and Modernity. Popular Culture in Latin America.** London: Verso 1991. (Available in the Bookstore).

Recommended (especially for those with no previous knowledge of Latin America):

Thomas E. Skidmore and Peter H. Smith, **Modern Latin America.** Oxford University Press. Third Edition 1992, and Mark B. Rosenberg, A. Douglas Kincaid, and Kathleen Logan, **Americas. An Anthology.** New York: Oxford University Press. 1992. (on reserve in Koerner).

All other required readings will be on Reserve in Koerner. (I will have a copies in my office for those who want to borrow them for quick xeroxing). Videos should be treated as readings. Take notes for discussion.

Course Assignments and Evaluation

1. Class Participation (attendance, and active contribution to discussion, including assigned readings or videos for specific weeks) **(10%)**.
2. Brief ethnographic research and research report on Latin American Public Cultural Activities in Vancouver (no more than 3-4 double-spaced typed pages). **Due Date: January 21. (15%)**
3. Take-home exam (to be given by instructor one week in advance) **Due Date: Feb. 23. (25%)**.
4. Proposal for final essay (**previously discussed and approved by instructor**). Includes topic proposal and preliminary, briefly annotated, research bibliography (no more than two typed pages without counting the bibliography). **Due Date: March 25. (5%)**.
No final paper will be accepted if the outline has not been handed in and discussed with the instructor.
5. Short paper (no more than 3 typed pages), and presentation on “gran fiesta” on Latin American food and music. **Due Date: April 8. (10%)**.
6. Final essay on the topic proposed.(around 10 to 15 pages). **Due Date: April 13. (35%)**.

Failure to submit the assignment by the due date will result in a penalty of 5% off the grade for each day beyond the deadline. Extensions will be granted only in cases of exceptional circumstances (e.g. illness, funerals) and not because of academic workload. Please retain a **copy** of all submitted assignments. Plagiarism is a serious, punishable offense.

Classroom Participation: Your comments and questions in class are encouraged and most welcome in this class. Classroom discussion is an important part of the course and regular attendance in class is expected. Feedback and suggestions for changes to this course will be also welcome after a reasonable period of time after classes start, but well before the end of the course.

All students are required to consult with the instructor before writing the proposal for the final essay. You are also encouraged to take advantage of my office hours (or make appointments) for consultation on any other topic of the class.

Guidelines for presentations and written assignments will be given by the instructor in advance .

A list of Journals on Latin America and of Additional Recommended Readings for each week and for the final essay will be available from the instructor.

Outline and Required Readings

You are **required** to keep up with the readings for each week, for questions and class discussions.

Week 1. (Jan. 5-7)

Exploring concepts in the study of popular culture: the popular; mass culture; high culture; hegemony; popular memory; identity.

Jan. 5 Syllabus and Organization of course.

Jan. 7 Lecture

Rowe and Schelling, **Memory and Modernity**. Introduction pp.1-15, and Popular Culture and High Culture pp. 193-199.

Supplementary

Jean Franco, What's left of the intelligentsia? The uncertain future of the printed world.

NACLA. Report on the Americas. Vol. XXVIII:2. 1994.

Duncan Green, Chap.6, Writing on the Wall. Culture, Identity and Politics. In **Faces of Latin America**.

Néstor García Canclini, **Transforming Modernity. Popular Culture in Mexico 1993**. Chap.1 From the Primitive to the Popular pp.1-19 and Chap.2 Introduction to the Study of Popular Cultures pp. 21-35.

Week 2. (Jan. 12-14)

Exploring concepts of popular culture in a historical perspective. **Simón Bolívar in the Popular Imagery. Nationalism. Popular Culture and the State I. The case of Bolivia**.

Jan. 12 Lecture

Jan. 14 Lecture and discussion of readings.

Rowe and Schelling, Breaks and Continuities . Colonization, Magic, and the Limits of Obedience. Independence: Official Versions and Popular Versions pp. 17-27.

Tristan Platt, Simón Bolívar, the Sun of Justice, and the Amerindian Virgin. Andean Conceptions of *Patria* in Nineteenth-Century Potosí. **Latin American Studies** 25. 1993. pp. 159-182.

Supplementary:

Tomas E. Skidmore and P. Smith, **Modern Latin America** 1992, The Colonial Foundations pp.14-42.

Rodolfo Stavenhagen, Challenging the Nation-State in Latin America. In Michael B. Whiteford and Scott Whiteford (eds.) **Crossing Currents. Continuity and Change in Latin America.** 1998.

Thomas Abercrombie, To be Indian, to Be Bolivian: "Ethnic" and "National" Discourses of Identity. In Greg Urban and Joel Sherzer (eds.) **Nation-States and Indians in Latin America.** 1991.

Week 3. (Jan. 19-21)

Popular Culture and the State II. The Case of Argentina: Gauchos, tango and gender, Peronism as a form of Populism, Evita, the popular myth. Political graffiti.

Jan. 19 Video: The Garden of the Forking Paths (and discussion).

Jan. 21 Lecture and discussion of readings

Rowe and Schelling, Law, Order and the State pp.27-36; The masses do not Think, they Feel pp. 169-172, and Literature and the Nation pp.199-201.

Julie M. Taylor, Tango: Theme of Class and Nation. **Ethnomusicology** May 1976.

Lindsay DuBois, Past, Place and Paint: A Neighbourhood Mural Project in Suburban Buenos Aires. **Anthropologica** XXXIX 1997.

Supplementary:

Mark Rosenberg et.al., **Americas. An Anthology.** 1992. Chap.3. The Garden of Forking Paths pp. 48-53; Birth of the Tango pp.59-61, and Evita and the People pp.67-69.

Week 4. (Jan. 26-28)

Popular Culture and the State III. The case of North-East Brazil: Oral Poetry. String Literature. Messianic Movements. Social Bandits.

Jan. 26. Lecture and discussion of readings

Jan. 28. Films on Brazil: Bye Bye Brazil; O Cangaceiro; Black God, White Devil.

Rowe and Schelling, Popular Culture and the State pp.36-47; Oral Poetry and the Art of Storytelling pp.84-97, and Brazilian populism pp.165-169. Also see illustrations between pp. 150-151.

Roberto Da Matta, Do you know who are you talking to?! In G. Harvey Summ (ed.) **Brazilian**

Mosaic. Portrait of a Diverse People and Culture. 1995. Pp. 138-142.

Supplementary:

Joseph A. Page, Introducing Brazil. In **The Brazilians**. 1995. Pp.1-31.

Week 5. (Feb. 2-4)

Religion and Popular Culture. Celebrations. Corpus Christi. Popular Saints. Milagros. Retablos. Healing and conceptions of health. Middle-America and The Andes.

Feb. 2. Lecture , slides, altars, and saints

Feb. 4 Lecture and discussion of readings

Rowe and Schelling, Read again: Colonization, Magic, and the Limits of Obedience pp.19-24; The Faces of Popular Culture. I Rural Contexts pp.49-64, and Popular Catholicism. Rebellion in the Andes pp 68-74.

Luisse Margolies , José Gregorio Hernández: The Historical Development of a Venezuelan Popular Saint. **Studies in Latin American Popular Culture** Vol.3 1984 pp 28-46.

Supplementary:

Eduardo Morales, **The Guinea Pig. Healing, Food, and Ritual in the Andes.** 1995. Chap. 3. The Cuy in Andean Medicine.

June Macklin and Luise Margolis, Saints, Near-Saints, and Society. **Journal of Latin American Lore.** 14:1 1988.

Week 6. (Feb. 9-11)

Afro-American Religions: Umbanda and Candomblé. Black Identity. Brazil.

Feb. 9 Video: Umbanda BI 2592 U5 U5 1976

Feb. 11 Discussion of readings on religion.

Rowe and Schelling, From Slavery to Samba. Pp. 122-127.

Supplementary:

Joseph A. Page, The Orixás. **The Brazilians**. Pp.351-370.

Mark B. Rosenberg et al., **Americas. An Anthology.** The Role of Religion in Daily life. Pp.234-240.

Week 7 (Feb. 16-18)

Mid-term brake.

Week 8 (Feb. 23-25)

Women and Popular Culture I. Women of the Streets. Domestic Servants. Women in Politics. Chile and Peru.

Feb. 23. Lecture.

Feb. 25. Video: In Women's Hands (and discussion).

Rowe and Schelling, Patchwork, Machismo, and New Social Movements pp. 185-188.

Lorraine Nancel, Parachacas, Putas, and Chicas de su Casa: Labelling, Femininity, and Men's Sexual Selves in Lima, Peru. In Marit Melhuus and K.A. Stolen, **Machos, Mistresses, Madonnas** 1996. Pp. 56-82.

Supplementary:

Mark B. Rosenberg et al. **Americas. An Anthology.** 1992. Chap. 7. In Women's Hands. Pp. 173-207.

Elizabeth Jelin, Engendering Human Rights. In Elizabeth Dore (ed.), **Gender Politics in Latin America.** 1997.

Week 9 (March 2-4)

Women and Popular Culture II. Gender, Class, and Race. Women and the Media. Brazil and Mexico.

March 2. Lecture

March 4. Discussion of readings on gender

Amelia Simpson, **Xuxa. The Mega-Marketing of Gender, Race, and Modernity** 1993. Introduction: Xuxomania, and Chap. 1. Pp. 1-48.

Merit Melhuus, Power, Value and the Ambiguous Meaning of Gender. In Marit Melhuus and K.A. Stolen, **Machos, Mistresses, Madonnas** 1996. Pp230-259.

Supplementary:

Cynthia Enloe, Carmen Miranda on my mind. In **Bananas, Beaches & Bases. Making Feminist Sense of International Politics.** 1989.

Carlos Ramírez Berg, The Image of Women in Recent Mexican Cinema. **Studies in Latin American Popular Culture. Vol.8 1989.** Pp.157-181.

Week 10 (March 9-11)

Popular Culture and the Media. Radio. Telenovelas. Comics. Alternative Media. Popular Music.

March 9. Lecture and discussion of readings

March 11. Music

Rowe and Schelling, Moving to the City. The Telenovela. *Alternative Media* pp. 97-122.

Gerard Béhage, Popular Music in Latin America ***Studies in Latin American Popular Culture*** 5:1986.

Albrecht Moreno, Violeta Parra and La Nueva Canción Chilena. ***Studies in Latin American Popular Culture*** 5: 1986.

Supplementary:

Celeste Fraser Delgado and José Esteban Muñoz, Every-night Life. Culture and Dance in Latin/o America. Duke University Press. 1997

Ruben George Oliven “The Woman Makes (and Breaks) the Man”: The Masculine Imagery in Brazilian Popular Music. ***Studies in Latin American Popular Culture***. ??

Joseph A. Page, The Telenovela. A National Obsession. In ***The Brazilians***.

Week 11 (March 16-18)

Carnival, Soccer, and National Identity.

March 16. Video God, Football, Carnival.

March 18. Lecture and discussion of readings

Rowe and Schelling, Carnival and Black Identity. Football and the Political Significance of Style. Pp.128-150, and Conclusion: Memory, Destruction, Transformation. Pp.227-234.

Eduardo Archetti, Playing Styles and Masculine Virtues in Argentine Football. In Mart Malhuus and K. Stolen eds. ***Machos, Mistresses, and Madonnas*** 1996.

Supplementary:

Roberto da Matta, ***Carnival, Rogues, and Heroes***. London: University of Notre Dame Press. 1991.

Janet Lever, ***Soccer Madness***.

Joseph L. Arbena ***Sport and Society in Latin America***. 1988.

Week 12 (March 23-25)**Crafts, Tourist Art, Folk Art, and the Global Economy. Dress and Ethnicity.****March 23. Lecture/ Slides****March 25. Discussion of readings.**

Rowe and Schelling, Journey to the Museum pp.64-68, and Mexican schoolgirls in Greek Togas pp.157-161.

June Nash, Introduction. Traditional Arts and Changing Markets. In June Nash, ed., **Crafts in the World Market. The Impact of Global Exchange in Middle American Artisans.** 1993. Pp1-22.

Carol Hendrickson, Images of the Indian in Guatemala. The Role of Indigenous Dress in Indian and Ladino Constructions. In Greg Urban and Joel Sherzer, eds., **Nation-States and Indians in Latin America.** 1991. Pp. 286-306.

Supplementary:

Néstor García Canclini, **Hybrid Cultures. Strategies for Entering and Leaving Modernity.** University of Minnesota Press 1995.

Week 13 (March 30-April 1)**Food and Cooking: From Enchiladas to Empanadas.****March 30. Lecture****April 1 . Video: Like Water for Chocolate. PN1997.C6484 1994**

Nelson Foster and Linda S. Cordell, eds., **Chilies to Chocolate. Food the Americas Gave the World.** 1992. Introduction pp.ix-xvii and any one of the following chapters: 4. Maize pp.47-60; 6. Chili Peppers pp.81-93; 7. Potatoes pp.95-104; or 8. Cacao pp. 105-121. **Recommended:** Look at the Appendix: Food Plants of American Origin pp. 163-167.

Supplementary:

Mary J. Weismantel, Time, Work-Discipline, and Beans: Indigenous Self-Determination in the Northern Andes. In Ann Miles and Hans Buechler (eds.) **Women and Economic Change: Andean Perspectives.** Society for Latin American Anthropology Publication Series. Vol. 14. 1997.

Donna Cholle, Culture, Sweetness, and Death. The Political Economy of Sugar Production and Consumption .In Michael B. Whiteford and Scott Whiteford (eds.) **Crossing Currents. Continuity and Change in Latin America.** 1998 pp.368-378.

Week 14 (April 6-8)

April 6: Summary of Course. General Discussion. Course Evaluation.

April 8: Gran Fiesta. Students' Presentations on real (not textual) food, music, and dancing.

ANTH 408 VISUAL ANTHROPOLOGY

Monday/Wednesday 3.30-5.00 ANSO 202

Winter II, 1998

Instructor: Dr. Blanca Muratorio

E-mail: mura@unixg.ubc.ca

Office Hs: Wed: 2-3

Office: ANSO 2209

Th:11.30-12.30

This course will provide an introduction to the principles and methods of visual anthropology. It is intended as a critical analysis of the ethics and politics of representational processes across cultures, situating both images and image makers in the historical socio-political contexts of which they are a part. We will explore the visual dimensions of human action from non-verbal communication and ritual and ceremonial performance to art and the manufacturing of other cultural objects, as well as the centrality of visual communication in the formation of cultural identity.

The course will focus primarily on photography and film, not only to understand their use as research tools for recording data in anthropological fieldwork, but as data in themselves. We will also analyze the similarities and differences between anthropological and non-anthropological uses of visual narratives in relation to issues such as gender, race, ethnicity, and class.

In understanding the central place of the visual in human culture, this course will adopt an interdisciplinary approach to incorporate all those students who are interested in the intersections between anthropology, sociology, museum studies, fine arts, and history.

Required text in Bookstore:

Marcus Banks and Howard Morphy (eds.), *Rethinking Visual Anthropology*. New Haven and London: Yale University Press. 1997.

All other required readings :

On reserve in Koerner

Course Prerequisites:

Anthropology 407 will not be considered a prerequisite. However, this is a senior undergraduate course. All students should have a strong background in social sciences or humanities.

Course Format:

Readings will be assigned from books and articles each week. Students will be asked to summarize and present arguments from assigned readings and to actively participate on the analysis of visual materials in the class. The instructor will introduce the key issues each week.

Given the visual content of the materials to be presented in class, regular class attendance and active participation are essential components of this course and will be graded accordingly.

Course Evaluation

Assignments and Due Dates:

Throughout the course:

Regular attendance, class participation
and discussion..of weekly readings.....20%

February 22: Short written assignment on
photography.....15%

March 15: Short written assignment on
film.....15%

March 22: Last day for submitting a
1 page written outline for final
research paper to be discussed with
instructor

March 29: Short written assignment on
cultural objects.....15%

April 12: Final research paper on
a topic chosen by the student in
consultation with the instructor.....35%

Failure to submit the assignments by the due dates will result in 5% penalty off the grade for each day beyond the deadline. Extensions will be granted only in exceptional circumstances (e.g. illness, funerals, etc) and not because of academic workload. Please retain a copy of all submitted assignments.

Guidelines for class presentations, short assignments, and final research paper will be given in advance and discussed in class.

CLASS SYLLABUS

Outline and Required Readings

1. Weeks 1-2 Jan. 4-13.

Introduction: Visual Anthropology. Visual Culture. Ethics of Representation

Week 1 Jan. 4-6

1.1 General Introduction . Discussion of assignments

Week 2 Jan. 11-13

1.2 Visual Culture. Representation. The ethics and politics of representation

Howard Morphy and Marcus Banks, Introduction: Rethinking visual anthropology. In Banks, Marcus and Howard Murphy (eds.)1997 Rethinking Visual Anthropology. New Haven: Yale University Press. (Required text)

David MacDougall, The visual in anthropology. In Banks, Marcus and Howard Murphy (eds.)1997 Rethinking Visual Anthropology.

Jay Ruby, 1996 Visual Anthropology. In *Encyclopedia of Cultural Anthropology*, David Levinson and Melvin Ember (eds.) Vol. 4: 1345-1351. (Article, Koerner)

Kathleen Kuehnast, Visual Imperialism and the export of prejudice: an exploration of ethnographic film. In Peter Ian Crawford and David Turton (eds.) *Film as Ethnography*. (Book, Koerner)

☞ January 13: Discussion of Ethics and Politics of Representation

2. Weeks 3-6 Jan. 18-Feb. 24

Anthropology and photography

Week 3. Jan. 18-20

2.1 Introduction: Photography in anthropology

Elizabeth Edwards, Introduction. In E. Edwards (ed.) *Anthropology and Photography*. (Book, Koerner).

Jay Ruby Seeing Through Pictures: The Anthropology of Photography. [1] *Camera Lucida* 3:19- 32 (article, Koerner).

2.2 Photography and Class Distinctions. (Example)

John Berger, *The Suit and the Photograph*, In John Berger, *About Looking*. pp 27-36.

☞ **January 20: Analysis and discussion of examples of photography and class.**

Week 4 Jan. 25-27

2.3 The Private use of photographs. Family Albums. Home videos

Bourdieu, Pierre

1990 "Introduction. The Cult of Unity and Cultivated Differences." In Pierre Bourdieu et. al. *Photography. A Middle-brow Art* Stanford University Press. pp. 1-31.(article, Koerner)

Holland, Patricia

1991 "Introduction: History, Memory and the Family Album." In Jo Spence and Patricia Holland (eds.) *Family Snaps. The Meanings of Domestic Photography*. Virago Press pp. 1-14.(article, Koerner).

Richard Chalfen *Picturing culture through indigenous imagery: a telling story*. In Crawford and Turton, *Film as ethnography. Spec*. Pp 233-237. (on Japanese family albums and home videos) (book, Koerner).

☞ **January 27: Analysis and discussion of examples on family albums.**

Week 5 Feb. 1-3

2.4 The public use of photographs: Gender, ethnicity, race. "Tradition and Modernity". Colonialist and tourist gazes. Postcards. Advertisement

Elizabeth Edwards, *Beyond the Boundary: a consideration of the expressive in photography and anthropology*. In M. Banks and Morphy. *Rethinking Visual Anthropology*. (Text)

Raymond Corbey, *Alterity: The Colonial Nude. Critique of Anthropology*.8(3) 1988. (Article, Koerner)

Lutz, Caroline A. and Jane L. Collins

1993 Chap. 4, *Brightly Different* and Chap. 7, *The photograph as Intersection of Gazes*. In *Reading National Geographic*. (Book, Koerner).

John Berger, *Ways of Seeing*. Chap.7 on Advertisement. (Book, Koerner).(see video)

🕒 **February 3: Film by John Berger on Advertisement.**

Week 6 Feb. 8-10

2.5 Photography and history. Cartes de visite. The analysis of historical photographs

Robert M. Levine, Images of History. Chap. 3. Reading Photographs.(book, Koerner)

👉 **February 10: Analysis of historical photographs in terms of Levine's questions.**

Week 7 Feb. 15-17 Study week.

_____ **February 22: Short assignment on photography due.**

Week 8 Feb. 22-24

2.6 Missionaries' and anthropologists' representations of indigenous peoples. Taking the photographs home.

J. R. Miller, Reading Photographs, Reading Voices: Documenting the History of Native Residential Schools. In Jennifer Brown and E. Vibert (eds.), Reading Beyond Words. (Article, Koerner).

Blanca Muratorio, Introduction. In the Gaze of the Other. In Retrato de la Amazonía. Ecuador: 1880- 1945. Lucía Chiriboga and Soledad Cruz (eds.). Quito: Ediciones Libri Mundi. 1990 (Article, Koerner)

Judith Binney and Gillian Chaplin, Taking the photographs home: The recovery of Maori History. Visual Anthropology. 4, pp. 431-442 . 1991 (article, Koerner).

3. Weeks 9-10 March 1-10

Film as ethnography

Week 9 March 1-3

3.1 Introduction. Anthropology and ethnographic film. Indigenous peoples in films. Romanticism, Realism Beyond Realism. Film spectatorship.

Colin Young, Observational cinema. In Paul Hockings (ed) Principles of Visual Anthropology. 1995 (book, Koerner).

David MacDougall, Beyond Observational Cinema In Paul Hockings (ed.) Principles of

Visual Anthropology. 1995 (book, Koerner)

Peter Loizos, First exits from observational realism: narrative experiments in recent ethnographic films In Banks and Morphy Rethinking Visual Anthropology.(text)

Wilton Martinez, Who constructs anthropological knowledge? Toward a theory of ethnographic film spectatorship. In Crawford and Turton, Film as Ethnography (book, Koerner)

☺ **March 3: Analysis of film on the Yanomami, or other relevant film for this topic.**

Week 10 March 8-10

3.2 Gender and ethnographic film; commercial video.

Jennifer A. Folkerth, Postmodernism, feminism, and ethnographic film. In Boonzajer Flaes and Harper, Eyes Across the Water. (Book, Koerner)

Elena Tajima Creef, Model minorities and monstrous selves; The Winter Olympic showdown of Kristi Yamaguchi and Midori Ito. Visual Anthropology 9(1). 1993. (Article, Koerner).

☺ **March 10: Analysis of film: Millenium, or Maasai women, or any other relevant.**

March 15: Short assignment on film due.

4. Weeks 11-12 March 15-24

Art and the visual of cultural objects (painting, portable and family altars, “milagros” or miracle paintings)

Week 11 March 15-17

4.1 Introduction. Visual culture. Art and cultural translation.

4.2 Painting . European and aboriginal painting

Cruikshank, Julie

1995 Imperfect Translations: Rethinking Objects of Ethnographic Collection. Museum Anthropologist. 19:1. 25-38. (Article, Koerner)

Nicholas Thomas, Collectivity and nationality in the anthropology of art. In Banks and

Morphy, Rethinking Visual Anthropology. (Text)

Ruth Phillips, Art History and the Native art object. New discourses, old differences? Ms

John Berger, Ways of Seeing. Chaps.3 The Nude and Chap. 4 . Oil painting
(book, Koerner)

Fred R. Myers, Culture-Making: Performing Aboriginality at the Asia Society Gallery.
American Ethnologist 21:4 1994. (Article, Koerner)

☺ **March 17: Analysis John Berger’s film on The Nude**

___ **March 22: Last day to submit research paper outline for discussion.**

Week 12 March 22-24
4.3 Religious iconography.

Jennifer A. Gonzalez, Rhetoric of the Object: Material Memory and the Artwork of
Amalia Mesa-Bains. Visual Anthropology. 9 (1) 1993. (Article, Koerner)

Durand, Jorge and Douglas S. Massey
1995 Miracles at the Border. Retablos of Mexican Migrants to the United States.
University of Arizona Press. (Mexico, USA).chaps.1 and 2 pp.5-27 and look at
reproductions. (Book, Koerner).

✠_☸ **March 24: Analysis of altars, milagros, and other cultural objects**

___ **March 29: Short assignment on cultural objects due.**

5. Weeks 13-14. March 29-April 7
Indigenous self-representations The case of the Kayapo

Terence Turner, Defiant Images: The Kayapo Appropriation of video. Anthropology
Today. 8(6) 1992.

Terence Turner, Representation, Collaboration and mediation in contemporary
ethnographic and indigenous cinema. Visual Anthropology 11(2). 1995

Pat Aufderheide, The video on the villages project: Videomaking with and by Brazilian
Indians. Visual Anthropology 11(2). 1995.

Jay Ruby, The moral burden of authorship in ethnographic film *Visual Anthropology*. 11(2) 1995

Faye Ginsburg, The Parallax effect: the impact of aboriginal media on ethnographic film. *Visual Anthropology*. 11(2). 1995.

James C. Faris, Anthropological transparency: film, representations and politics. In Crawford and Turton, *Film as ethnography* (book, Koerner)

☹ **April 7: Analysis of Terence Turner's films on the Kayapó.**

_____ **April 12: Final research paper due.**

Bibliography of Supplementary Readings and Topics

(Please, look at supplementary readings for each of the topics in the Outline)

Some general books and readers

Boonzajer Flaes, Robert M.and Douglas Harper (eds.)
1993 Eyes across the Water Two: Essays on visual anthropology and sociology.
Amsterdam:Het Spinhuis

Brennan, Teresa and Martin Jay (eds.)
1996 Vision in Context. Historical and Contemporary Perspectives on Sight. London:
Routledge.

Debord, Guy
1977 Society of the Spectacle. Detroit: Black and Red.

Fyfe, Gordon and John Law (eds.)
1988 Picturing Power: Visual Depictions of Social Relations: London: Routledge.

Goody, Jack
1997 Representations and Contradictions. Ambivalence Towards Images, Theatre,
Fiction, Relics and Sexuality. London: Blackwell.

Chiozzi, Paulo (ed.)
1989 The teaching of Visual Anthropology. Firenzi: Editrice Il Sedicensimo.

See Jay Ruby's page in the Internet

Visual Anthropology Review. Journal of the Society for Visual Anthropology.

Books and articles for specific topics in the Outline

1.INTRODUCTION

1.2 Introduction, Visual Anthropology. Visual Culture. Ethics of representation.

Timothy Asch, The ethics of ethnographic film-making . In Peter Crawford and David
Turton, Film as Ethnography.(book, Koerner)

Mike Ames, Cultural Copyright and the politics of documents that move and speak

(manuscript)

Chris Wright, The Third Subject. Perspectives on visual anthropology. Anthropology Today. 14(4) 1998. Review of Banks and Morphy (ds.) Rethinking Visual Anthropology. (Xerox)

Paul Henley, Seeing is Understanding. Review of Banks and Morphy (eds.), Rethinking Visual Anthropology. The Times Literary Supplement. May 8, 1998. (Xerox)

Margaret Mead, Visual anthropology in a discipline of words. In Paul Hockings (ed.) Principles of Visual Anthropology Second Edition 1995 Berlin: Mouton de Guyter.(Book, Koerner)

Paul Hockings, Conclusion: Ethnographic filming and anthropological theory. In Paul Hockings (ed.) Principles of Visual Anthropology Second Edition 1995 Berlin: Mouton de Guyter.(Book, Koerner)

Gross, Larry , 1985 Life Vs. Art: The interpretation of Visual Narratives. Studies in Visual Communication 11:4. 2-11. (Xerox)

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DEPARTMENT OF ANTHROPOLOGY AND SOCIOLOGY
Anth. 353 Ethnography of Latin America: Popular Culture

Instructor: Blanca Muratorio

2000-2001

GUIDELINES FOR ASSIGNMENT and GRAN FIESTA

Date of gran fiesta: April 5 2.30-4.00 and more (if you want another time, please let's discuss it because I have to book the Graduate Lunch)

Date to complete the planning: March 29

We need **two volunteers** to help plan this event and to coordinate. Please, elect them and let me know by **Tuesday March 27. (today)**

This is an assignment that you can do **individually, with a partner, or with a small group, but the fiesta requires planning by all of us.** It is intended as a very enjoyable task for all the class to share and for you to exercise your creativity and imagination: **Just write no more than two pages on food, music, an item of decoration such as piñatas, clothing, masks, etc., and bring some real examples for all to share. If you know how to play a musical instrument, dance, etc, this is the time to perform. Partners and friends are welcome.**

The **main objective** is to have what we may call an "informed Latin American fiesta." You will create your own version of it. We are not trying to reproduce a non-existent essential Latin American "authenticity." The fiesta should include real Latin American "informed food" and "informed music." To have a proper fiesta I hope you agree we must have both. Consequently, we need to plan who will bring what, so that we do not get stuffed with tons of pop-corn and dancing one tango.

By **informed food and music** I mean you should write **no more than two pages** on the specific food or dish you bring. (e.g. if the dish includes potatoes, of maize, or corn, or chilies, etc., or some special preparation, or recipe, you may write about the origin and use of one of the ingredients, something on the region or country where the dish comes from, anything that you are curious about and can do a very small amount of research on. The same with the music you decide to bring or to dance, or both). For this assignment you can enjoy quite a lot of freedom in terms of what to do, as long as you demonstrate that there is something new about Latin American culture that you have learned and can write about. In addition, is it up to you to decide how to share your knowledge with the rest of the class.

I can provide some **cookbooks** and some **old records** if you need to tape them. We will have access to a microwave oven and to a CD player. I will also bring some **food.**

By **Thursday March 30** we should have the basic food and music **planned** so that everybody knows what they have to do.

ANTH 408 VISUAL ANTHROPOLOGY

Monday/Wednesday 3.30-5.00 ANSO 202

Winter II, 1999-2000

Instructor: Dr. Blanca Muratorio

E-mail: mura@unixg.ubc.ca

Office Hs: Tu 1.30-2.15

Office: ANSO 2209

Wed. 2-3

GUIDELINES FOR RESEARCH ASSIGNMENTS

First assignment on photography (Due January 28)

The essay should be about 5 pages and should include the visual material you are analyzing. The latter can be included as an appendix.

To be handed in class and on the due date

This class does not have exams, but the three assignments on photography, film, and cultural objects have to be treated as take-home exams . The purpose to demonstrate your understanding and familiarity with the required readings, lectures and class discussions.

This assignment should be the analysis of one or more photographs. The choice of subject is up to you. You should demonstrate familiarity with the relevant readings, lectures, and discussions in class. How do these concepts, ideas, etc, help to inform your critical analysis of the photograph? Remember you are doing an analysis within the discipline of visual anthropology. You are not expected to discuss the content of the photograph primarily in terms of other areas of anthropology, but to use the readings and discussions in class as the primary focus.

The same rules apply for the other two assignments on films and cultural objects: Due March 13 and March 29.

The purpose of these three assignments is to give more freedom than an exam in demonstrating your understanding of the readings.

You should be thinking about the final research paper. Please, come to see me to discuss your ideas, however preliminary. Consulting the additional bibliography I provided may help in choosing a topic if you do not already have a clear interest.

Guidelines for Critical Research Paper

Students are asked to write a focused research paper on a topic central to visual anthropology as understood in this course. The themes I am emphasizing in the course are: (I) Photography; (II) film; (III) cultural objects. Students should frame an historical or contemporary research question with reference to one of these themes. You are free to choose any of them for your essay, as well as the ethnographic area, including the West, your own culture, or any other.

This assignment has two parts:

(a) 1 page proposal for essay to be discussed with the instructor by March 20. Your research proposal must present your research question-specifically what you want to know (that you do not already know) and how you intend to find out. Be explicit about your theoretical premises. Include a short bibliography of critical sources.

(b) Research paper: Due April 10

A research paper (approximately 15-20 pages) should be clearly focused, historically situated and informed by theoretical approaches in visual anthropology. Your paper should follow from your proposal. Be sure to have at least one visit with me during the time you are writing it. I will be reading for **(a)** thesis statement; **(b)** structure of argument; **(c)** clarity of argument, writing style, sentence structure, and **(d)** evidence of thoughtful approach to the question. **(f)** imagination, creativity in the choice of topic and analysis. **(g)** Evidence that you have critically used the required and relevant additional readings.

Guidelines for preparing essay:

- 1) Why did you choose this topic and the specific medium (photography, film, cultural object)? Briefly discuss the 'common sense' assumptions that shape popular perceptions about your topic and how your analysis will challenge these assumptions.
 - 2) What are the best scholarly sources shedding light on your topic and how have you used them?
 - 3) What have you learned that you did not already know?
- .

ANTH 353 ETHNOGRAPHY OF LATIN AMERICA: POPULAR CULTURE

Instructor: Dr. Blanca Muratorio

2000-2001

Please, fill in this form. It will help me organize assignments and research topics.

NAME:

PHONE:(optional)

EMAIL:

Major and/or areas of interest:

Have you taken any courses dealing with Latin America?:

None:

Already taken:

Presently enrolled:

Do you have a special interest in one or more Latin American countries?

If yes, specify.

Have you lived in or visited any Latin American country? If yes: which countries, when, for how long?

Please, rank your interest on the following topics in relation to Latin America:(10=High)

Popular food

Popular music

Media (e.g TV, radio)

Gender issues

Popular religion, festivals

Popular culture and Politics

Folk art and crafts

Languages (reading knowledge): Spanish: yes no Portuguese: yes no

If you would like to work with somebody else in this course for any group assignments, please provide names.

Other qualifications (optional): Are you good at computer audio? Do you play any instrument? do you know how to dance? Are you a good cook? Do you play soccer? Are you an artist? Or any other hobby you may have in relation to this course.

Other comments:

Anthropology 495/540 Memory and Forgetting 1999-2000

Instructors: Julie Cruikshank and Blanca Muratorio

Please, fill in this form.

Name:

How can you be contacted: Phone or e-mail

Major/ year

Discipline

Ethnographic area

Topics of interest

Interests in this course:

Other relevant comments:

Anthropology 408. Visual Anthropology

Instructor: Dr. Blanca Muratorio

Winter II, 2000-2001

Please, fill in this form. It will help me organize class discussions and assignments

NAME:

PHONE:(optional)

EMAIL:

Major and areas of interest in the discipline:

Rank your interest in the following areas of visual culture (10 high):

Photography

Film/Video

Painting/Fine Arts

Cultural objects/museum studies

Historical photographs

Do you have any hobby or skills (such as photography, theater, filmmaking, computer graphics, etc. If you do, please, don't be modest. We can use your skills in this course.

Other Comments relevant for this course:

DEPARTMENT OF ANTHROPOLOGY AND SOCIOLOGY
Anth. 353 Ethnography of Latin America: Popular Culture
Instructor: Blanca Muratorio **2000-2001**

GUIDELINES FOR FINAL ESSAY

In order to do this assignment you **should follow the three stages** described below in order to save time and so that I can advise you properly on the feasibility of your topic and possible references.

STAGE I: Preliminary consultation with me with short written paragraph of your intended topic for this essay.(As soon as possible and considering date for stage II).

STAGE II: Written proposal for final essay.(Due March 13).

STAGE III: Completed final essay. (Due March 29. 35% final grade).

STAGE I

Think about a topic you want to research and write about for this essay in relation to the issues developed in this course. **Write** a short paragraph with your ideas to hand it to me (at this stage this can be handwritten); be sure to put your **name** on it, and make the **first consultation** with me. (This can be done after the class or during my regular office hours Tu 1.00-2.00 and W2-3 PM, or by appointment). We will discuss the relevance and feasibility of your topic, possible sources, etc. After we have agreed, you may proceed to the next stage.

STAGE II

Once we have agreed on the topic you can proceed to **do the preliminary research** for your topic. This should include:

1. Thorough library research for articles and/or books related to your subject. (At least three scholarly resources should be consulted on the country, specific topic, or related subject). **Warning!!!: Unless you are unloading an academic article from the Internet that can be quoted with page numbers and with the permission of the author, information from the Internet will not be accepted as part of the scholarly sources consulted. However, in the academic internet sites you may find relevant references or data to be analyzed in terms of the readings for this course, or with your additional academic sources.**

2. Develop your research question. This implies formulating your research question, what are you interested in discovering and why; what is your main working thesis for the paper in relation to the analytical approaches to popular culture discussed in class and/or in the course readings that are most relevant for your topic.

3. Write your research proposal for the essay. This proposal should include: a) a **working title**.

b) The **research question and main ideas to be developed and how**. c) a **brief annotated bibliography** (“annotated” here means to write, next to each book or article cited, the main ideas in that particular reference that you think would be useful for the purposes of your essay).

3. This proposal should be no more than **2 typed pages**, 1p. for your research questions and main arguments about how you intend to develop your essay, and 1p. for your annotated bibliography.

It is **due March 13** (No extensions, unless previous arrangement has been made with instructor for exceptional circumstances).

STAGE III

The structure of your written essay (**between 10-15 pages**) should include:

1. **Introduction.** Stating the main objectives of your paper following and developing your research question, how are you going to proceed to develop your objectives, and all other introductory statements you find appropriate to include so that the reader is informed of what you intend to do.
2. Your **theoretical** (and **methodological**, if relevant) **perspectives for analysis of the topic.** This section should demonstrate that you are conversant with the course readings that are more relevant to your topic, and with the analytical approaches discussed in the additional scholarly sources you are using.
3. The development of each of your arguments, **including subtitles** for the different sections.
4. **Concluding section** where you should **summarize and reflect** on your findings in relation to your main objectives as stated in 1.
5. If necessary, you may include an **Appendix.**
6. **Endnotes**, if you need them.
7. **References.** This should include only those references actually used and cited in this essay, either by paraphrasing or direct quoting. Be sure you follow consistently a style-sheet for proper citing. (If you are not clear about the proper way to cite references I suggest you follow the rules established in the following Anthropological Journals: American Anthropologist or American Ethnologist (look for any article in any issue and follow the same rules).

This final essay is **due March 29 (35% final grade) No extensions, unless previous arrangement has been made with the instructor for exceptional circumstances).**

This paper will be graded according to the following criteria:

1. Originality of the topic and arguments in relation to the issues and approaches developed in this course.
2. The way in which you have conducted an extensive and intensive literature review and your capacity to relate and compare the issues discussed in it, with the issues you are dealing with in your essay.
3. Your critical capacity to understand the concepts used, to relate your arguments to other analytical frameworks or approaches, and how well you can summarize and reflect on your main arguments in the concluding section.
4. The quality of your writing. This refers to your grammar, style, structure of paragraphs, clarity of your arguments, how well you connect ideas, correct paraphrasing and citing of references, and finally evidence that you have edited your paper before you hand it to me.

Note: Some of the relevant journals: Studies in Latin American Popular Culture; Latin American Research Review; Latin American Perspectives; The Journal of Latin American Anthropology; The Journal of Latin American Lore.

ANTH 408 VISUAL ANTHROPOLOGY

Monday/Wednesday 3.30-5.00 ANSO 202
Instructor: Dr. Blanca Muratorio

Winter II, 1999-2000

GUIDELINES FOR ORAL PRESENTATION ON CULTURAL OBJECTS

This assignment replaces the written one on cultural objects. It is still an assignment.

Date: March 29

Format: Each student will make a summary presentation of no more than 3 minutes, I will moderate the time, write the main ideas in the blackboard, and then we will open the forum for discussion.

Readings and Museum research:

- 1. You have to visit MOA and observe and take some notes on the exhibits in the main Hall and in the new gallery.**
- 2. Read Ruth Phillips' article in the Outline and the newspaper article by Michael Scott.**
- 3. Reflect on the exhibit in terms of those two readings.**
- 4. Make a short, no more than 3 minutes summaries of your views on the main issues to present in class and be ready for the discussion.**

Grading: 5% of this assignment goes for participation. 10% goes either to the other two essays on photography and film or to the final essay. Please, let me know your preference in writing.

ANTH 353 ETHNOGRAPHY OF LATIN AMERICA: POPULAR CULTURE

Instructor: Dr. Blanca Muratorio

2000-2001

Please, fill in this form. It will help me organize assignments and research topics.

NAME:

PHONE:(optional)

EMAIL:

Major and/or areas of interest:

Have you taken any courses dealing with Latin America?:

None:

Already taken:

Presently enrolled:

Do you have a special interest in one or more Latin American countries?

If yes, specify.

Have you lived in or visited any Latin American country? If yes: which countries, when, for how long?

Please, rank your interest on the following topics in relation to Latin America:(10=High)

Popular food

Popular music

Media (e.g TV, radio)

Gender issues

Popular religion, festivals

Popular culture and Politics

Folk art and crafts

Languages (reading knowledge): Spanish: yes no Portuguese: yes no

If you would like to work with somebody else in this course for any group assignments, please provide names.

Other qualifications (optional): Are you good at computer audio? Do you play any instrument? do you know how to dance? Are you a good cook? Do you play soccer? Are you an artist? Or any other hobby you may have in relation to this course.

Other comments:

Anthropology 495/540 Memory and Forgetting 1999-2000

Instructors: Julie Cruikshank and Blanca Muratorio

Please, fill in this form.

Name:

How can you be contacted: Phone or e-mail

Major/ year

Discipline

Ethnographic area

Topics of interest

Interests in this course:

Other relevant comments:

Anthropology 408. Visual Anthropology

Instructor: Dr. Blanca Muratorio

Winter II, 2000-2001

Please, fill in this form. It will help me organize class discussions and assignments

NAME:

PHONE:(optional)

EMAIL:

Major and areas of interest in the discipline:

Rank your interest in the following areas of visual culture (10 high):

Photography

Film/Video

Painting/Fine Arts

Cultural objects/museum studies

Historical photographs

Do you have any hobby or skills (such as photography, theater, filmmaking, computer graphics, etc. If you do, please, don't be modest. We can use your skills in this course.

Other Comments relevant for this course:

DEPARTMENT OF ANTHROPOLOGY AND SOCIOLOGY
Anth. 353 Ethnography of Latin America: Popular Culture
Instructor: Blanca Muratorio **2000-2001**

GUIDELINES FOR FINAL ESSAY

In order to do this assignment you **should follow the three stages** described below in order to save time and so that I can advise you properly on the feasibility of your topic and possible references.

STAGE I: Preliminary consultation with me with short written paragraph of your intended topic for this essay.(As soon as possible and considering date for stage II).

STAGE II: Written proposal for final essay.(Due March 13).

STAGE III: Completed final essay. (Due March 29. 35% final grade).

STAGE I

Think about a topic you want to research and write about for this essay in relation to the issues developed in this course. **Write** a short paragraph with your ideas to hand it to me (at this stage this can be handwritten); be sure to put your **name** on it, and make the **first consultation** with me. (This can be done after the class or during my regular office hours Tu 1.00-2.00 and W2-3 PM, or by appointment). We will discuss the relevance and feasibility of your topic, possible sources, etc. After we have agreed, you may proceed to the next stage.

STAGE II

Once we have agreed on the topic you can proceed to **do the preliminary research** for your topic. This should include:

1. Thorough library research for articles and/or books related to your subject. (At least three scholarly resources should be consulted on the country, specific topic, or related subject). **Warning!!!: Unless you are unloading an academic article from the Internet that can be quoted with page numbers and with the permission of the author, information from the Internet will not be accepted as part of the scholarly sources consulted. However, in the academic internet sites you may find relevant references or data to be analyzed in terms of the readings for this course, or with your additional academic sources.**

2. Develop your research question. This implies formulating your research question, what are you interested in discovering and why; what is your main working thesis for the paper in relation to the analytical approaches to popular culture discussed in class and/or in the course readings that are most relevant for your topic.

3. Write your research proposal for the essay. This proposal should include: a) a **working title**.

b) The **research question and main ideas to be developed and how.** c) a **brief annotated bibliography** (“annotated” here means to write, next to each book or article cited, the main ideas in that particular reference that you think would be useful for the purposes of your essay).

3. This proposal should be no more than **2 typed pages**, 1p. for your research questions and main arguments about how you intend to develop your essay, and 1p. for your annotated bibliography.

It is **due March 13** (No extensions, unless previous arrangement has been made with instructor for exceptional circumstances).

STAGE III

The structure of your written essay (**between 10-15 pages**) should include:

1. **Introduction.** Stating the main objectives of your paper following and developing your research question, how are you going to proceed to develop your objectives, and all other introductory statements you find appropriate to include so that the reader is informed of what you intend to do.
2. Your **theoretical** (and **methodological**, if relevant) **perspectives for analysis of the topic.** This section should demonstrate that you are conversant with the course readings that are more relevant to your topic, and with the analytical approaches discussed in the additional scholarly sources you are using.
3. The development of each of your arguments, **including subtitles** for the different sections.
4. **Concluding section** where you should **summarize and reflect** on your findings in relation to your main objectives as stated in 1.
5. If necessary, you may include an **Appendix.**
6. **Endnotes**, if you need them.
7. **References.** This should include only those references actually used and cited in this essay, either by paraphrasing or direct quoting. Be sure you follow consistently a style-sheet for proper citing. (If you are not clear about the proper way to cite references I suggest you follow the rules established in the following Anthropological Journals: American Anthropologist or American Ethnologist (look for any article in any issue and follow the same rules).

This final essay is **due March 29 (35% final grade) No extensions, unless previous arrangement has been made with the instructor for exceptional circumstances).**

This paper will be graded according to the following criteria:

1. Originality of the topic and arguments in relation to the issues and approaches developed in this course.
2. The way in which you have conducted an extensive and intensive literature review and your capacity to relate and compare the issues discussed in it, with the issues you are dealing with in your essay.
3. Your critical capacity to understand the concepts used, to relate your arguments to other analytical frameworks or approaches, and how well you can summarize and reflect on your main arguments in the concluding section.
4. The quality of your writing. This refers to your grammar, style, structure of paragraphs, clarity of your arguments, how well you connect ideas, correct paraphrasing and citing of references, and finally evidence that you have edited your paper before you hand it to me.

Note: Some of the relevant journals: Studies in Latin American Popular Culture; Latin American Research Review; Latin American Perspectives; The Journal of Latin American Anthropology; The Journal of Latin American Lore.

ANTH 408 VISUAL ANTHROPOLOGY

Monday/Wednesday 3.30-5.00 ANSO 202
Instructor: Dr. Blanca Muratorio

Winter II, 1999-2000

GUIDELINES FOR ORAL PRESENTATION ON CULTURAL OBJECTS

This assignment replaces the written one on cultural objects. It is still an assignment.

Date: March 29

Format: Each student will make a summary presentation of no more than 3 minutes, I will moderate the time, write the main ideas in the blackboard, and then we will open the forum for discussion.

Readings and Museum research:

- 1. You have to visit MOA and observe and take some notes on the exhibits in the main Hall and in the new gallery.**
- 2. Read Ruth Phillips' article in the Outline and the newspaper article by Michael Scott.**
- 3. Reflect on the exhibit in terms of those two readings.**
- 4. Make a short, no more than 3 minutes summaries of your views on the main issues to present in class and be ready for the discussion.**

Grading: 5% of this assignment goes for participation. 10% goes either to the other two essays on photography and film or to the final essay. Please, let me know your preference in writing.

Schedule and Guidelines for Class Participation

Doing the readings for each week and class participation is the responsibility of every student. In addition, for specific days in weeks 5, 6, 7, 9, 10, 11 and 12, a number five or six students will be particularly responsible for making a presentation and leading the discussion for the specific topics of that week. The presentation and discussion should last 60 minutes.

The students involved each week should get together and plan how to divide the work among themselves and how to organize the discussion. This plan should include:

1) a presentation of the arguments in the readings (no longer than five minutes, and no boring reading from notes will be allowed).

2) how the theme in the article connects with the lecture, and the text for that week (another 5 minutes).

3) The next 50 minutes are left to the group's imagination and scholarship. The purpose is to engage the class in the discussion of the specific topic and country/ies involved for that week. You may bring relevant visual materials, music, objects, etc. We will have Elmo, TV, VCR, and CD player available. The obligation of the class is to help in the success of the event by being familiar with the readings for that week.

4) The group should present a brief report to the instructor with the names of every one involved and clearly specifying the contribution of each person in the class presentation and preparation.

This presentation is worth 10% of final mark. Everyone participating in a group each week will receive the same mark. You are more than welcome to consult with me about the preparation. (after the class maybe a good time, or during my office hours).

The assignments are as follows:

Date and students:

Readings:

Week 5: Popular culture and the State II

Nationalism, Tango, gender (continues)

Alda Accili, Vassil Nikolov, Jasmina de Mondo

Jessica Fell, Wendy Hiebert, Amy Halvorson

February. 1

Taylor, Castro

Week 6: Religion and Popular culture

Jaime Holthuysen, Rebecca Palmer, Laura Prouse

Sonja Peterson, Michelle Paulsen, Louise Foreman

February 8

Margolis

Week 7: Women and Popular Culture I

Nelly Hermida, Liz Vargas, Lisa Joyce

Maura Lazzarotto, Heather McLean, Adriana Butter

February 15

Nancel, Melhuus

Week 9: Women and Popular culture II

Elisa Cogan, Kimberley Tremblay, Elizabeth Fashler

Valerie Johnston, Maria Samper, Diana Senichenko

March 1

Simpson, Betty La Fea

Week 10: Culture and the Media. Music

.Sabrina Santoro, Matthew Turner, Jennifer Washburn

Lindsey Richardson, Martin Fisk, Shima Bosnjack

March 8

Behage, Moreno

Week 11: Carnival, Soccer, etc.

Shawn Kidd, Elna Scali, Karine Muñoz

Conny Wiens, Marja Karelia, Judy Takahashi

March 15

Archetti, Rowe and Shelling

Week 12: Crafts, Tourist Art, Folk art, etc

Ben MacLeod, Kristina Wilson, Craig Smith

Tamara Piekaar, Ursula Schmitt

March 22

Nash, Hendrickson

Anth 408 Visual Anthropology

Instructor: Dr. Blanca Muratorio

Winter II 2000-2001

Schedule and Guidelines for class presentations and discussions

*****Tentative schedule Jan. 15, 2001*****

Schedule

Week 2. January 10. Discussion of the politics and ethics of representation

Students Responsible: Every student is responsible for discussion of the reading, questions, and should bring to the class an example that poses at least one question about the ethics of representation.

Readings: Becker and lecture.

Week 3 January 17. Discussion of issues and examples of photography and class

Students responsible: Every student is responsible for discussion of the readings and should bring to class an example about class and photography.

Readings: Edwards, Berger, Ruby, and lecture.

Week 4. January 24. Disussion of issues and examples of family albums. Private uses of photography.

Students responsible: Carolyn Desmarais, Wendy Hiebert

Readings: Holland

Week 5. January 31. Discussion of issues of gender, race, ethnicity, colonialism, and film by John Berger on advertisement.

Students responsible: Andrea Scott, John Katalinic, Vassil Nikolov

Readings: Allula, McClintock

Week 6. February 7. Discussion of readings and examples on missionaries and representations of indigenous peoples.

Students responsible: Utako Kambara, Jennifer Laughlin

Readings: Miller. Analysis of relevant photographs in terms of topics from the readings.

Week 8. February 14. Discussion of issues and examples of historical photographs.

Students responsible: Rosa Sevy, Gurpal Sohal, Dean Nelson

Readings: Levine. Analysis of historical photographs in terms of Levine's questions.

Week 9. Feb. 28. Discussion of issues and presentation of examples from one or more ethnographic and/or commercial films .

Students responsible: Tarek Al-Zand, Barbara Fairbrother

Readings: Kuehnast, Martinez . Analysis of relevant film clips in terms of spectatorship, influence on audience.

Week 10. March 7. Discussion of issues on film and/or photography and self-representation.

Students responsible: Lea Hartzell, Ann Lok

Readings: Issues raised by Turner and other issues of self-representation.

Week 11. March 14. Discussion of issues art, indigenous painting, cultural objects.

Students responsible: Karen Lee, Ursula Schmitt

Readings: Myers, Jewsiewicki.

Week 12. March 21. Puppets and Puppet Show

Students responsible: Celia Dewar, Rebecca Palmer, Sabrina Santoro

Reading: Readings necessary to prepare the puppet show.

Guidelines for presentations

All students are responsible for doing the weekly readings. Evidence of this requirement will be checked through the participation in weekly discussions, by questions on the readings, and in the written assignments on each of the three main topics of the course: photography, film , and cultural objects.

The specific students responsible in the different weeks should only present the main issues in the readings (preferably in the forms of questions and issues for discussion) and lead the class discussion. (No boring reading of notes will be allowed). The visual materials to be brought to class and analyzed are up to the students. Equipment of Elmo, TV, and video will always be available. The students should discuss their presentations in advance among themselves and are most welcome to consult with me during my office hours or by appointment.

Anth 353 Ethnography of Latin America. Popular Culture
Instructor: Dr. Blanca Muratorio 1999-2000

Schedule and Guidelines for Class Participation

Doing the readings for each week and class participation is the responsibility of every student. In addition, for specific days in weeks 5, 6, 8, 9, 10, 11, and 12, a number of three or four students will be particularly responsible for leading the discussion and having at least two written question on the reading to present to the class for discussion .

The presentation and discussion should last 35 minutes. The students involved each week should **get together and plan** how to divide the work among themselves and how to organize the discussion. This plan should include: 1) a **presentation of the arguments** in the readings (no longer than five minutes, and no boring reading from notes will be allowed). 2) **how the theme in the article connects with the lecture, and the text for that week** (another 5 minutes). 3) Agree on no more than **2-3 questions for discussion** to be presented to the whole class and to me (in writing). 4) **Leading the discussion** in which the whole class is expected to participate demonstrating familiarity with the readings for that week.

This presentation is worth 10% of final mark. Everyone participating in a group each week will receive the same mark. You are welcome to consult with me about the preparation.

The assignments are as follows:

Date and students:

Readings:

Week 5: Religion and Popular culture February 3

Desmarais, Capak, Leong, Finley

Margolis

Week 6: Afro American religions February 10

Heron, Hudz, Laughlin, Radoman

Rowe and Schelling

Weeks 8 and 9 will share the same date

Week 8: Women and Popular culture I March 2

Cavanagh, Flolich, Goundouvas, Senecal

Nancel

Week 9: Women and popular culture II March 2

Hung, Turner, Wahid

Melhuus

Week 10: Media, alternative Media March 9

Chambers, Lok, Radovan, Sohal

Moreno

Week 11: Carnival, Soccer, March 16

Orr, Panagiotoulos, Weir, Weise

Archetti

Week 12: Crafts, Folk art March 23

Campbell, Koskela, Glube, Morin

Hendrickson

Week 13: Food and cooking March 30

Baier, Barker, Langlois, Monk

Hendrickson

Anth 353 Ethnography of Latin America. Popular Culture

Instructor: Dr. Blanca Muratorio

1999-2000

Schedule and Guidelines for Class Participation

Final Copy Jan. 13

Doing the readings for each week and class participation is the responsibility of every student. In addition, for specific days in weeks 5, 6, 8, 9, 10, 11, and 12, a number of three or four students will be particularly responsible for leading the discussion and having at least two written question on the reading to present to the class for discussion .

The presentation and discussion should last 35 minutes. The students involved each week should **get together and plan** how to divide the work among themselves and how to organize the discussion. This plan should include: 1) a **presentation of the arguments** in the readings (no longer than five minutes, and no boring reading from notes will be allowed). 2) **how the theme in the article connects with the lecture, and the text for that week** (another 5 minutes). 3) Agree on no more than **2-3 questions for discussion** to be presented to the whole class and to me (in writing). 4) **Leading the discussion** in which the whole class is expected to participate demonstrating familiarity with the readings and lectures for that week.

This presentation is worth 10% of final mark. Everyone participating in a group each week will receive the same mark. You are welcome to consult with me about the preparation.

The assignments are as follows:

Date and students:

Readings:

Week 5: Religion and Popular culture February 3

Carolyn Desmarais, Ellie Capak, Oscar Leong, Cindy Finley

Margolis

Week 6: Afro American religions February 10

Ashley Heron, (Marika Hudz), Jennifer Laughlin, Irena Radoman

Rowe & Schelling

Weeks 8 and 9 will share the same date

Week 8: Women and Popular culture I March 2

Jen Cavanagh, Teresa Frohlich, Georgia Goundouvas, Vanessa Senecal

Nancel

Week 9: Women and popular culture II March 2

Karin Hung, Lynne Turner, Jasmeet Wahid, Christine Kent

Melhuus

Week 10:Media, alternative Media March 9

(Kari Chambers), Ann Lok, Carolina Radovan, Gurpaul Sohal, Sarah Fox Moreno

Week 11:Carnival, Soccer, March 16

(Whitney Orr), (Stavroula Panagiotopoulos), Jody Weir, Laura Weise, Kendra Moroz//
Archetti

Week 12:Crafts, Folk art March 23

Alice Campbell, Rebecca Koskela, (Stephanie Glube), Melanie Morin Hendrickson

**Guidelines for First Assignment: Ethnographic research and Research Report
Latin American Public Popular Culture in Vancouver**

Due Date: January 30 (15%)

The purpose of this project is to discover and document Latin American public cultural activities in Vancouver.

By “**public cultural activities**” I mean “open to the public”: They may include: TV, radio, magazines, newspapers, theater, music groups, festivals, religious services, clubs, associations, organizations, restaurants, food or music stores, folk art and craft stores, dancing groups, dancing lessons and/or cooking lessons, soccer, and the like. **Caution:** The drug-trade is **not a public activity**.

The Project involves: I. Documenting data on public activities.

**II. Writing an ethnographic report on the participant observation
and on one short interview.**

=====

I. 1. You should document “data” on at least 2 public activities, including A or B and one other that you find interesting.

- A. Dealing with music and dance.
- B. Dealing with food.
- C. Any other you are interested in.

I.2. Documenting data means **writing down all exact information** (e.g. addresses, dates, hours, prices, publications, etc.) you can get by looking at a specific TV program, or listening to radio, or getting a menu from a specific restaurant, or going to a store and describing the types of goods sold. Here you have to use your imagination to find new and interesting places and activities. If you are good at computers you may draw a map of Latin American restaurants in Vancouver, or of Latin American neighborhoods, for example. **This part of the project involves doing some research on your own (copying secondary data published elsewhere is not enough). Going out for dinner or dancing with one or more students from this course is highly recommended.**

I.3. Your documentation should include **at least two different countries**. This means you cannot just document two Mexican activities or two Chilean ones, etc.

I.4. This part of the project maybe a **joint report**.

II You should **conduct at least one short interview with a person of Latin American origin on the same subject of public Latin American culture in Vancouver, and write a report based on your fieldnotes, including your own observations on this participatory research.**

This has to be an individual report.

In both sections I and II of the project be sure you document the specific Latin American country/ies of the person and activities.

Ethics of the research:

1. This is a survey on public information. Under no circumstances you should ask personal or private information. If personal information is offered voluntarily (which is probable with Latin American persons), do not ask for names and, if given, assure the person her name will not be used in your report.
2. Be polite and clearly identify yourself (show student card if needed) and clearly explain the purpose of the research as a preliminary survey of Latin American public cultural activities going on in Vancouver at the present time. You are there to learn about Latin American culture first hand as part of the course (you can show the outline of the course, if needed, or give my name and office phone # if requested).
3. Thank the person for the information and ask her/him if they want to make any other contribution (like telling you about another place or activity they know about) and if they want the information to be known in any other way than this course. Ask if you can reciprocate in any way within your limitations for the courtesies extended.

Writing the research report:

1. On a separate page/s document the objective findings, data, facts, information obtained in section I of the project, including exact addresses, objects, activities, etc. If you can obtain brochures, magazines, menus, price lists, etc include them as appendixes. **Please, type double-space. This maybe an individual or a joint report.**

2. Reflect on, and write up your own field notes on the research experience. Explain how you got the information and your interview experience. Use your ethnographic and sociological imagination as when you go traveling to a foreign country. The report should include, for example: details on the quality of the interaction, your visual impressions of the place and persons, your successes and failures in this ethnographic project, your first impressions of Latin American culture, how is it different/similar from yours; a critical analysis of your stereotypes and how they were confirmed or destroyed, what did you learn about the culture, what else would you like to learn? **This should be an individual report, 2 double-spaced typed pages.**

Students who already have some experience with Latin American culture in Vancouver, or who are immigrants from Latin America now living in Vancouver will have to do this assignment in the same way as all the other students, although your observations may be very different from the students with no such experience. (Many anthropologists are working in their own cultures). The most important aspect of this assignment is: **1) your thoroughness in doing the participant observation fieldwork, and 2) your analytical anthropological mind to reflect on the experience in terms of some or all the categories mentioned above.**

Where to start looking and listening (this is not a complete list)

Britannia, and other community centres. UBC, Simon Fraser..

Multicultural Channel, Radio Latino Soy CJVBM FM 96.1, AM 1470

Co-op radio Sat noon and other schedules CFRO 102.7 FM

Newspapers such as Latin American Connexions, Un, Dos, Tres, El Contacto Directo

Centro Cultural Hispano; Mexican Society of Vancouver; Canadian/Latin American Cultural Society, The Georgia Strait or others.

The telephone Book for stores and restaurants and more

The Internet for Vancouver Latin American sites.

There are many more places of all kinds. Please avoid all going to the same restaurant (I think in El Cocal , the owner was giving the same speech to everybody last year)

ANTH 408 VISUAL ANTHROPOLOGY

Monday/Wednesday 3.30-5.00 ANSO 202
Instructor: Dr. Blanca Muratorio

Winter II, 2000-2001

GUIDELINES FOR FINAL ESSAY

For your final essay you may choose to concentrate on photography, film, or cultural objects (in addition to the ones discussed in class, you may choose other cultural objects to be consulted with instructor).

Unlike the other short essays, the final one should include the following:

1. A particular **anthropological thematic focus** (such as gender, race, ethnicity, class, colonialism, religion, self-representation, etc)
2. An **ethnographic or culture area focus** (such as the Pacific, North West Coast, the Andes, the Amazon, North America, etc).
3. It should **engage some of the analytical/theoretical issues of visual anthropology** in the readings and discussed in class, and additional academic sources needed for your topic.
4. **Length** : 12-15 pp. and an appendix with the visual material numbered and with the proper references. If the essay is on film, please include main argument and clear description of the relevant scenes.
5. **Format**: a) Statement of objective, b) analytical/theoretical arguments; c) analysis of the material, d) clear conclusions, e) final notes, if necessary, f) properly cited bibliography according to standards used in anthropological journals such as American Anthropologist or American ethnologist.
6. Since this essay is due after classes are over, please, **hand it in the Main Office** and be sure to **sign for it**, keep a **copy**, and include an **e-mail or phone number** where I can contact you.

You are encouraged to **discuss a preliminary informal outline** with me as soon as possible.

Essay is due April 10 (usual requirements will apply for late assignments)

ANTH.353 LATIN AMERICAN POPULAR CULTURE

January 31, 2000

Blanca Muratorio

Criteria used for grading first assignment on public Latin American culture in Vancouver according to the guidelines, and some general comments that apply to most essays.

Because of the nature of this first assignment as an experience of fieldwork, I decided that all those students who made the effort should get, at least, a “B”. You will find that in the papers I mainly put questions as comments, rather than qualifying your statements as “right” or “wrong”. The main criteria used for grading were:

1. How much work was put into the assignment.
2. How detailed and careful were the descriptions of places, objects, people, etc.
3. How much anthropological reflection came out of the fieldnotes in terms of the questions in the guidelines: e.g. quality of the interaction, your impression of the other person’s behavior as different or similar from your own culture, analysis of your own assumptions and stereotypes about Latin Americans, successes and failures in the fieldwork and what you learned from them, what did you learn about Latin American culture that you did not know before, what else would you like to learn,and more.

These are some general problems I found in almost all the essays. Rather than write these in each individual essay, I decided to do it this way because they reflect very common problems all anthropologists face in doing fieldwork, specially for the first time. Please, read your ssay again and be self-critical about he following issues:

- 1- The uncritical use of the concepts “authentic” and “typical”. These are problematic concepts in anthropology and should be used with care. As used by most of you, they imply that popular culture is static and that “authenticity” is always in the past, not the present.
- 2- Uncritical use of the term “Latino” to refer to all Latin Americans. How did this term come about? Where is it used?
- 3- Uncritical use of the stereotype of the friendly, jovial, Latin American without considering the specific social circumstances of the fieldwork encounter , e.g. the fact that you were a potential or actual “client”, or a tourist (situation where some of the assumptions were formed in the past).
- 4- Strong generalizations about a whole culture from a very limited experience (e.g. one informant).
- 5- Very little attention to real or potential differences within a culture (e.g. gender or age differences) or between cultures (e.g. differences between Cubans and Argentinians).
- 6- Too much emphasis on the content of the interview (what was said) and very little or no reflection on your own assumptions and reactions to a person, place, etc of another culture.
- 7- Taking for granted that everything the informant said was true, although in most cases you met them for a few minutes. How can we be sure she/he is telling the truth? Is there one truth about any culture?
- 8- No consideration about the fact that you were using words in Spanish (and at least two Indian languages) without thinking about their meaning (e.g.Mirasol, Mesaluna, Pepitas, Inti, etc)
- 9- The fact that you were writing Spanish words that require the letter “ñ” and accents that , most probably, you never had to access in your computer before.

Visual Anthropology

Instructor: Blanca Muratorio

2000-2001

Some Questions for research which I think may be developed from some of the readings On Photography

from Bourdieu's chapter on Photography and the family.

- The importance of doing research on the sociological reasons behind the psychological motivations for taking or looking at photographs. These motivations, as well as the different meanings given in the production and interpretation of photographs, are historically and culturally situated. So is Bourdieu's research : in the 1960s, in Europe, and in relation to the working class and peasant population who were the subjects of the research. He shows the production and consumption of photographs are part of social relations and can be investigated sociologically and anthropologically in any culture where they are given meaning and importance.
- How is the photographing practice of ordinary people organized? Which family events are photographed? How does the camera relates to the presence of children?
- does photograph performs a function of immortalizing the high points of family life? Which are these points? Have they changed? Do we photograph death or divorces? If not, why? What happens in other cultures?
- Are weddings the most photographed events in the present? Have other family gatherings like holidays become equally important? What happens if we compare different ethnic groups with the West? Which are their most photographed events?
- Has the way we photograph children change with changes in the role of children within families and with the way children are perceived and related to in contemporary North American families? Is there a difference by class and ethnicity?
- When families separate, are photographs used to update family information and to keep some form of integration?
- Is there a family photographer? Father? Mother? Has that changed with changes in gender roles? Who in the family is the storyteller of the family album?
- Are photographs displayed in the home? If so, where? Is there a difference in this display between professional and amateur photographs? Has the aristocratic portrait gallery of ancestors become democratized by the family photograph?
- Does photographic practice change with age? Scattered families? Nuclear and extended families? Does family photography only captures approved behavior and subjects? Does that vary with social class? Have those attitudes changed with the times? How?
- What is the relationship between photography, the family album and family memories to be passed to the next generations? Are some memories suppressed ? Is the family album, or family photographs the most precious possessions of the elderly? How do they contribute to the identity of the family?
- **From Holland Introduction. History, Memory and the Family Album**

- How do private memories incorporated in the family album interweave with public history? Photographs can be read privately or also as social history. Family albums are not just about the past but about how we long for narratives that make sense in the present. What happens when contemporary families become atomized?
- How do private meanings in family albums become records that relate to narratives of community, religion, ethnicity and nation, making private identity possible?
- Do public photographs of family differ from private ones, or do private photographs conform to canons of what is “appropriate.”?
- Are women more than men the guardians of memories through the interpretation of photographs?
- How are photographs arranged in a family album ? Do they tell stories of progress or decay?
- How does the global economy (migration, exile, etc) affect the way people photograph the family?
- Does ethnicity and class enter into the construction of family albums? How?
- With increasing tourism, do representations of the Other enter into the family album?

- **from Chalfen Picturing culture.**

- Snapshots and family albums are stories we tell ourselves about ourselves. What is the relationship between family albums and family “myths” or “secrets”?
- Are narratives from different classes structured in similar ways?
- Do different classes show different gazes when they are photographed?
- Do family albums represent the prevailing ideas and imaging of the historical times? Can the same be said for home videos? Are they on the way to replace the family album?
- Which are the possibilities and limitations of the home video for family memories and representations of themselves?
- What happens when we examine narratives generated in other cultural contexts? (E.g.Japan)
- How may home video help to integrate private lives and public context (e.g by including other homes, neighborhood, etc)
- Can the technology of home video provoke new narratives about families?

DEPARTMENT OF ANTHROPOLOGY AND SOCIOLOGY

ANTH 408 VISUAL ANTHROPOLOGY

Monday/Wednesday 3.30-5.00 ANSO 202

Winter II, 1999-2000

Instructor: Dr. Blanca Muratorio

E-mail: mura@interchange.ubc.ca

Office: ANSO 2209

Office Hs: Tu 1.30-2.30

W. 2.00-3.00

This course will provide an introduction to the principles and methods of visual anthropology. It is intended as a critical analysis of the ethics and politics of representational processes across cultures, situating both images and image makers in the historical socio-political contexts of which they are a part. We will explore the visual dimensions of human action from non-verbal communication and ritual and ceremonial performance to art and the manufacturing of other cultural objects, as well as the centrality of visual communication in the formation of cultural identity.

The course will focus primarily on photography and film, not only to understand their use as research tools for recording data in anthropological fieldwork, but as data in themselves. We will also analyze the similarities and differences between anthropological and non-anthropological uses of visual narratives in relation to issues such as gender, race, ethnicity, and class.

In understanding the central place of the visual in human culture, this course will adopt an interdisciplinary approach to incorporate all those students who are interested in the intersections between anthropology, sociology, museum studies, fine arts, and history.

All required readings will be on reserve in Koerner

(I also keep copies of all the required readings in my office, which you may borrow for quick xeroxing).

Course Prerequisites:

Anthropology 407 will not be considered a prerequisite. However, this is a senior undergraduate course. All students should have a strong background in social sciences or humanities.

Course Format:

Readings will be assigned from books and articles each week. Students will be asked to summarise and present arguments from assigned readings and to actively participate on the analysis of visual materials in the class. The instructor will introduce the key issues each week.

Given the visual content of the materials to be presented in class, regular class attendance and active participation are essential components of this course and will be graded accordingly.

Course Evaluation

Assignments and Due Dates:

Throughout the course:

Regular attendance, class participation
and discussion of weekly readings.....20%

February 28: Short written assignment on
photography.....15%

March 13: Short written assignment on
film.....15%

March 20: Last day for submitting a
1 page written outline for final
research paper to be discussed with
instructor. No final paper will be accepted unless
the outline has been handed in and
discussed with the instructor.

March 29: Short written assignment on
cultural objects.....15%

April 10: Final research paper on
a topic chosen by the student in
consultation with the instructor.....35%

Failure to submit the assignments by the due dates will result in 5% penalty off the grade for each day beyond the deadline. Extensions will be granted only in exceptional circumstances (e.g. illness, funerals, etc) and not because of academic workload. Please retain a copy of all submitted assignments.

Guidelines for class presentations, short assignments, and final research paper will be given in advance and discussed in class.

The best Journal for visual anthropology is: Visual Anthropology Review (in Koerner)
There are very good Internet sites on Visual Anthropology, just making a search under “Visual Anthropology.” You may search these sites for general information and bibliographic sources. However, I will not accept a research paper based primarily on Internet sources. Academic articles and books should be the main sources of your research paper.

CLASS SYLLABUS

Outline and Required Readings

1. Weeks 1-2 Jan. 5-12

Introduction: Visual Anthropology. Visual Culture. Ethics of Representation

Week 1 Jan. 5

1.1 General Introduction . Discussion of assignments

Week 2 Jan. 10-12

1.2 Visual Culture. Representation. The ethics and politics of representation

Howard Morphy and Marcus Banks, Introduction: Rethinking visual anthropology. In Banks, Marcus and Howard Murphy (eds.)1997 Rethinking Visual Anthropology. New Haven: Yale University Press. (Book, Koerner)

David MacDougall, The visual in anthropology. In Banks, Marcus and Howard Murphy (eds.)1997 Rethinking Visual Anthropology. (book, Koerner).

Jay Ruby, 1996 Visual Anthropology. In *Encyclopedia of Cultural Anthropology*, David Levinson and Melvin Ember (eds.) Vol. 4: 1345-1351. (Article, Koerner)

Kathleen Kuehnast, Visual Imperialism and the export of prejudice: an exploration of ethnographic film. In Peter Ian Crawford and David Turton (eds.) *Film as Ethnography*. (Book, Koerner)

☞ **January 12: Discussion of Ethics and Politics of Representation**

2. Weeks 3-6 Jan. 17-Feb. 23

Anthropology and photography

Week 3. Jan. 17-19

2.1 Introduction: Photography in anthropology

Elizabeth Edwards, Introduction. In E. Edwards (ed.) *Anthropology and Photography*. (Book, Koerner).

Jay Ruby Seeing Through Pictures: The Anthropology of Photography. [1] Camera Lucida 3:19- 32 (article, Koerner).

2.2 Photography and Class Distinctions. (Example)

John Berger, The Suit and the Photograph, In John Berger, About Looking. pp 27-36.(book, Koerner)

☞ **January 19: Analysis and discussion of examples of photography and class.**

Week 4 Jan. 24-26

2.3 The Private use of photographs. Family Albums. Home videos

Bourdieu, Pierre

1990 "Introduction. The Cult of Unity and Cultivated Differences." In Pierre Bourdieu et. al. Photography. A Middle-brow Art Stanford University Press. pp. 1-31.(article, Koerner)

Holland, Patricia

1991 "Introduction: History, Memory and the Family Album." In Jo Spence and Patricia Holland (eds.) Family Snaps. The Meanings of Domestic Photography. Virago Press pp. 1-14.(article, Koerner).

Richard Chalfen Picturing culture through indigenous imagery: a telling story. In Crawford and Turton, Film as ethnography. Spec. Pp 233-237. (on Japanese family albums and home videos) (book, Koerner).

☞ **January 26: Analysis and discussion of examples on family albums.**

Week 5 Jan. 31-Feb. 2

2.4 The public use of photographs: Gender, ethnicity, race. "Tradition and Modernity". Colonialist and tourist gazes. Postcards. Advertisement

Elizabeth Edwards, Beyond the Boundary: a consideration of the expressive in photography and anthropology. In M. Banks and Morphy. Rethinking Visual Anthropology. (book, Koerner).

Raymond Corbey, Alterity: The Colonial Nude. Critique of Anthropology.8(3) 1988. (Article, Koerner)

Lutz, Caroline A. and Jane L. Collins

1993 Chap. 4, Brightly Different and Chap. 7, The photograph as Intersection of Gazes. In Reading National Geographic. (Book, Koerner).

John Berger, Ways of Seeing. Chap.7 on Advertisement. (Book, Koerner).(see video)

🕒 **February 2: Film by John Berger on Advertisement.**

Week 6 Feb. 7-9

2.5 Photography and history. Cartes de visite. The analysis of historical photographs

Robert M. Levine, Images of History. Chap. 3. Reading Photographs.(book, Koerner)

👉 **February 9: Analysis of historical photographs in terms of Levine’s questions.**

Week 7 Feb. 14-18 Mid-term brake

Week 8 Feb. 21-23

2.6 Missionaries’ and anthropologists’ representations of indigenous peoples. Taking the photographs home.

J. R. Miller, Reading Photographs, Reading Voices: Documenting the History of Native Residential Schools. In Jennifer Brown and E. Vibert (eds.), Reading Beyond Words. (Article, Koerner).

Blanca Muratorio, Introduction. In the Gaze of the Other. In Retrato de la Amazonía. Ecuador: 1880- 1945. Lucía Chiriboga and Soledad Cruz (eds.). Quito: Ediciones Libri Mundi. 1990 (Article, Koerner)

Judith Binney and Gillian Chaplin, Taking the photographs home: The recovery of Maori History. Visual Anthropology. 4, pp. 431-442 . 1991 (article, Koerner).

***** February 28: Short assignment on photography due.**

3. Weeks 9-10 Feb. 28-March 8

Film as ethnography

Week 9 Feb. 28-March 1

3.1 Introduction. Anthropology and ethnographic film. Indigenous peoples in films. Romanticism, Realism Beyond Realism. Film spectatorship.

Colin Young, Observational cinema. In Paul Hockings (ed) Principles of Visual Anthropology. 1995 (book, Koerner).

David MacDougall, Beyond Observational Cinema In Paul Hockings (ed.) Principles of Visual Anthropology. 1995 (book, Koerner)

Wilton Martinez, Who constructs anthropological knowledge? Toward a theory of ethnographic film spectatorship. In Crawford and Turton, Film as Ethnography (book, Koerner)

☺ **March 1: Analysis of film on the Yanomami, Amazon Journey, and Cannibal Tours.**

Week 10 March 6-8

3.2 Gender and ethnographic film; commercial video.

Ella Shohat/Robert Stam, Tropes of Empire. In Rethinking Eurocentrism. Multiculturalism and the Media. 1994. Pp. 137-177. (book, Koerner).

Elena Tajima Creff, Model minorities and monstrous selves; The Winter Olympic showdown of Kristi Yamaguchi and Midori Ito. Visual Anthropology 9(1). 1993. (Article, Koerner).

☺ **March 8: Analysis of films: Millenium, and Masai women.**

***** March 13: Short assignment on film due.**

4. Weeks 11-12 March 13-22

Art and the visual of cultural objects (painting, portable and family altars, “milagros” or miracle paintings)

Week 11 March 13-15

4.1 Introduction. Visual culture. Art and cultural translation.

4.2 Painting . European and aboriginal painting

Cruikshank, Julie

1995 Imperfect Translations: Rethinking Objects of Ethnographic Collection. Museum Anthropologist. 19:1. 25-38. (Article, Koerner)

John Berger, Ways of Seeing. Chaps.3 The Nude and Chap. 4 . Oil painting (book, Koerner)

Fred R. Myers, Culture-Making: Performing Aboriginality at the Asia Society Gallery. American Ethnologist 21:4 1994. (Article, Koerner)

☺ **March 15: Analysis John Berger's video on The Nude**

***** March 20: Last day to submit research paper outline for discussion.**

Week 12 March 20-22

4.3 Religious iconography.

Jennifer A. Gonzalez, Rhetoric of the Object: Material Memory and the Artwork of Amalia Mesa-Bains. Visual Anthropology. 9 (1) 1993. (Article, Koerner)

Durand, Jorge and Douglas S. Massey

1995 Miracles at the Border. Retablos of Mexican Migrants to the United States. University of Arizona Press. (Mexico, USA).chaps.1 and 2 pp.5-27 and look at reproductions. (Book, Koerner).

✠_☸ **March 22: Analysis of altars, milagros, and other cultural objects**

***** March 29: Short assignment on cultural objects due.**

5. Weeks 13-14. March 27-April 6 Indigenous self-representations

Week 13. March 27-29

5.1 The case of the Kayapó

Terence Turner, Defiant Images: The Kayapo Appropriation of video. Anthropology Today. 8(6) 1992. (article, Koerner).

Terence Turner, Representation, Collaboration and mediation in contemporary ethnographic and indigenous cinema. *Visual Anthropology* 11(2). 1995 (article, Koerner).

Pat Aufderheide, The video on the villages project: Videomaking with and by Brazilian Indians. *Visual Anthropology* 11(2). 1995. (article, Koerner).

☹ **March 29: Analysis of Terence Turner's films on the Kayapó.**

Week 14. April 3-6

5.2. The case of the Arctic . Debate on participatory cinema.

J.C.H. King and Henrietta Lidchi, *Imaging the Arctic* 1998. (selected chapters). (book, Koerner).

Jay Ruby, The moral burden of authorship in ethnographic film *Visual Anthropology*. 11(2) 1995 (article, Koerner)

James C. Faris, *Anthropological transparency: film, representations and politics*. In Crawford and Turton, *Film as ethnography* (book, Koerner)

***** **April 10: Final research paper due** *****

Bibliography of Supplementary Readings and Topics

(Please, look at supplementary readings for each of the topics in the Outline)

Some general books and readers

Boonzajer Flaes, Robert M.and Douglas Harper (eds.)
1993 Eyes across the Water Two: Essays on visual anthropology and sociology.
Amsterdam:Het Spinhuis

Brennan, Teresa and Martin Jay (eds.)
1996 Vision in Context. Historical and Contemporary Perspectives on Sight. London:
Routledge.

Debord, Guy
1977 Society of the Spectacle. Detroit: Black and Red.

Fyfe, Gordon and John Law (eds.)
1988 Picturing Power: Visual Depictions of Social Relations: London: Routledge.

Goody, Jack
1997 Representations and Contradictions. Ambivalence Towards Images, Theatre,
Fiction, Relics and Sexuality. London: Blackwell.

Chiozzi, Paulo (ed.)
1989 The teaching of Visual Anthropology. Firenzi: Editrice Il Sedicensimo.

See Jay Ruby's page in the Internet

Visual Anthropology Review. Journal of the Society for Visual Anthropology.

Books and articles for specific topics in the Outline

1.INTRODUCTION

1.2 Introduction, Visual Anthropology. Visual Culture. Ethics of representation.

Timothy Asch, The ethics of ethnographic film-making . In Peter Crawford and David
Turton, Film as Ethnography.(book, Koerner)

Mike Ames, Cultural Copyright and the politics of documents that move and speak (manuscript)

Chris Wright, The Third Subject. Perspectives on visual anthropology. Anthropology Today. 14(4) 1998. Review of Banks and Morphy (ds.) Rethinking Visual Anthropology. (Xerox)

Paul Henley, Seeing is Understanding. Review of Banks and Morphy (eds.), Rethinking Visual Anthropology. The Times Literary Supplement. May 8, 1998. (Xerox)

Margaret Mead, Visual anthropology in a discipline of words. In Paul Hockings (ed.) Principles of Visual Anthropology Second Edition 1995 Berlin: Mouton de Guyter.(Book, Koerner)

Paul Hockings, Conclusion: Ethnographic filming and anthropological theory. In Paul Hockings (ed.) Principles of Visual Anthropology Second Edition 1995 Berlin: Mouton de Guyter.(Book, Koerner)

Gross, Larry , 1985 Life Vs. Art: The interpretation of Visual Narratives. Studies in Visual Communication 11:4. 2-11. (Xerox)

Cathrine M. Soussloff, Review Article. The turn to visual culture: On visual culture and the techniques of the observer. Visual Anthropology Review. 12(1). 1996. (Xerox)

Kirsten Hastrup, Anthropological visions: some notes on visual and textual authority. In Peter Ian Crawford and David Turton (eds.) Film as Ethnography . Manchester: Manchester University Press. 1992.

2. PHOTOGRAPHY

General books on photography

Collier John and Malcolm Collier
1986 Visual Anthropology. Photography as a Research Method. Revised and Expanded Edition. Albuquerque. University of New Mexico Press.

Edwards, Elizabeth (ed.)
1992 Anthropology and Photography. New Haven : Yale University Press.

Barthes, Roland
1981 Camera Lucida. Reflections on Photography. New York: Hill and Wang.

Berger, John

1972 Ways of Seeing. London: BBC and Penguin Books.

1980 About Looking. New York: Pantheon Books.

1985 The Sense of Sight. Writings by John Berger. Edited with an Introduction by Lloyd Spencer. New York: Vintage Books.

Berger, John and Jean Mohr

1982 Another Way of Telling. New York: Pantheon Books.

Bourdieu, Pierre

1990 Photography. A Middle-brow Art. Stanford. Stanford University Press.

1991 Towards a Sociology of Photography. Visual Anthropology Review. 7:1, 129-133.

Burnett, Ron

1995 Cultures of Vision. Images, Media and the Imaginary. Bloomington: Indiana University Press.[Pn1995b86 1995]On Barthes camera lucida

Sekula, Allan

1984 Photography Against the Grain. Essays and Photo Works 1973-1983. The press of Nova Scotia College of Art and Design.

Sontag, Susan

1973 On Photography. New York: Anchor Books.

Tagg, John

1988 The Burden of Representation. Essays on Photographies and Histories. Macmillan Education,

Winter, Gordon

1966 A Country Camera 1844-1914. Penguin Books.

Carl Sandburg, The Family of Man. New York. Museum of Modern Art. 1955

Lincoln Kirstein, Photographs by Cartier-Bresson. New York. Grossman Publishers. 1963.

Muse . Canadian Museums Association Journal. Winter 1989. Devoted to Photography.

2.1 Photography in anthropology

Banta, Melissa and Curtis M. Hinsley 1986 From Site to Sight. Anthropology, Photography, and the Power of Imagery. Cambridge. Peabody Museum Press. (Book, Koerner)

2.3 The private use of photographs. The family album

John Berger, Uses of Photography. In John Berger About Looking. pp. 48-63. (On photography and memory) (Book, Koerner).

Judith Williamson, Family, Education, Photography. In Nicholas B. Dirks et.al. Culture/Power/History. Princeton: Princeton University Press. 1994.

Patricia Holland, 1991 "More than Black and White. The extended and Shared Family Album." In Jo Spence and Patricia Holland (eds.) Family Snaps. The Meanings of Domestic Photography. Virago Press pp. 118-127.

Benally, Suzanne (Navajo, Santa Clara)
1992 "Women Who Walk Across Time." In Lucy Lippard (ed.) Partial Recall The New Press pp.101-104. (North American Indians).

Smith, Jaune Quick-To-See (Flathead, Montana)
1992 "Family Album" In Lucy Lippard (ed.) Partial Recall The New Press pp. 59-63. (North American Indians).

Kuhn Annette
1995 "Family Secrets. An Introduction." In Family Secrets. Acts of Memory and Imagination. Verso pp.1-9.

Ruby, Jay
1983 "Images of the Family: The Symbolic Implications of Animal Photography" In Aaron H. Katcher and Alan M. Beck New Perspectives in Our Lives with Companion Animals University of Pennsylvania Press pp.138-147.

Yannik Geffroy, Family Photographs. A visual Heritage. Visual Anthropology. 3. Pp. 367-409. 1990.

**2.4 The public use of photographs. Gender, ethnicity, race, Colonialist gazes.
Postcards. Advertisement.**

Washington Dc. Smithsonian 1998. Delivering views: distant cultures in early postcards.
(Main NC 1872 D46 !998)

Willoughl, Martin A history of postcards 1992 (Main NC1872. W55 1992)

Annelies Moors and Steven Machlin, Postcards of Palestine. Critique of Anthropology.
7(2). 61-77. 1987.

Irving Goffman, Advertisement

Poole, Deborah
1997 Vision, Race, and Modernity. A Visual Economy of the Andean Image World.
Princeton: Princeton University Press.

Lutz, Caroline A. and Jane L. Collins
1993 Reading National Geographic. Chicago: University of Chicago Press.

Malek Allula, The Colonial Harem. 1986

Sarah Graham-Brown, Images of Women. The Portrayal of Women in Photography of the
Middle East 1860-1950 1988.

McElroy, Keith
? Early Peruvian Photography. Ann Arbor: UMI Research Press. .

2.5 Photography and history

Levine, Robert M.
1987 Windows on Latin America. Understanding Society through Photographs.
Boulder: Lynne Rienner.
1989 Images of History. Nineteenth and Early Twentieth Century Latin American
Photographs as Documents. Durham: Duke University Press.

Hoffenberg, H.L.
1982 Nineteenth-Century South America in Photographs. New York: Dover
Publications.

2.6 Missionaries' and anthropologists' representations of indigenous peoples. Taking the photographs home.

:Malmsheimer, Lonna M.

1985 "Imitation White Man": Images of Transformation at the Carlisle Indian School. *Studies in Visual Communication* 5:4, 54-75.

1987 Photographic Analysis as ethnohistory: Interpretive Strategies. *Visual Anthropology*. 1 pp.21-36.

Judith Binney and Gillian Chaplin, Taking the photographs home: The recovery of Maori History. *Visual Anthropology*. 4, pp. 431-442 . 1991.

Blackman, Margaret B.

1980 Posing the American Indian. *Natural History* 89:10 68-75.

Jackins, Ira

1984 Franz Boas and Photography. *Studies in the Anthropology of Visual Communication*.10:1, 2-60.

Scherer, Joanna Cohan

1975 Pictures as Documents: Resources for the Study of North American Ethnohistory. *Studies in the Anthropology of Visual Communication*. 2:2, 65-86.

Marcia Crosby, Constructions of the Imaginary Indian. In Stan Douglas (ed.) *The Politics of Art*. Vancouver. Talon Books. ?

Robert Fulford, Let's bury the noble savage. *Rotunda* 30. 1992.

Rick Hill, In our own image: Stereotyped images of Indians led to a new Native art form. *Muse* 6(4). 1989.

2. Other Photographic methods, examples, etc

Caldarola, Victor J,

1985 Visual Contexts: A photographic Research Method in Anthropology. *Studies in Visual Communication* 11:3. 33-53.

1988 Imaging process as ethnographic inquiry. *Visual Anthropology* 1: pp. 433-451.

??? You can't believe your eyes: Inaccuracies in Photographs of North American Indians. *Studies in the Anthropology of Visual Communication*. ????

1990 Picturing cultures: Historical photographs in anthropological inquiry. *Visual Anthropology*. 3(2-3) Special Issue.

1995 Ethnographic photography in anthropological research. In Paul Hockings (ed.) *Principles of Visual Anthropology* Second Edition 1995 Berlin: Mouton de Guyter.(Book, Koerner)

Andrew Lakoff, Freezing time: Margaret Mead's Diagnostic photography. *Visual Anthropology* 12(1). 1996.

Stanley Brandes, Photographic Imagery in the ethnography of Spain. *Visual Anthropology*. 13(1) 1997.

Sheila De Cuyper, On the Future of photographic representation in anthropology. Lessons from the practice of community photography in Britain. *Visual Anthropology* 13(2). 1997-98.

John Collier, Cultural energy (comments on a photographic exhibit). *Visual Anthropology* 13(2). 1997-98.

Elizabeth Edwards, Review of exhibit: Impossible science of being: Dialogues between anthropology and photography. *Visual Anthropology*. 13(2) 1997-98.

Stuart Kirsch, Ethnographic Representation in the Shadows of Development. Review Essay . *Visual Anthropology* 12(2). 1996/97.

3 FILM AS ETHNOGRAPHY

General books, readers.

Peter Crawford and Turton 1992 *Film as ethnography*. Manchester: Manchester University Press.

Devereaux, Leslie and Roger Hillman (eds.)
1995 *Fields of Vision. Essays in Film Studies, Visual Anthropology, and Photography*. Berkeley: University of California Press.

Shohat, Ella and Robert Stam
1994 *Unthinking Eurocentrism. Multiculturalism and the Media*. London: Routledge.

Fatimah Tobing Rony, *The Third Eye. Race, Cinema, and Ethnographic Spectable*. Durham: Duke University Press. 1996.

Bell Hooks, *Reel to Real. Race, Sex, and Class at the movies*. New York: Routledge. 1996

Summerfield, Ellen

1993 *Crossing cultures through film*. Yarmouth: Intercultural Press. [pn1995.9I55s86 1993]

Taylor, Lucien (ed.)

1994 *Visualizing Theory. Selected Essays from V. A.R. 1990-1994*. London: Routledge.

Tobias, Michael (ed.)

1997 *The Search for Reality. The art of documentary Filmmaking*. Michael Wiese Productions.

Jack Rollwagen (ed.) *Anthropological Film making Anthropological Perspectives on the Production of Film and Video for General Public Audiences*. Chur London: Hardwood Academic Press. 1988 (book, Koerner)

Bill Nichols, *Ideology and the Image. Social Representation in the Cinema and Other Media*. Bloomington: Indiana University Press. 1981 (book, Koerner) see specific articles

Peter Loizos, *Innovation in Ethnographic Film. From Innocence to self-consciousness. 1955-1985*. Manchester: Manchester University Press. 1993.

Paul Stoller, *The Cinematic Griot. The cinema of Jean Rouch*. Chicago: The University of Chicago Press. 1992.

Jay Ruby (ed.) *The cinema of John Marshall*. USA; Hardwood Academic Publishers.

John Collier, *Visual Anthropology and the future of ethnographic film*. In Jack R. Rollwagen ed. *Anthropological Filmmaking*. 1988.

3. 1 Introduction Anthropology and ethnographic film. Indigenous peoples in films.

Fatimah Tobing Rony, *Taxidermy and Romantic ethnography. Robert Flaherty's Nanook of the North*. In *The Third Eye. Race, Cinema and Ethnographic Spectable*. Durham: Duke University Press (1996 (book, Koerner)).

Dean MacCannell, Cannibal Tours. In Lucien Taylor (ed) Visualizing Theory (Book, Koerner)

Asen Balikci, Anthropologists and Ethnographic film-making In Jack R. Rollwagen (ed), Anthropological Filmmaking. 1988. (Book Koerner).

June Nash, Autobiographical filming as an ethnographic tool. In Rollwagen, Anthropological Filmmaking. (Book, Koerner).

Jay Ruby, Out of Sync. The cinema of Tim Asch . Visual Anthropology 11(1). 1995.(xerox)

David MacDougall, Subtitling Ethnographic Films: Archetypes into Individualities. Visual Anthropology. 11(1). 1995.(xerox).

Rosalind C. Morris, New Worlds from Fragments: Film, ethnography and the representation of North West Coast Cultures. Boulder: Westview Press. 1994 (book, Koerner)

3.2 Gender and ethnographic film. Commercial videos.

De Lauretis, Teresa
1984 Alice Doesn't. Feminism, Semiotics, Cinema. Bloomington: Indiana University Press.

McClung Fleming, E.
1965 The American Image as Indian Princess. 1765-1783. Winterthur Porfolio II.

Visual anthropology. 9(1) 1993 Whole issue devoted to gender and visual. .

Beth Notar, Of Labor and Liberation: Images of women in current Chinese television advertising. Visual Anthropology. 10(2) 1994.

4. ART AND THE VISUAL IN CULTURAL OBJECTS

4.1 Introduction

Cruikshank, Julie, 1992“Oral Tradition and Material Culture. Multiplying Meanings of ‘Words’ and Things” Anthropology To-Day. 8(3).

Peter Fuller, Seeing Berger, A revaluation. London: Writers and Readers. 1980

Hess, Hans

1974 How Pictures Mean. New York: Pantheon Books

Hollander, Anne

1975 Seeing Through Clothes. New York: Avon Books.

John Forrest, Visual Aesthetics for five senses and four dimensions: An ethnographic Approach to aesthetic objects. In Ray Browne and Pat Browne. Digging into Popular Culture. Theories and Methodologies in Archeology, Anthropology, and other Fields. Bowling Green: State University Popular Press. 1991.

Nadia C. Seremetakis, The Senses Still. Perception and Memory as Material Culture and Modernity. Boulder: Westview Press. 1994.

4.2 Painting. European and aboriginal painting.

Bruno Latour, Visualization and Social Reproduction. Opening one eye while closing the other...a note on some religious paintings. In Gordon Fyfe and John Law, Picturing Power: London: Routledge. 1988.

Fred Myers, Beyond the intentional fallacy: Art criticism and the ethnography of aboriginal acrylic painting. Visual anthropology. 10(1).1994.

Eric Gable, Review of Johannes Fabian Remembering the Present. Visual Anthropology 13(2). 1997/98. Pp.85-86.

Howard Morphy, Aboriginal Art in a global context. In Daniel Miller (ed.) Worlds Apart. Modernity Through the Prism of the Modern. London: Routledge. 1995.

Myers, Fred R.

1994 "Culture-making: Performing Aboriginality at the Asia Society Gallery" American Ethnologist 21(4): 679-699. (Australia)

Jewsiewicki Bogumil

1990 "Collective Memory and its Images: Popular Urban Painting in Zaire- A Source of 'Present Past'" In Marie-Noelle Bourget et.al. Between Memory and History Hardwood Academic Publishers pp.183-194. (Africa).

Millones, Luis and Mary Louise Pratt

1990 Amor Brujo: Images and Culture of Love in the Andes. Syracuse University (Sarhua, Peru, indigenous paintings).

Hollander, Anne

1975 Seeing Through Clothes. New York: Avon Books.

Adorno, Rolena

1988 "Icons in Space: The Silent Orator" In Guamán Poma. Writing and Resistance in Colonial Peru. University of Texas Press. pp.6-69. (Peru, Indigenous chronicle).

Gruzinski, Serge

1993 "Painting and Writing" In The Conquest of Mexico. The Incorporation of Indian Societies into the Western World 16th and 18th Centuries Polity Press pp.6-69. (Codices, indigenous iconography, Mexico).

4.3 Religious iconography

Francisco Ferrandiz Martin, A trace of fingerprints: Displacements and textures in the use of ethnographic video in Venezuelan spiritism (on the cult of Maria Lionza) Visual Anthropology 13 (2) 1997-98.

4. Other topics (not covered in outline)

Body painting

Francoise Dussart, A body painting in translation. In Banks and Morphy, Rethinking Visual Anthropology

Turner, Terence

1980 "The Social Skin" In Jeremy Cherfas and R. Lewin (eds.) Not Work Alone Temple Smith pp.112-138

Marcus Banks, Representing the bodies of the Jains. In Banks and Morphy Rethinking Visual Anthropology.

Gardens and Flowers

Joy Hendry, Pine, ponds and pebbles: gardens and visual culture. In Banks and Morphy, Rethinking Visual Anthropology.

Jack Goody, The Culture of Flowers. Cambridge: Cambridge University Press.

Monuments

(to be determined)

5. INDIGENOUS SELF-REPRESENTATIONS

Weiner, James F.

1997 Televisualist Anthropology. *Current Anthropology* 38:2. 197-235.

Deedee Halleck and Nathalie Magnan, Access for Others: Alter(Native) Media. *Visual Anthropology*. 9(1). 1993

Penny Harvey, Ethnographic film and the politics of difference. A review of film festivals. *Visual Anthropology* . 9(1). 1993.

Faye Ginsburg, Mediating culture: Indigenous media, ethnographic film and the production of identity. In Leslie Devereux and Roger Hillman (eds.) *Fields of Vision. Essays in film studies, Visual anthropology, and Photography*. Berkeley: University of California Press. 1995. [Indigenous media among aboriginal Australians]

Peter Elsass, Self-reflection or Self-representation:A study of the advocacy effect. *Visual Anthropology*. 4: pp 161-173. 1991.

Indigenous self representation

Julia Blackburn, *The White Men. The First Response of Aboriginal People to the White Man*. 1979

Other Topics not covered in outline

6. Visual Exhibition of cultures. World Fairs and Museums. Images and Imagemakers. The political Economy of Vision.

James Clifford, Paradise. *Visual Anthropology*. 11(1). 1995

Henrietta Lidchi, The Poetics and Politics of Exhibiting Other Cultures. In Stuart Hall (ed) *Representation. Cultural Representations and Signifying Practices*. London: Sage Publications 1997.

Tony Bennet, The exhibitionary complex. In Nicholas Dirks et al (eds), *Culture/Power/History* . Princeton: Princeton University Press. 1994.

Blanca Muratorio, Nationalism and Ethnicity: Images of Ecuadorian Indians and the Imagemakers at the Turn of the Nineteenth Century. In Judith Toland (ed.), *Ethnicity and the State*. New Brunswick: Transactions 1993.

Jason S. Greenberg, Representing the State: Class, Race, and Nationhood in an Israeli Museum. *Visual Anthropology*. 13(1). 1997.

G.G. Weix, Displaying the Postcolonial Past: The Kudus Kretek Museum in Java. *Visual Anthropology*. 13(1). 1997.

Ivan Karp and Steven D. Lavine, Exhibiting Cultures. The Poetics and Politics of Museum Display. Washington: Smithsonian Institution Press. 1991.

George E. Marcus and Fred Myers (eds). *The Traffic in Culture*. Berkeley: University of California Press. 1995.

Tony Bennet, The exhibitionary Complex. In Nicholas B. Dirks et al. *Culture/ Power/ History*. Princeton: Princeton University Press. 1994.

John S. Allen, Julie Park, and Sharon L. Watt, The Chimpanzee Tea Party: Anthropomorphism, Orientalism, and Colonialism. *Visual Anthropology*. 10(2). 1994. (See also Berger on zoos and Dona Haraway Primate Visions)

Robert Rydell, All the World's a Fair: Visions of Empire at the American International Expositions. 1984 Chap.2 The Chicago World's Columbian Exposition of 1893: "And Was Jerusalem Buildded Here?"

Mike Wallace, Mickey Mouse History: Portraying the Past at Disney World. *Radical History Review*. 32, 1985.

Timothy Mitchells, Orientalism and the Exhibitionary Order. In N. Dirks, (ed), *Colonialism and Culture*.

David E. Nye, Ritual Tomorrows. The New York World's Fair of 1939. *History and Anthropology* 6:1, 1992.

Catherine A. Lutz and J. L. Collins, Reading National Geographic 1993 pp???

Carol A. Breckenridge, The Aesthetics and Politics of Colonial Collecting: India at World Fairs. *Comparative Studies in Society and History*. 31:13, 1989.

Curtis M. Hinsley, *The World as Marketplace: Commodification of the Exotic at the World's Columbian Exposition, Chicago 1893*. In Ivan Karp and S. D. Levine, *Exhibiting Cultures* Washington: Smithsonian Institution Press. 1991.

Mike Ames, *World's Fairs and the Constitution of Society: The Ideology of Expo'86*. In *Cannibal Tours and Glass Boxes*. Vancouver: UBC Press 1990.

Umberto Eco, *Travels in Hyper reality* In *Travels in Hyper Reality*. San Diego: A/ Harvest/ HBJ Book 199

Pottery, Textiles, feathers, etc

Babcock, Barbara

1993 "At Home, No Women are Storytellers. Potteries, Stories, and Politics in Cochiti Pueblo" In Joan Radner (ed.) *Feminist Messages* University of California Press pp.221-248. (North American Indians)

Howard, Catherine

1991 "Feathers as Ornaments Among the Waiwai. Fragments of the Heavens" In Ruben E. Reina and Kenneth Kensinger (eds.) *The Gifts of Birds. Featherwork of South American Peoples* pp.50-69 (Guianas, Amazon).

Feeley-Harnik, Gillian

1989 "Cloth and the Creation of Ancestors in Madagascar" In *Cloth and the Human Experience*. Annette Weiner and Jane Schneider (eds.) Pp.73-116.

Smithsonian Institution Press/National Museum of the American Indian

1994 *All Roads are Good. Native Voices on Life and Culture*. (Contemporary indigenous peoples of the Americas commenting on their art and culture).

Dorothea Whitten and Norman E. Whitten Jr.

1993 "Creativity and Continuity. Communication in Clay" in D. Whitten and Norman Whitten (eds) *Imagery and Creativity* University of Arizona Press. pp.309-356. (Ecuadorean Amazon).

Babcock, Barbara

1993 "Shaping Selves, Reshaping Lives. The Art and Experience of Helen Cordero" In D. Whitten and N. Whitten *Imagery and Creativity* University of Arizona Press. pp. 205-233. (North American Indians).

Graburn, Nelson H.H.

1993 "Ethnic Arts of the Fourth World. The View from Canada" In D. Whitten and Norman Whitten Imagery and Creativity University of Arizona Press pp.171-204. (First Nations, Canada).

William Rowe and Vivian Schelling

1991 "Patchwork, Machismo and New Social Movements" In Memory and Modernity Verso pp.185-188. (Chile).

Salvador, Mari Lyn

1976 "The Clothing Arts of the Cuna of San Blas, Panama" In Nelson H.h. Graburn (ed.) Ethnic and Tourist Arts. Cultural Expressions from the Fourth World. University of California Press pp.164-182. (Central America).

Blum Schevil, Margot, J. C. Berlo and E. B. Dwyer

1991 Textile Traditions of Mesoamerica and the Andes: An Anthology.

Salvador, Mari Lyn

1976 "The Clothing Arts of the Cuna of San Blas, Panama" In Nelson H.h. Graburn (ed.) Ethnic and Tourist Arts. Cultural Expressions from the Fourth World. University of California Press pp.164-182. (Central America).

Blum Schevil, Margot, J. C. Berlo and E. B. Dwyer

1991 Textile Traditions of Mesoamerica and the Andes: An Anthology.

Puppetry

Arnott, Peter

1992 "Puppetry" In Richard Bauman (ed.) Folklore, Cultural Performances and Popular Entertainments Oxford University Press pp. 282-290.

Young, Jane M.

1987 "Humour and Anti-Humour in Western Puebloan Puppetry Performances." In Dina Sherzer and Joel Sherzer (eds.) Humour and Comedy in Puppetry: Celebration in Popular Culture. pp. 127-149. (North American Indians).

Leach, Robert

1985 "The Making of the Show" Chap. 3 In The Punch and Judy Show. History, Tradition and Meaning. Batsford Academic and Educational. pp.30-47. (England).

Sherzer, Dina and Joel

1987 "Introduction" In Dina Sherzer and Joel Sherzer (eds.) *Humour and Comedy in Puppetry: Celebration in Popular Culture*. Bowling Green State University Popular Press pp. 1-7.

Foley, Kathy

1987 "The Clown Figure in the Puppet Theatre of West Java: The Ancestor and the Individual" In Dina Sherzer and Joel Sherzer (eds.) *Humour and Comedy in Puppetry: Celebration in Popular Culture* pp.65-77. (Indonesia).

Blackburn, Stuart H.

1991 "Hanging in the Balance: Rama in the Shadow Puppet Theater of Kerala" In Arjun Appadurai, F. Korom and M. Mills *Gender, Genre, and Power in South Asian Expressive Traditions*. University of Pennsylvania Press pp. 379-394. (India).

Geertz, Armin W. and Michael Lomatuway'ma

1987 *Children of Cottonwood. Piety and Ceremonialism in Hopi Indian Puppetry* University of Nebraska Press. (North American Indians).

Department of Anthropology and Sociology Course Outline

Anth. 353. Section 001. 3 Credits 2000-2001
Ethnography of Latin America. Popular Culture
Winter II. Tu-Th 2.30-4.00 ANSO 202

-Instructor: **Dr. Blanca Muratorio**
Office: **ANSO 2209**
Office Phone: **822-6359**
E-mail address: **mura@interchange.ubc.ca**
Office Hours: **Tu. 1.00-2.00PM**
 W . 2.00-3.00 or by appointment

Course Description

This course examines both rural and urban popular culture in Latin America, its historical roots and contemporary practices. It deals with the convergence of Indian, Black, and European oral and written traditions in the historical development of the different countries of the region and of its peoples' cultural identities

We will question the historical record through the practices of popular memory as expressed, among others, in folk religions, pilgrimages, rituals, music, festivals, oral poetry, and indigenous and women's social movements, exploring how these practices are transformed and recontextualized in the present when Latin Americans confront the challenges of a globalized cultural economy.

The main premise of the course argues against the illusion of global homogenization and state-imposed national identity and for uncovering the hidden histories lived by distinct ethnic and other social groups in contemporary Latin America.

Format of the course: The format of the course will consist of lectures and class discussions of readings and videos.

Required Course Readings

The Required Textbook is: William Rowe and Vivian Schelling, **Memory and Modernity. Popular Culture in Latin America.** London: Verso 1991. (Available in the Bookstore).

All other required readings will be on Reserve in Koerner. (I will have copies in my office for those who want to borrow them for quick xeroxing). Videos should be treated as readings. Take notes for discussion.

Recommended (especially for those with no previous knowledge of Latin America): Thomas E. Skidmore and Peter H. Smith, **Modern Latin America.** Oxford University Press. Third Edition 1992, and Mark B. Rosenberg, A. Douglas Kincaid, and Kathleen Logan, **Americas. An Anthology.** New York: Oxford University Press. 1992. (on reserve in Koerner).

Course Assignments and Evaluation

1. Class Participation (attendance, and active contribution to discussion, including assigned readings or videos for specific weeks) (10%).
2. Brief ethnographic research and research report on Latin American Public Cultural Activities in Vancouver (no more than 3-4 double-spaced typed pages). **Due Date: January 30. (15%)**
3. Take-home exam (to be given by instructor one week in advance) **Due Date: Feb. 27. (30%)**.
4. Proposal for final essay (**previously discussed and approved by instructor**). Includes topic proposal and preliminary, briefly annotated, research bibliography (no more than two typed pages without counting the bibliography). **Due Date: March 13.**
No final paper will be accepted if the outline has not been handed in and discussed with the instructor.
5. Final essay on the topic proposed.(around 10 to 15 pages). **Due Date: March 29. (35%)**.
6. Short paper (no more than 3 typed pages), and presentation on “Gran Fiesta” on Latin American food and music. **Due Date: April 5. (10%)**.

Failure to submit the assignment by the due date will result in a penalty of 5% off the grade for each day beyond the deadline. Extensions will be granted only in cases of exceptional circumstances (e.g. illness, funerals) and not because of academic workload. Please retain a **copy** of all submitted assignments. Plagiarism is a serious, punishable offense.

Classroom Participation: Your comments and questions in class are encouraged and most welcome in this class. Classroom **discussion** is an important part of the course and **regular and punctual attendance** in class is expected. Feedback and suggestions for changes to this course will be also welcome after a reasonable period of time after classes start, but well before the end of the course.

All students are required to consult with the instructor before writing the proposal for the final essay. You are also encouraged to take advantage of my office hours (or make appointments) for consultation on any other topic of the class.

Guidelines for presentations and written assignments will be distributed in class by the instructor in advance . The students are responsible for making sure they have all the guidelines on time.

A list of Journals on Latin America and of Additional Recommended Readings for each week and for the final essay will be available from the instructor.

Internet: There is a highly recommended web site on Latin America from Texas University at Austin: <http://info.lanic.utexas.edu> You may search it for all kinds of social sciences and humanities information. For the essay, you may search for bibliographic sources on your specific topic. However, **I will not accept an essay based exclusively or primarily on internet sources. Academic articles and books should be part of your sources.**

Outline and Required Readings

You are required to keep up with the readings for each week, for questions and class discussions.

* Means required readings

Week 1. (Jan. 2-4)

Exploring concepts in the study of popular culture: the popular; mass culture; high culture; hegemony; popular memory; identity.

Jan. 2 Syllabus and Organization of course.

Jan. 4 Lecture

*Rowe and Schelling, **Memory and Modernity**. Introduction pp.1-15, and Popular Culture and High Culture pp. 193-199.

Supplementary

Néstor García Canclini, **Transforming Modernity. Popular Culture in Mexico 1993**. Chap.1 From the Primitive to the Popular pp.1-19 and Chap.2 Introduction to the Study of Popular Cultures pp. 21-35.

Week 2. (Jan. 9-11)

Exploring concepts in the study of popular culture (continues)

Same readings as week 1.

Jan. 9 Lecture

Jan. 11 Lecture and discussion of readings.

Week 3. (Jan.16-18)

Exploring concepts of popular culture in a historical perspective. **Simón Bolívar in the Popular Imagery. Nationalism. Popular Culture and the State I. Bolivia and Ecuador**

Jan. 16. Lecture

Jan. 18 Discussion of readings

*Rowe and Schelling, **Breaks and Continuities . Colonization, Magic, and the Limits of Obedience. Independence: Official Versions and Popular Versions** pp. 17-27.

*Tristan Platt, **Simón Bolívar, the Sun of Justice, and the Amerindian Virgin. Andean Conceptions of Patria in Nineteenth-Century Potosí. Latin American Studies** 25. 1993. pp. 159-182.

*Blanca Muratorio, Images of Indians in the Construction of Ecuadorian Identity at the End of the Nineteenth Century. In *Latin American Popular Culture. An Introduction*. William H. Beezley and A. Curcio-Nagy. Scholarly Resources . 2000. Pp. 105-121.

Supplementary:

Tomas E. Skidmore and P. Smith, **Modern Latin America** 1992, The Colonial Foundations pp.14-42.

Rodolfo Stavenhagen, Challenging the Nation-State in Latin America. In Michael B. Whiteford and Scott Whiteford (eds.) **Crossing Currents. Continuity and Change in Latin America.** 1998.

Week 4. (Jan. 23-25)

Popular Culture and the State II. The Case of Argentina: Gauchos, Peronism as a form of Populism, Evita, the popular myth.

Jan. 23 Lecture

Jan. 25 Lecture and discussion of readings

Rowe and Schelling, Law, Order and the State pp.27-36; The masses do not Think, they Feel pp. 169-172, and Literature and the Nation pp.199-201.

Supplementary:

Mark Rosenberg et.al., **Americas. An Anthology.** 1992. Chap.3. The Garden of Forking Paths pp. 48-53; Birth of the Tango pp.59-61, and Evita and the People pp.67-69.

Lindsay DuBois, Past, Place and Paint: A Neighbourhood Mural Project in Suburban Buenos Aires. **Anthropologica XXXIX** 1997.

Week 5. (Jan. 30-Feb. 1)

Popular culture and the State II. (continues) Nationalism, tango, and gender.

Jan. 30. Lecture and music

Feb. 1 Lecture and discussion of readings

Julie M. Taylor, Tango: Theme of Class and Nation. **Ethnomusicology** May 1976.

Week 6. (Feb. 6-8)

Religion and Popular Culture. Celebrations. Corpus Christi. Popular Saints. Milagros. Retablos. Healing and conceptions of health. Middle-America and The Andes.

Feb. 6. Lecture , slides, altars, and saints

Feb. 8 Lecture and discussion of readings

Rowe and Schelling, Read again: Colonization, Magic, and the Limits of Obedience pp.19-24; The Faces of Popular Culture. I Rural Contexts pp.49-64, and Popular Catholicism. Rebellion in the Andes pp 68-74.

Luise Margolies , José Gregorio Hernández: The Historical Development of a Venezuelan Popular Saint. **Studies in Latin American Popular Culture** Vol.3 1984 pp 28-46.

Supplementary:

Eduardo Morales, **The Guinea Pig. Healing, Food, and Ritual in the Andes.** 1995. Chap. 3. The Cuy in Andean Medicine.

June Macklin and Luise Margolis, Saints, Near-Saints, and Society. **Journal of Latin American Lore.** 14:1 1988.

Week 7. (Feb. 13-15)

Women and Popular Culture I. Women of the Streets. Domestic Servants. Women in Politics. Chile and Peru.

Feb. 13. Lecture.

Feb. 15. Video: On arpilleras and discussion readings.

Rowe and Schelling, Patchwork, Machismo, and New Social Movements pp. 185-188.

Lorraine Nancel, Parachacas, Putas, and Chicas de su Casa: Labelling, Femininity, and Men's Sexual Selves in Lima, Peru. In Marit Melhuus and K.A. Stolen, **Machos, Mistresses, Madonnas** 1996. Pp. 56-82.

Supplementary:

Mark B. Rosenberg et al. **Americas. An Anthology.** 1992. Chap. 7. In Women's Hands. Pp. 173-207.

Week 8. Feb. 19-23 Mid-Term Brake

Week 9 (Feb.27-March 1)

Women and Popular Culture II. Gender, Class, and Race. Women and the Media. Brazil and Mexico.

Feb. 27. Lecture

March 1. Discussion of readings on gender

Amelia Simpson, **Xuxa. The Mega-Marketing of Gender, Race, and Modernity** 1993. Introduction: Xuxomania, and Chap. 1. Pp. 1-48.

Merit Melhuus, Power, Value and the Ambiguous Meaning of Gender. In Marit Melhuus and K.A. Stolen, **Machos, Mistresses, Madonnas** 1996. Pp230-259.

Supplementary:

Cynthia Enloe, Carmen Miranda on my mind. In **Bananas, Beaches & Bases. Making Feminist Sense of International Politics.** 1989. Carlos Ramírez Berg, The Image of Women in Recent Mexican Cinema. **Studies in Latin American Popular Culture. Vol.8 1989.** Pp.157-181.

Week 10 (March 6-8)

Popular Culture and the Media. Radio. Telenovelas. Comics. Alternative Media. Popular Music.

March 6. Lecture

March 8. Music and discussion of readings

Rowe and Schelling, Moving to the City. The Telenovela. Alternative Media pp. 97-122.

Gerard Béhage, Popular Music in Latin America **Studies in Latin American Popular Culture** 5:1986.

Albrecht Moreno, Violeta Parra and La Nueva Canción Chilena. **Studies in Latin American Popular Culture** 5: 1986.

Supplementary:

Celeste Fraser Delgado and José Esteban Muñoz, Every-night Life. Culture and Dance in Latin/o America. Duke University Press. 1997

Ruben George Oliven “The Woman Makes (and Breaks) the Man”: The Masculine Imagery in Brazilian Popular Music. **Studies in Latin American Popular Culture. ??**

Joseph A. Page, The Telenovela. A National Obsession. In **The Brazilians.**

Week 11 (March 13-15)

Carnival, Soccer, and National Identity.

March 13. Video God, Football, Carnival.

March 15. Lecture and discussion of readings

Rowe and Schelling, Carnival and Black Identity. Football and the Political Significance of Style. Pp.128-150, and Conclusion: Memory, Destruction, Transformation. Pp.227-234.

Eduardo Archetti, Playing Styles and Masculine Virtues in Argentine Football. In Mart Malhuus and K. Stolen eds. **Machos, Mistresses, and Madonnas** 1996.

Supplementary:

Roberto da Matta, **Carnival, Rogues, and Heroes**. London: University of Notre Dame Press. 1991.

Janet Lever, **Soccer Madness**.

Joseph L. Arbena **Sport and Society in Latin America**. 1988.

Week 12 (March 20-22)

Crafts, Tourist Art, Folk Art, and the Global Economy. Dress and Ethnicity.

March 20. Lecture/ Slides

March 22. Discussion of readings.

Rowe and Schelling, Journey to the Museum pp.64-68.

June Nash, Introduction. Traditional Arts and Changing Markets. In June Nash, ed., **Crafts in the World Market. The Impact of Global Exchange in Middle American Artisans**. 1993. Pp1-22.

Carol Hendrickson, Images of the Indian in Guatemala. The Role of Indigenous Dress in Indian and Ladino Constructions. In Greg Urban and Joel Sherzer, eds., **Nation-States and Indians in Latin America**. 1991. Pp. 286-306.

Supplementary:

Néstor García Canclini, **Hybrid Cultures. Strategies for Entering and Leaving Modernity**. University of Minnesota Press 1995.

Week 13 (March 27-29)

Food and Cooking: From Enchiladas to Empanadas.

March 27. Lecture

March 29 Video: Like Water for Chocolate. PN1997.C6484 1994

Nelson Foster and Linda S. Cordell, eds., **Chilies to Chocolate. Food the Americas Gave the World.** 1992. Introduction pp.ix-xvii and any one of the following chapters: 4. Maize pp.47-60; 6. Chili Peppers pp.81-93; 7. Potatoes pp.95-104; or 8. Cacao pp. 105-121. **Recommended:** Look at the Appendix: Food Plants of American Origin pp. 163-167.

Supplementary:

Sophie D. Coe, **America's First Cuisines.** Austin: University of Texas Press. 1994.

Mary J. Weismantel, Time, Work-Discipline, and Beans: Indigenous Self-Determination in the Northern Andes. In Ann Miles and Hans Buechler (eds.) **Women and Economic Change: Andean Perspectives.** Society for Latin American Anthropology Publication Series. Vol. 14. 1997.

Donna Chollet, Culture, Sweetness, and Death. The Political Economy of Sugar Production and Consumption .In Michael B. Whiteford and Scott Whiteford (eds.) **Crossing Currents. Continuity and Change in Latin America.** 1998 pp.368-378.

Week 14 (April 3-5)

April 3. Summary of Course. Final Planning of Fiesta. Course Evaluation.
Attendance to this class is absolutely required.

April 5. ** Gran Fiesta *** Students' and instructor's presentations of real (not textual) food, and music. Dancing (optional).**

.DEPARTMENT OF ANTHROPOLOGY AND SOCIOLOGY
Anth. 353 Ethnography of Latin America: Popular Culture
Instructor: Blanca Muratorio 2000-2001

GUIDELINES FOR TAKE-HOME EXAM

Value: 30%

Due date: Tuesday Feb. 27, to be handed in class (not in the Main Office). There will be no extensions, unless the student has a valid excuse certified, in writing, by the Faculty of Arts. As a matter of fairness, exams that do not comply with these regulations will not be read.

Length: Total of 8 double-space, typed, and numbered pages.

******Please, read these guidelines carefully, and if you have any questions about how to proceed, bring those questions to class or come to my office hours before study week. I will not be available during study-week, nor in person nor by e-mail.******

Readings included in this exam: All required readings and class notes for weeks 1,2,3,4,5, and 6.

Main objective of the exam: The student has to **clearly demonstrate** that she/he has done all the required readings and attended class by quoting the appropriate references (author and page number, or class notes). This can be done in abbreviated form: e.g (R&S 21)for Rowe and Schelling, or (Margolis 21), or (cln) for class notes, etc

Format of the exam: You have to write a well documented **film script** for a film series on Latin American popular culture to be aired on an educational TV channel.

You are hired as an anthropological consultant for an ethnographic film studio. I am the Chair of the Executive Board who will rank these film scripts and award the contract (here called grade).

The film script should include:

1. A theoretical Introduction (primarily readings week 1, and class notes, but may also include analytical approaches and concepts discussed in the readings for other weeks).

2. Narrative images for the following countries: Bolivia, Argentina, Mexico, Andean countries such as Venezuela, Peru, and Ecuador.

3. Narrative images for the following topics located in the countries mentioned in (2): Indigenous forms of nationalism, gauchos, tango, Populism, Evita, folk religion and healing. The topics and images should derive from the readings and lectures. Obviously, not all topics can be discussed and represented in the same length. Sometimes, even a brief image may illustrate a complex thought. Use your visual imagination to connect the different images with an argument on popular culture. (Looking at video in the series Americas, such as “the Garden of the forking paths” may help you with ideas, but please do not just “copy” it. It won’t do. I want to read and visualize your own ideas based on the readings and lectures).

4. The narrative images and the script have to demonstrate that you are sensitive and

knowledgeable about the issues of gender, class, and ethnicity in Latin America, as discussed in the readings and in class.

How to discuss and include all issues. **all these questions must be properly answered in your introduction, but should be written as your own theoretical proposal for the film series:**

1. In the **Theoretical Introduction** you should discuss the main approach to popular culture in Latin America which will inform your script for the series. Following the main lines of analysis taken by Rowe and Schelling as explained in class, discuss:

- a) A characterization of popular culture
- b) How does your approach differ from others and what kinds of flaws you want to avoid.
- c) How do you see the difference between your approach to popular culture and traditional studies of folklore and mass culture.
- d) Why is it important to understand popular culture in a historical context?
- e) Why is it important to understand the relationship between popular culture and politics (e.g. culture and power, the people and the state, social movements, ideas of nationalism and national identity, etc).
- f) What have been some of the contributions of Latin American social scientists (e.g. García Canclini and Martín Barbero) to the field of popular culture?
- g) Discuss why simple dichotomies such as “popular culture-high culture; authentic -inauthentic; purity-hybrid; primitive-civilized are not useful tools in the analysis of Latin American popular culture.

2. The **countries** mentioned here are those discussed in the readings. You have to demonstrate some knowledge of the **geography** (e.g. proper spelling of names, not confusing geographic regions, etc. If in doubt, consult a text), the **historical period** you are describing (e.g. Colonial, Independence, contemporary, and relevant events), and the **ethnic composition of the population** (e.g. European immigrants, indigenous peoples in Bolivia, or in Mexico, etc) .

3. The film script should include **descriptions of scenes and/or a sequence of scenes** on the main topics discussed in the readings (see 3 above). You should explain **why** that is a relevant scene and **why** those images make sense, by quoting the appropriate arguments from the readings. (e.g., a scene of a couple dancing the tango in a suburb of Buenos Aires in the early twentieth century should include the ethnic composition of the population, the description of the neighborhood at the time, the gender relations in the dance, etc. with the proper quotes from Rowe and Schelling and Taylor to substantiate your arguments). Once you have “imagined the arguments,” you’ll never forget them.

4. As explained before, you do not need to do a separate discussion of the issues of class, ethnicity, and gender, but your images, scenarios, and sequences of behavior have to demonstrate your knowledge of these issues as discussed in the readings and in class.

ANTH 408 VISUAL ANTHROPOLOGY

Monday/Wednesday 3.30-5.00 ANSO 202

Winter II, 2000-2001

Instructor: Dr. Blanca Muratorio

E-mail: mura@interchange.ubc.ca

**Office Hs: Tu: 1-2
Wed: 2-3**

Office: ANSO 2209

GUIDELINES FOR RESEARCH ASSIGNMENT ON FILM

DUE: MARCH 12

LENGTH: 3 DOUBLE-SPACED PP.

Consider the issues in the readings on film for the past two weeks, and in the discussions in class, about the current debates between strategies used to represent Others in more traditional observational films, and in those more recent films that attempt to introduce reflexivity, post-colonial and/or feminist critiques. It can also be a self-representational film by a particular cultural group. Then, make a critical analysis of a relevant film (or just some scenes in a film, which you should describe) to illustrate your arguments. This could be one of those we watched in class, or any other you may find in Koerner or in a video store. You may also search for different reviews of those films in journals, etc (there is a way of getting at reviews in the library) and make your own critical assessment of those reviews in view of your arguments as stated at the beginning.

Reminder: The proposal for the final essay is due March 19. This week is **the week** to start consulting with me about topics.

Session Yr	Session Cd	Subject	Course	1st	Student No
2000	W	ANTH	303A	001	12604930
2000	W	ANTH	303A	001	35670009
2000	W	ANTH	303A	001	46239000
2000	W	ANTH	303A	001	59990960
2000	W	ANTH	303A	001	65306987
2000	W	ANTH	303A	001	46709002
2000	W	ANTH	303A	001	62661962
2000	W	ANTH	303A	001	58964982
2000	W	ANTH	303A	001	83510990
2000	W	ANTH	303A	001	91565978
2000	W	ANTH	303A	001	10411973
2000	W	ANTH	303A	001	46387981
2000	W	ANTH	303A	001	65847980
2000	W	ANTH	303A	001	87892998
2000	W	ANTH	303A	001	84907997
2000	W	ANTH	303A	001	88772991
2000	W	ANTH	303A	001	43629989
2000	W	ANTH	303A	001	55072987
2000	W	ANTH	303A	001	15233950
2000	W	ANTH	303A	001	19300979
2000	W	ANTH	303A	001	53182002
2000	W	ANTH	303A	001	55681969
2000	W	ANTH	303A	001	53231007
2000	W	ANTH	303A	001	83221994
2000	W	ANTH	303A	001	93049971
2000	W	ANTH	303A	001	60257987
2000	W	ANTH	303A	001	87506994
2000	W	ANTH	303A	001	54742002
2000	W	ANTH	303A	001	55055966
2000	W	ANTH	303A	001	94447992

Student No	Name	Year	essay	particip.	fiexam
12604930	Aitchison, Sarah L.W.	26	26	8.2	27
35670009	Asturias, Thomas	25		8.2	23
46239000	Barros, Melania Gabriela	26	21	8.2	27
59990960	Bruggen-Cate, Leisa Christene	27	26	8.2	27
65306987	Bryan, Mark Steven	22		8.2	
46709002	Buttner, Adriana	23		8.2	17
62661962	Carthew, Christopher Walter	25	24	8.2	27
58964982	Chandi, Ranbeer Ronnie	17			20
83510990	Cheng, Pui-Lan Nicole	20	20	8.2	20
91565978	Cochrane, Tara Lindsay	25	27	8.2	28
10411973	Code, Katherine Lynn	24		8.2	26
46387981	Daflos, Panagiota Penny	22	26	8.2	26
65847980	Foxcroft, Katherine Anne	26	23	8.2	26
87892998	Hawkins, Karin Helena	27	27	8.2	27
84907997	Hermida, Nallely Cristina	22	24	8.2	26
88772991	Karelia, Marja Kaarina	24	22	8.2	25
43629989	Karim, Nafeesa	26		8.2	27
55072987	Katalinic, John Micheal	23	26	8.2	23
15233950	Kim, Minju	24	23	8.2	24
19300979	Kiyogoma, Valery	9		8.2	
53182002	Ko, Alicia Esther	25	28	8.2	27
55681969	Lee, Donna Sau-Yung	21		8.2	23
53231007	Levesque, Manon	23	23	8.2	27
83221994	Macham, Dereck Lyle	23	23	8.2	23
93049971	Metcalf, Jessica Zoe	26	27	8.2	28
60257987	Miyagishima, Susan Jane	19	23	8.2	27
87506994	Prasad, Reshmi Madhu	20		8.2	
54742002	Prouse, Laura	21	22	8.2	27
55055966	Rodriguez, Cristina Otero	19	21	8.2	21
94447992	Schmitt, Ursula Elizabeth	24	22	8.2	24

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(Please, look at supplementary readings for each of the topics in the Outline)

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Salvador, Mari Lyn

1976 "The Clothing Arts of the Cuna of San Blas, Panama" In Nelson H.h. Graburn (ed.) Ethnic and Tourist Arts. Cultural Expressions from the Fourth World. University of California Press pp.164-182. (Central America).

Blum Schevil, Margot, J. C. Berlo and E. B. Dwyer

1991 Textile Traditions of Mesoamerica and the Andes: An Anthology.

Salvador, Mari Lyn

1976 "The Clothing Arts of the Cuna of San Blas, Panama" In Nelson H.h. Graburn (ed.) Ethnic and Tourist Arts. Cultural Expressions from the Fourth World. University of California Press pp.164-182. (Central America).

Blum Schevil, Margot, J. C. Berlo and E. B. Dwyer

1991 Textile Traditions of Mesoamerica and the Andes: An Anthology.

Puppetry

Arnott, Peter

1992 "Puppetry" In Richard Bauman (ed.) Folklore, Cultural Performances and Popular Entertainments Oxford University Press pp. 282-290.

Young, Jane M.

1987 "Humour and Anti-Humour in Western Puebloan Puppetry Performances." In Dina Sherzer and Joel Sherzer (eds.) Humour and Comedy in Puppetry: Celebration in Popular Culture. pp. 127-149. (North American Indians).

Leach, Robert

1985 "The Making of the Show" Chap. 3 In The Punch and Judy Show. History, Tradition and Meaning. Batsford Academic and Educational. pp.30-47. (England).

Sherzer, Dina and Joel

1987 "Introduction" In Dina Sherzer and Joel Sherzer (eds.) *Humour and Comedy in Puppetry: Celebration in Popular Culture*. Bowling Green State University Popular Press pp. 1-7.

Foley, Kathy

1987 "The Clown Figure in the Puppet Theatre of West Java: The Ancestor and the Individual" In Dina Sherzer and Joel Sherzer (eds.) *Humour and Comedy in Puppetry: Celebration in Popular Culture* pp.65-77. (Indonesia).

Blackburn, Stuart H.

1991 "Hanging in the Balance: Rama in the Shadow Puppet Theater of Kerala" In Arjun Appadurai, F. Korom and M. Mills *Gender, Genre, and Power in South Asian Expressive Traditions*. University of Pennsylvania Press pp. 379-394. (India).

Geertz, Armin W. and Michael Lomatuway'ma

1987 *Children of Cottonwood. Piety and Ceremonialism in Hopi Indian Puppetry* University of Nebraska Press. (North American Indians).

Anth. 303. Section 001. 3 Credits Indigenous Peoples of Latin America

-----2000-2001-----

Instructor: Dr. Blanca Muratorio

Final Exam : December 11, 12.00 Noon, Buch. 312 (2Hs)

Read this exam carefully before starting to write.

You will have to answer a total of **ten questions: 2 in the Essay section, 3 in the Conceptual section, and 5 in the Information section.** In each section you have a **choice**. Please note the **different value** of the questions in each section and organize your time accordingly. I have numbered the questions in sequence, separated by roman numerals to indicate the three different sections. Please, **write with pen (not pencil), double-space, and one side of the page only.**

I. Essay Questions Value: 8 points each

You have to answer **two questions in this section: Question I.1 and any one of the other three. In both cases you have to answer all points.**

I.1

Based on the readings by Conklin/Graham and Turner, the video by Geoffrey O'Connor "Amazon Journal", and lectures, discuss the following issues:

- a) Different Western conceptions and images of Amazonian Indians throughout time.
- b) The benefits as well as the tensions, disjunctures, and liabilities of the alliance between indigenous Amazonian peoples and environmentalists (these issues are discussed by both Conklin/Graham and Turner).
- c) Why do you think O'Connor states at the end of his film that our own Western conceptions and images of indigenous peoples often prevent us from seeing them as human beings?

I.2

Taking into account both readings by Carmack and Silverblatt, and lectures discuss the following issues:

- a) Which was the complex role of missionaries in relation to Spanish Colonialism and indigenous peoples? (in answering this question you may also include the role of missionaries as depicted in the video Amazon Journal)
- b) Did the Indians become Christians? What does it mean to say that they interpreted Christianity in terms that were more or less compatible with their own cultures?
- c) How is this interpretation of Christianity by indigenous peoples (and their responses to it) analytically enriched when –as Silverblatt does- we incorporate dimensions of power and history in the construction of meaning (in this case indigenous religious meaning in relation to Santiago).

I.3

Based on the readings by Carmack, and Silverblatt and lectures, compare and discuss the following issues:

- a) gender relations in pre-Hispanic Mesoamerica and the Andes. (continues in p.2)

- b) how did these gender relations change under indigenous imperialism (such as Aztec and Inca).
- c) Which further change did these gender relations experienced during Spanish colonialism?

I.4

Based on the readings by Nash and Collins and lectures, analyze and compare the two indigenous movements: the Chiapas rebellion and the Ecuadorian indigenous uprisings. Be sure to include issues such as:

- a) indigenous demands of land and autonomy
- b) indigenous cultural strategies, such as pan-Indianism
- c) the achievements and potential or actual cultural and political problems in the development of these two movements.

II. Conceptual Questions. Value: 3 points each.

You have to answer a total of three questions, one from each author. In each case you have a choice.

Irene Silverblatt

II.5 Which are the main characteristics of the “nativized or Andeanized Santiagos”?

II.6 Which are the main characteristics of the “Hispanified or Christianized mountain gods”?

Penelope Harvey

II.7 What does Harvey mean when she says: “There is no justification for limiting Andean cultural authenticity to the pre-Hispanic.”?

II.8 According to Harvey, which are the characteristics of the “ideal woman” and of the “dominant image of masculinity” in the village of Ocongate?

Conklin/Graham

II.9 What does it mean to say that Indians possess “symbolic capital” in the new politics of the eco-Indian middle ground?

II.10 According to Conklin and Graham, what is the “global ecological imagery”?

III Information Questions. Value: 1 point each

You have to answer a total of 5 questions in this section. You may answer in point form. Choose any five questions among the following:

III.11 Why does the Virgin of Guadalupe represent a syncretic cult in Mesoamerica?

III.12 Name at least 2 characteristics of the common core of Mesoamerican spirituality.

III.13 What kind of gender system prevailed in Mesoamerica before the arrival of the Spaniards?

III.14 Name at least 2 characteristics of the patriarchal system brought by the Spaniards to the Americas.

III.15 Name at least 2 of the Mesoamerican women's responses to patriarchal domination by Church and State.

III.16 Name at least two ways in which Andean women participated in politico-religious structures in the pre-Colonial Andean world.

III.17 Name some biological (animal and plant) characteristics that make the Amazon rain forest a biome of incredible richness and complexity.

III.18 Which are the main characteristics of slash-and-burn, swidden, or shifting cultivation as practised by most Amazonian indigenous peoples?

Enjoy your holidays! Best wishes,

ANTH. 303 /LAS 303 INDIGENOUS PEOPLES OF LATIN AMERICA

M and W 3.30-5.00

PRELIMINARY OUTLINE

1. Introduction to Indigenous Cultures before the Conquest

Case Studies: Mayas. Incas. Amazon. Selk'nam

a) Domestication of plants and animals. Subsistence strategies

b) Past and present day cuisines. Social organization of food production and consumption.

c) Dress, class and identity. Past and present

Readings

***Jonathan C. Brown, Latin America. A Social History of the Colonial Period. Harcourt 2000. (book mio) pp. 2-72also see Conquest pp.73-110.and chap. 6 native americanspp.178-215.

***M. Kearny and Stefano Varese Latin American Indigenous Peoples: Changing Identities and Forms of Reistance. In S. Halebsky and R. Harris (eds), Capital, Power and Inequality in Latin America Westview Press 1995 (xerox)

***Rodolfo Stavenhagen, Indigenous Rights: Some Conceptual Problems. In Constructing Democracy, Human Rights, Citizenship and Society in Latin America. Elizabeth Gelin and Eric Hershberg (eds).Westview Press 1996. (xerox)book gelin on reserve.

***Peter Wade, Race and Ethnicity in Latin America. Pluto Press 1997 (xerox)

***Philip Wearne, Return of the Indian. Conquest and Revival in the Americas .Latin American Bureau 1996. See appendix 1 Indigenous population figures. (book mio)

***David J. Wilson, Indigenous South Americans of the Past and Present. An Ecological Perspective. Westview Press. 1999 (xerox) (there is material on Overview of South American environments, Andean cultivars, plant domestication, bands present and past, the Incas, north west villages and chiefdoms.

Selk'nam of Tierra del Fuego

***Anne Chapman, Drama and Power in a Hunting Society (xeros and book mio)

Mesoamerica: Mayas

***Robert M. Carmack, J. Gasco and G. Gossen, The Legacy of Mesoamerica. History and Culture of a Native American Civilization. Prentice Hall 1996. (book mio) put on reserve. Pp.39-79 A historical overvieww of the Mesoamerican peoples. And Chap.3 Mesoamerica at Spanish Contact pp. 80-121. See also Introduction pp.1-37 and Conquest pp.122 153.

***Peter Hervik, The mysterious Maya of National Geographic. Journal of Latin american Anthropologist 4(1): 166-97 1999. (leer y hacer xerox)

Andes : Incas

***Brian S. Brauer, Legitimation of the State in Inca Myth and Ritual. *American Anthropologist* 98(2):327-337 1996 (hacer xerox)

***Michael Moseley *The Incas and their Ancestors . The Archeology of Peru*. Thames and Hudson 1992. Pp. 1-79 *The Incas* (book mio)

***John Murra, Cloth and its functions in the Inca State. In *Cloth and Human Experience*. AnnetteB. Weiner and Jane Schneider, eds., Washington: Smithsonian Institution Press 1989.

Food and Cuisines

***Sophie D. Coe, *America's First Cuisines*. Austin: University of Texas Press 1994 (book mio)

Dress and Ethnicity

***Carol Hendrickson, *Weaving Identities. Construction of Dress and Self in a Highland Guatemalan Town*. University Of Texas Press 1995 (xerox)

***Carol Hendrickson, *Images of the Indians in Guatemala: The Role of Indigenous Dress in Indian and Ladino Constructions*. In *Nation-States and Indians in Latin America*. Greg Urban and Joel Sherzer (eds.) Austin: University of Texas Press 1991. (book mio)

***Ann Pollard Rowe (ed.), *Costume and Identity in Highland Ecuador. The textile Museum*. University of Washington Press. 1998. (book mio)

2. The Conquest through Native Eyes.

a) **Mesoamerica: Popol Vuh**

b) **Andes: Guamán Poma de Ayala**

c) **Today indigenous literature . Oral tradition. Rigoberta Menchú? Testimonials?**

Visitor: Rita de Grandis (literature)

Readings:

***Rolena Adorno. *Guamán Poma. Writing and Resistance in Colonial Peru*. Austin: University of Texas Press. 1986 (book mio)

***Rolena Adorno, *The Art of Survival in Early Colonial Peru*. In *Violence, Resistance, and Survival in the Americas*. William B. Taylor and Franklin Pease (eds) Washington: Smithsonian Institutiopn Press 1993 (xerox)

***G. Brotherson, *Book of the Fourth World. Reading the Native Americans Through their Literature*. (book mio)

3. Indigenous Religious Traditions. (areas: Mesoamerica , Andes)

a) History and Myth

b) Evangelization and folk religions/religious celebrations

***Carmack, The Legacy of Mesoamerica Evangelization: Issues and Implications pp162-172.

***Carmack, The Legacy of Mesoamerica Chap. 8 The Religious traditions of Mesoamerica pp290-319 (book mio)

***Jonathan Hill, Rethinking History and Myth: Indigenous South American Perspectives on the Past. Urbana University of Illinois Press 1988 (book mio)

***Manuel Marzal, The Indian Face of God in Latin America. Orbis Books. 1996.(xerox)

4. Women and gender relations yesterday and to-day

a) Mesoamerica

b) The Andes

Readings

***Elinor Burkett, Indian women and white society : the case of sixteenth-century Peru. In Latin American Women. Asunción Lavrín (ed.) Greenwood Press 1978. (xerox)

***Carmack, et al. The Legacy of Mesoamerica (select chapters) Chap 9 Women and gender in Mesoamerica pp321-352. (book mio and put reser4ve)

***Marisol de la Cadena, Women are more Indian. Ethnicity and Gender in a Community near Cuzco. In Brooke Larson and Olivia Harris (eds), Ethnicity, Markets and Migration in the Andes. Duke University Press 1995

***Penelope Harvey, Domestic Violence in the Peruvian Andes. In Sex and Violence. Issues in representation and Experience. P. Harvey and P. Gow (eds) London: Routledge 1994 (xerox)

***Blanca Muratorio Indigenous Women's Identities and the Politics of Cultural Reproduction in the Ecuadorian Amazon . American anthropologist 100(2) 1-12 1998

***Irene Silverblatt, Andean Women under Spanish Rule. In Women and Colonization , Etienne and Leacock (eds. 1980 (book mio). Pp.149-185.

***Irene Silverblatt, Moon, Sun, and Witches. Gender Ideologies and Class in Inca and Colonial Peru Princeton University Press, 1987. (book mio)

***Verena Stolcke, Conquered Women NACLA XXIV: 5 1991 (xerox and journal mio)

5. Land and ecological issues

- a) **The Amazon . Men's and women's conceptions of nature.**
- c) **Present day struggles.**

Readings

***Michael F. Brown, Beyond Resistance. Comparative Study of Utopian Renewal in Amazonia. In Amazonian Indians , A. Roosevelt ed. 1994.

***Robert L. Carneiro, Indians of the Amazonian Forest. In People of the Tropical Rainforest. Julie Sloan Denslow and Christine Padoch (eds) Berkeley: University of California Press. 1988.

***Beth A. Conklin, Body paint, feathers, and vcrs: aesthetics and authenticity in Amazonian activism. American Ethnologist 24(4):711-737. 1997 (hacer xerox)

***Beth A. Conklin and Laura R. Graham, The Shifting Middle Ground. Amazonian Indians and Eco-Politics American Anthropologist 97(4):695-710 1995 (hacer xerox)

***William H. Fisher, Megadevelopment, Environmentalism, and Resistance: The Institutional Context of Kayapó Indigenous Politics in Central Brazil Human Organization 53(3): 220-232 1994. (xerox)

***Jean Jackson, Is there a way to talk about making culture without making enemies? Dialectical Anthropology 14: 127-143. 1989.(xerox)

***Jean Jackson, Becoming Indians. The Politics of Tukanoan Ethnicity. In Amazonian Indians, A. Roosevelt ed.1994

***Darrell Addison Posey, Environmental and Social Implications of Pre- and Postcontact Situations on Brazilian Indians. The Kayapó and a New Amazonian Synthesis. In Amazonian Indians from Prehistory to the Present. Anthropological Perspectives. Anna Roosevelt (ed.) The University of Arizona Press 1994.

***Alcida Rita Ramos, Indigenism: Ethnic Politics in Brazil. The University of Wisconsin Press. 1998 (xerox)

***Terence Turner, The Role of Indigenous Peoples in the Environmental Crisis: The example of the Kayapó of the Brazilian Amazon. Perspectives in Biology and Medicine 36(3) 526-545 1993 (xerox).

6. Native rebellions

- a) Tzeltal rebellion of Highland Chiapas 1712/ The Chiapas rebellion 1994
- b) Tupac Amaru rebellion/ Present –day indigenous organizations and struggles in Ecuador 1990s.

Visitor: Bill French (history)

Readings

***Jennifer N. Collins The sense of possibility. Ecuador's indigenous movement takes center stage. *NACLA* xxxiii 5 2000

***Gary H. Gossen, Maya Zapatistas Move to the Ancient Future *American Anthropologist* 98(3):528-538. 1996 (hacer xerox)

***June Nash, The Fiesta of the Word. The Zapatista Uprising and Radical democracy in Mexico. *American Anthropologist* 99(2):261-274 1997 (hacer xerox)

***Ward Stavig, The world of Tupac Amaru. Conflict, Community, and Identity in Colonial Peru. University of Nebraska Press. 1999(xerox)

***Lynn Stephen, The construction of indigenous suspects: militarization and the gendered and ethnoc dynamics of human rights abuses in southern Mexico. *American Ethnologist* 26(4):822-842. 2000 (hacer xerox)

***Steven Stern, Resistance, Rebellion, and Consciousness in the Andean Peasant World 18th-20th centuries (book mio)

***Donna Lee Van Cott, (ed) *Indigenous Peoples and Democracy in Latin America*. St. Martin's Press. 1994 (xerox).

***Issue 3(1) 1997 of **Journal of Latin American Anthropologist** . ethnicity, identity, and citizenship in the wake of the **zapatista rebellion**.

Supplementary Readings for each section

1. Introduction to Indigenous Cultures before the Conquest

Philip Boucher, *Cannibal Encounters. Europeans and Island Caribs 1492-1763*. Baltimore: The John Hopkins University Press 1992

M. Burkholder and L. Johnson, *Colonial Latin America*. Oxford University Press 1990. (book mio)

The Cambridge History of Native Peoples of the Americas Vols. I and II. 1996

Daniel Grade, *Nature and Culture in the Andes* 1999 (xerox dos articles)

John E. Kicza, *The Indian in Latin American History Scholarly Resources* 1993 (xerox)

James Lockhart and Stuart B. Schwartz, *Early Latin America. A History of Colonial Spanish America and Brazil*. Cambridge University Press 1983. Pp.31-57 *Indigenous Ways*. (libro mio)

Magnus Mörner, *Indians as objects and actors in Latin American History*. In *Natives and Neighbors in South America Anthropological Essays*. Harold O. Skar and Frank Salomon (eds) Göterborgs Etnografiska Museum 1987 (xerox)

T. Patrick Culbert, *Mesoamerica*. In *Ancient South Americans* Jesse D. Jennings (ed) Freeman and Company 1983 pp.25-85

Lindsay Jones, *Conquests of the Imagination Maya-Mexican Polarity and the Story of Chicheén Itzá*. *American Anthropologist*. 99(2) 275-290 1997 (hacer xerox).

Murdo MacLeod and Wasserstrom, *Introduction. Lowland Maya Political economy: Historical and Archeological perspectives in light of intensive agriculture*. In MacLeod and Wasserstrom, *Spaniards and Indians In Southeastern Mesoamerica Essays on the History of Ethnic relations* University of Nebraska Press 1983 (xerox).

Peter Gose, *The State as Chosen Woman: Brideservice and the Feeding of Tributaries in the Inka Empire*. *American anthropologist* 102(1):84-97 2000 (hacer xerox)

Craig Morris, *The Wealth of a Native american State: Value, Investment, and Mobilization in the Inka Economy*. In *Configurations of Power* Henderson and Netherly (eds) 1993 (libro mio)

Michael E. Moseley, *Central Andean Civilization* IN Jennings *Ancient South Americans* pp. 179-239 (book mio)

John V. Murra, N. Wachtel, and J. Revel (eds), *Anthropological History of Andean Politics*. Cambridge University Press 1986. (xerox)

Patricia J. Netherly, *The Nature of the Andean State*. In *Configurations of power. Holistic Anthropology in theory and Practice*, John S. Henderson and Patricia J. Netherly (eds) Cornell University Press 1993 (libro mio)

Thomas C. Patterson, *The Inca Empire. The Formation and Desintegration of a Pre-Capitalist State* Berg 1992 (book mio)

Karen Viera Powers *Andean Journeys. Migration, Ethnogenesis, and the State in Colonial Quito*. Albuquerque: University of new Mexico Press 1995 HB3570Q58P691995 (koerner)

Irene Silverblatt, *Imperial Dilemmas, the Politics of Kinship, and Inca Reconstructions of History*. *Comparative Studies in Society and History*. 30 (1):83-102. (xerox)

See issue 2(1) 1996 *Journal of Latin American Anthropology* for whole issue on **mestizaje**.

Nelson Foster and Linda S. Cordell (eds.), *Chilies to Chocolate. Food the Americas gave the World*. The University of Arizona Press. 1992. (xerox).

Weinsmantel, *Food, Gender, and Poverty in the Ecuadorean Andes*. (book mio)

Carol Lentz, *Ethnic Conflict and Changing Dress Codes: A Case Study of an Indian Migrant Village in Highland Ecuador*. In *Dress and Ethnicity. Change Across Space and Time*. Joanne B. Eicher (ed.) Oxford: Berg 1995 (xerox).

Lynn A. Meish, *Why do they like red? Beads, ethnicity and gender in Ecuador*. In *Beads and Bead Makers: Gender, Material Culture and Meaning*. Lidia D. Sciama and Joanne Eicher (eds.) New York: Berg 1998. (xerox)

2. The Conquest through Native Eyes.

Rolena Adorno, ed, *From Oral to written Expression: Native Andean Chronicles of the Early Colonial Period*. Syracuse University 1982 (xerox)

Rolena Adorno, *Colonial Reform or Utopia? Guamán Poma's Empire of the Four Parts of the World*. In *Amerindian Images and the Legacy of Columbus*. Rene Jara and Nicholas Spadaccini (eds), Minneapolis: University of Minnesota Press. 1992. (xerox)

Gordon Brotherston, *Image of the New World. The American Continent Portrayed in Native Texts*. 1979 (xerox introduction)

Serge Gruzinski, , Introduction and Painting and Writing in The Conquest of Mexico The incorporation of Indian societies into the Western World, 16th-18th Centuries. Polity Press. 1993 (xerox)

Rene Jara and Nicholas Spadaccini, Introduction The Construction of a Colonial Imaginary Columbus's signature. In Jara Spadaccini (eds) Amerindian Images and the Legacy of Columbus.

Susan Lobo and Steve Talbot. Native American Voices. A Reader. 1998 (book mio)

Mercedes López- Barralt, La persistencia de las estructuras simbólicas en los dibujos de Guamán Poma de Ayala. Journal of Latin American Lore 5 (1): 83-116. 1979 (xerox)

Mercedes López Barralt, Icono y Conquista. Guamán Poma de Ayala. Hiperión 1988 (xerox)

Juan M. Ossio, Myth and History. The seventeenth- Century Chronicle of Guamán Poma de Ayala. In Text and Context. The Social Anthropology of Tradition. R. Jain ed. 1977 Philadelphia: Institute for the Study of Human Issues. (xerox)

Franklin Pease, Spanish and Andean perceptions of the Other in the Conquest of the Andes. In Violence, Resistance and survival in the Americas. (xerox)

Alfonso Rodríguez, La estructura mitica del Popol Vuh Miami Ediciones Universal 1985 F1465P8R63.Koerner

3. Indigenous Religious Traditions. (areas: Mesoamerica , Andes)

Serge Gruzinski, Man- Gods in the Mexican Highlands. Indian Power and Colonial Society 1550-1800. Stanford University Press. 1989.

Serge Gruzinski, The christianization of the Imaginaire. In The Conquest of Mexico. 1993 (xerox).

Mercedes López-Barralt, El Retorno del Inca Rey: Mito y Profecía en el Mundo Andino. Puerto Rico: Editorial Playor 1987. (xerox)

Sabine MacCormack, Religion in the Andes. Vision and Imagination in Early Colonial Peru. Princeton University Press 1991. (book mio)

4. Women and gender relations yesterday and to-day

Olivia Harris, The power of signs: gender, culture and the wild in the Bolivian Andes. In Nature, Culture, Gender , Crol P. MacCormack and Marilyn Strathern (eds) Cambridge University Press 1980. (xerox and book mio).

Lynn Stephen, Zapotec Women. University of Texas Press 1991 (xerox)

5. Land and ecological issues

William L. Balée, *Footprints of the Forest. Ka'apor ethnobotany The Historical ecology of plant utilization by an Amazonian people.* Columbia University Press

Michael F. Brown, *Facing the State, Facing the World: Amazonia's Native Leaders and the New Politics of identity .* L'Homme 126-128, 1993 xxxiii (2-4) pp.307-326. (xerox)

Shane Greene, *The shaman's needle: development, shamanic agency, and intermediality in Aguaruna lands, Peru* American Ethnologist 25(4):634-658 1998. (hacer xerox)

Jonathan D. Hill (ed) *History, Power, and Identity. Ethnogenesis in the Americas 1492-1992* University of Iowa Press 1996. (xerox) see article Hill and article Whitten

Sylvia Cainby Novaes, *The Play of Mirrors. The Representation of Self Mirrored in the Other.* University of Texas Press 1997

Alcida Rita Ramos , *From Eden o Limbo: the construction of indigenism in Brazil.* In *Social Construction of the Past. Representation as Power.* George Clement Bond and Angela Gilliam (eds), Routledge 1994. (xerox)

Alcida Rita Ramos, *A Hall of Mirrors The rethoric of Indigenism in Brazil Critique of Anthropology* 11(2): 155-169 1991 (xerox)

Terence Turner, *An indigenous people's struggle for socially equitable and ecologically sustainable production: the Kayapo revolt against extractivism* Journal of Latin American Anthropology 1(1): 98-121 1995 (hacer xerox)

6. Native rebellions

Emma Cervone, *Los desafíos de la etnicidad: las luchas del movimiento indígena en la modernidad* Journal of Latin American Anthropologist 4((1) 1998. (mio)

Héctor Díaz Polanco, *Indigenous Peoples in Latin America The Quest for Self-determination.* Westview Press.1997. (xerox)

Don E. Dummond, *The Machete and the Cross: Campesino Rebellion in Yucatan* University of Nebraska Press 1997.

Lillian Estelle Fisher *The Last Inca Revolt 1780-1783* Univ.of Oklahoma Press. 1966

Kevin Gosner, *Soldiers of the Virgin. The Moral Economy of a Colonial Maya Rebellion.* University of Arizona Press. 1992

Kevin Gosner, *Indigenous Revolts in Chiapas and the Andean Highlands.* 1996

John Grant, *Maya Resistance to Spanish Rule. Time and History in a Colonial Frontier.* University of New Mexico Press 1989

Neil Harvey, *The Chiapas rebellion: The struggle for Land and Democracy.* Duke University Press 1998.

Hans-Joachim König , *Barbaro o simbolo de libertad? ::Imagen del Indio y politica indigenista en Hispanoamerica .* en König et l eds. *El Indio como sujeto y objeto de la historia Latinoamericana. Pasado y presente* Frankfurt-Main Madrid 1998. (xerox)

Boleslao Lewin, *La Insurrección de Tupac Amaru* Eudeba 1963 (libro mio).

June Nash, *Press reports on the Chiapas Uprising: towards a transnationalized communication* *Journal of Latin American Anthropologist* 2(2) 1997 (ver y hacer xerox)

June Nash, *The Reassertion of indigenous identity: Mayan responses to state intervention in Chiapas .* *Latin american Research Review.* 30(3): 1995 (xerox)

Diane M. Nelson, *Crucifixion stories, the 1869 Caste War of Chiapas, and negative consciousness: a disruptive subaltern study.* *American ethnologist* 24(2):231-354, 1997. (hacer xerox)

Enrique Rosner, *Ciegos ven, cojos andan, mudos hablan, el indio ha resucitado:del indio objeto al indio sujeto.* En Kónig et al *El Indio como sujeto y objeto de la historia latinoamericana.* (xerox)

Lynn Stephen, *The Zapatista opening: the movement for indigenous autonomy and state discourses on indigenous rights in mexico 1970-1996* *Journal of Latin american anthropology* 2(2) 1997

Jan Rus, *Whose Caste War? Indians, Ladinos, and the Chiapas “Caste War” of 1869* In *Spaniards and Indians in Southeastern Mesoamerica. Essays on the History of Ethnic relations* Murd J. Macleod and R. Wasserstrom (eds) University of Nebraska Press 1983 (xerox)

Kay B. Warren, *Indigenous Movements and their Critics. Pan-Maya Activism in Guatemala.* Princeton University Press 1998 (book mio)

See all aricles on Ecuador for workshop. And see whole issue of **Journal of Latin American anthropologist** with the title *Ethnicity Reconfigured: indigenous legislators and the Colombian constitution of 1991* 1(2):1996.

New ethnographies

Thomas A. Abercrombie, *Pathways of Memory and Power: Ethnography and History among an Andean People* Madison: University of Wisconsin Press, 1998

Marisol de la Cadena, *Indigenous Mestizos The Politics of Race and Culture in Cuzco, Peru 1919-1991*. Duke University Press 2000. (book mio) see on gender and class

Clayton Robarchek and Carole Robarchek, *Waorani: The Contexts of Violence and War. Case Studies*. Harcourt Brace 1998 F3722.1H83R631998 (koerner)

Rudi Colloredo-Mansfeld *The Native Leisure Class. Consumption and Cultural Creativity in the Andes* The University of Chicago Press 1999 F3721.1I3C65 1999 (koerner)

Sarah Hamilton, *The Two-headed household. Gender and Rural Development in the Ecuadorean Andes*. University of Pittsburg Press 1998. F3721.1H33H35 1998 (koerner)

ANTH. 303 INDIGENOUS PEOPLES OF LATIN AMERICA

Winter I, MW 3.30-5.00 ANSO 205

This course will introduce a selection of issues on the ethnohistory and anthropology of Indigenous Peoples of Latin America focusing on three major culture areas: Mesoamérica, the Andes, and the Amazon. After a general introduction to these culture areas, we will examine the following topics: 1. The Conquest through native eyes. 2. Indigenous religious traditions and evangelization. 3. Women and gender relations. 4. Land and ecological issues. 5. Native rebellions. Past and present indigenous cultural expressions will be examined in relation to each of these topics.

The class will include lectures and ethnographic films. Students will be evaluated on preparation for and participation in discussion groups, on a research paper on an assigned topic, and a final take-home exam.

For LAS majors and minors, this course is equivalent to LAS 303

Department of Anthropology and Sociology

Anth. 303. Section 001. 3 Credits
Indigenous Peoples of Latin America
Term 1. M W 3.30-5.00 ANSO 205

-----2000-2001-----

September 11, 2000

Discussion Groups and class presentations

Whenever possible these groups were organized in terms of students' stated interest in a specific area or topic. The presentations are scheduled for the following weeks: 3, 5-6, 8, 9-10, and 12. Each group will be in charge of discussions and presentations for specific weeks. These are the tasks:

1. Prepare at least 2 relevant questions for discussion based on one of the required readings. Engage the class in discussion.
2. Be prepared to comment on a specific video or slides.
3. Prepare a small package (no more than 6 pages) with Web information, library resources (e.g. articles, ethnographies) on specific indigenous groups.
4. Please, have the questions and the package typed so I can reproduce it to be distributed to the whole class.
5. Each group should decide how to distribute the tasks among the members and how best to organize the discussions.
6. In class we will discuss how the groups' work is evaluated.
7. All students are required to keep up with the required readings for each week to participate in the discussions.
8. During office hours or after class I will be available for consultation if needed.

Week 3: Sept. 18 and 20 The Mayas (Mesoamerica)

Thomas Asturias
Donna Lee
Jessica Metcalfe
Laura Prouse
Kelly Waterbury

Article: Peter Hervick The mysterious Maya

Weeks 5 and 6: Oct. 2 and 11 Incas (Andes)

Adriana Buttner
Leisa Bruggen-Cate
Ronnie Chandi
Alicia Ko
Derek Macham
Ursula Schmitt

Article: Brian S. Brauer Legitimation of the State in Inca Myth and Ritual

Weeks 7 and 8: Oct 18, 23, and 30 Religious Traditions

Sarah Aitchison
Melania Barros
Penny Daflos
Tara Cohraine
Karin Hawkins
Marja Karelia

Article: Irene Silverblatt Political Memories and Colonizing Symbols

Weeks 9 and 10: Nov. 1, 6 and 8 Gender relations

Nicole Cheng
Katherine Code
Nafeesa Karim
John Katalinic
Kim Minju
Susan Miyagishima

Article: Penelope Harvey Domestic Violence in the Peruvian Andes

Week 12: Nov. 20 and 22 Land, Ecology, Amazon

Mark Bryan
Katherine Foxcroft
Maryta Lafleur
Manon Levesque
Cristina Rodriguez

Article: Beth A. Conklin and Laura R. Graham The Shifting Middle Ground

ANTH 408 VISUAL ANTHROPOLOGY

Monday/Wednesday 3.30-5.00 ANSO 202

Winter II, 2000-2001

Instructor: Dr. Blanca Muratorio

E-mail: mura@interchange.ubc.ca

Office Hs: Tu: 1-2

Wed: 2-3

Office: ANSO 2209

GUIDELINES FOR RESEARCH ASSIGNMENT ON FILM

DUE: MARCH 12

LENGTH: 3-4 DOUBLE-SPACED PP.

Consider the issues in the readings on film for the past two weeks, and in the discussions in class, about the current debates between strategies used to represent Others in more traditional observational films, and in those more recent films that attempt to introduce reflexivity, post-colonial and/or feminist critiques. It can also be a self-representational film by a particular cultural group. Then, make a critical analysis of a relevant film (or just some scenes in a film, which you should describe) to illustrate your arguments. This could be one of those we watched in class, or any other you may find in Koerner or in a video store. You may also search for different reviews of those films in journals, etc (there is a way of getting at reviews in the library) and make your own critical assessment of those reviews in view of your arguments as stated at the beginning.

Reminder: The proposal for the final essay is due March 19. This week is **the week** to start consulting with me about topics.

GUIDELINES FOR FINAL ESSAY

For your final essay you may choose to concentrate on photography, film, or cultural objects (in addition to the ones discussed in class, you may choose other cultural objects to be consulted with instructor).

Unlike the other short essays, the final one should include the following:

1. A particular **anthropological thematic focus** (such as gender, race, ethnicity, class, colonialism, religion, self-representation, etc)
2. An **ethnographic or culture area focus** (such as the Pacific, North West Coast, the Andes, the Amazon, North America, etc).
3. It should **engage some of the analytical/theoretical issues of visual anthropology** in the readings and discussed in class, and additional academic sources needed for your topic.

B. Muratorio/visual anth./guidelines assignments

4. **Length** : 12-15 pp. and an appendix with the visual material numbered and with the proper references. If the essay is on film, please include main argument and clear description of the relevant scenes.
5. **Format**: a) Statement of objective, b) analytical/theoretical arguments; c) analysis of the material, d) clear conclusions, e) final notes, if necessary, f) properly cited bibliography according to standards used in anthropological journals such as American Anthropologist or American ethnologist.
6. Since this essay is due after classes are over, please, **hand it in the Main Office** and be sure to **sign for it**, keep a **copy**, and include an **e-mail or phone number** where I can contact you.

You are encouraged to **discuss a preliminary informal outline** with me as soon as possible.

Essay is due April 9 (usual requirements will apply for late assignments)

ANTH 408 VISUAL ANTHROPOLOGY

Monday/Wednesday 3.30-5.00 ANSO 202

Winter II, 2000-2001

Instructor: Dr. Blanca Muratorio

E-mail: mura@interchange.ubc.ca

Office Hs: Tu 1.00-2.00

Office: ANSO 2209

Wed. 2-3

GUIDELINES FOR RESEARCH ASSIGNMENTS

First assignment on photography (Due February 28) 15%

The essay should be about 5 pages and should include the visual material you are analyzing. The latter can be included as an appendix.

To be handed in class and on the due date

This class does not have exams, but the three assignments on photography, film, and cultural objects have to be treated as take-home exams . The purpose is to demonstrate your understanding and familiarity with the required readings, lectures and class discussions.

This assignment should be the analysis of one or more photographs. The choice of subject is up to you. **You should demonstrate familiarity with the relevant readings, lectures, and discussions in class.** How do these concepts, ideas, etc, help to inform your critical analysis of the photograph? Remember you are doing **an analysis within the discipline of visual anthropology.**

You are not expected to discuss the content of the photograph primarily in terms of other areas of anthropology, but to use the readings and discussions in class as the primary focus.

The same rules apply for the other two assignments on films and cultural and performing objects: Due March 12 and March 28.

The purpose of these three assignments is to give more freedom than an exam in demonstrating your understanding of the readings.

You should be thinking about the final research paper. Please, come to see me to discuss your ideas, however preliminary. I have compiled a bibliography with additional references on each topic (which is not exhaustive). It may help you in choosing a topic if you do not already have a clear interest. You are welcome to consult it.

Guidelines for Critical Research Paper

Students are asked to write a focused research paper on a topic central to visual anthropology as understood in this course. The themes I am emphasizing in the course are: (I) Photography; (II) film; (III) cultural and performing objects. Students should frame a historical or contemporary

research question with reference to one of these themes. You are free to choose any of them for your essay, as well as the ethnographic area, including the West, your own culture, or any other.

This assignment has two parts:

(a) 1 page proposal for essay to be discussed with the instructor by March 19. Your research proposal must present your research question-specifically what you want to know (that you do not already know) and how you intend to find out. Be explicit about your theoretical premises. Include a short bibliography of critical sources. (No proposals by e-mail, please. Come during my office hours or make an appointment writing it)

(b) Research paper: Due April 9

A research paper (approximately 15-20 pages) should be clearly focused, historically situated and informed by theoretical approaches in visual anthropology. Your paper should follow from your proposal. Be sure to have at least one visit with me during the time you are writing it. I will be reading for **(a)** thesis statement; **(b)** structure of argument; **(c)** clarity of argument, writing style, sentence structure, and **(d)** evidence of thoughtful approach to the question. **(f)** imagination, creativity in the choice of topic and analysis. **(g)** Evidence that you have critically used the required and relevant additional readings.

Guidelines for preparing the essay:

- 1) Why did you choose this topic and the specific medium (photography, film, cultural object)? Briefly discuss the ‘common sense’ assumptions that shape popular perceptions about your topic and how your analysis will challenge these assumptions.
 - 2) What are the best scholarly sources shedding light on your topic and how have you used them?
 - 3) What have you learned that you did not already know?
- .

ANTH 408 VISUAL ANTHROPOLOGY

Monday/Wednesday 3.30-5.00 ANSO 202

Winter II, 2000-2001

Instructor: Dr. Blanca Muratorio

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You should be thinking about the final research paper. Please, come to see me to discuss your ideas, however preliminary. I have compiled a bibliography with additional references on each topic (which is not exhaustive). It may help you in choosing a topic if you do not already have a clear interest. You are welcome to consult it.

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Guidelines for preparing essay:

- 1) Why did you choose this topic and the specific medium (photography, film, cultural object)? Briefly discuss the ‘common sense’ assumptions that shape popular perceptions about your topic and how your analysis will challenge these assumptions.
 - 2) What are the best scholarly sources shedding light on your topic and how have you used them?
 - 3) What have you learned that you did not already know?
- .

Anthropology 408. Visual Anthropology

Instructor: Dr. Blanca Muratorio

Winter II, 2000-2001

Please, fill in this form. It will help me organize class discussions and assignments

NAME:

PHONE:(optional)

EMAIL:

Major and areas of interest in the discipline:

Rank your interest in the following areas of visual culture (10 high):

Photography

Film/Video

Painting/Fine Arts

Cultural objects/museum studies

Historical photographs

Do you have any hobby or skills (such as photography, theater, filmmaking, computer graphics, etc.) If you do, please, don't be modest. We can use your skills in this course.

Other Comments relevant for this course:

Department of Anthropology and Sociology

Course Outline

Anth. 303. Section 001. 3 Credits
Indigenous Peoples of Latin America
Term 1. M W 3.30-5.00 ANSO 205

-----2000-2001-----

Professor: Dr. Blanca Muratorio
Office: ANSO 2209
Office Phone: 822-6359
E-mail address: mura@interchange.ubc.ca
Office Hours: W 2.00 to 3.00
Th 1.30 to 2.30 or by appointment

Course Description

This course will introduce a selection of issues on the ethnohistory and anthropology of Indigenous Peoples of Latin America focusing on three major culture areas: Mesoamérica, the Andes, and the Amazon. After a general introduction to these culture areas, we will examine the following topics: The Conquest through native eyes. Indigenous religious traditions and evangelization. Women and gender relations. Land and ecological issues. Native rebellions. Past and present indigenous cultural expressions will be examined in relation to each of these topics.

The class will include lectures and ethnographic films. Students will be evaluated on class participation, a mid-term exam, a research paper on a topic to be discussed with the instructor, and a final exam.

For LAS majors and minors, this course is equivalent to LAS 303

Required readings:

There is no textbook for this class. All the required readings are on reserve in Koerner Library. I have a complete copy in my office that you may borrow for xeroxing.

The videos are on a three-day loan in Koerner or in the Education Library. They will be shown and discussed in class. Questions about the videos will be part of the exams like the rest of the required readings.

Course requirements and Grading

- **Class Participation:** Informed participation and discussion of readings, lectures, and videos. Minor assignments of special topics will be given in alternative weeks. **(10%)**.
 - **Midterm examination:** An in-class written examination covering all materials from lectures, required readings, and videos up to the date of the exam. The format will be short answer essay-type and a few specific-information questions. **Date: October 16. (30%)**.
 - **Essay Paper: Due date: November 15 (30 %)** A well delimited topic to be chosen by the student among the issues discussed in the course **in consultation with the instructor. Please, come anytime during office hours or make an appointment. An Outline of the paper and a preliminary annotated bibliography** should be ready for consultation with the instructor **not later than November 6.** No paper will be accepted without consultation.
 - **Failure to submit the assignments by the due date** will result in a penalty of 1% per day for each day beyond the deadline. Extensions will be granted only in exceptional circumstances previously discussed with the instructor and not because of academic workload. Please retain a **copy** of all submitted assignments.
 - **December Examination:** A two-hour exam scheduled in the December examination period. **(30%)**.
- **Important Latin American Journals in Koerner. (in English)**
 - **Journal of Latin American Anthropology**
 - **Latin American Perspectives**
 - **Journal of Latin American Studies**
 - **Latin American Research Review**
 - **Latin America Political Report**
 - **NACLA. Report on the Americas**
 - **Journal of Latin American Lore**
 - **Studies in Latin American Popular Culture**
 - **Latin America Review of Books**
 -
 - **Some useful Internet sites on Latin America (news and social sciences)**
 - **<http://info.lanic.utexas.edu/> (includes maps, articles, books, news, anthropology, history, etc).**
 -
 - **<http://www.mundolatino.org/prensa/> (hundreds of newspapers and magazines from all countries of Latin america)**

IMPORTANT NOTE: Please, use the office hours throughout the term for questions, discussing your preliminary ideas and interests for the essay, or any other academic issue. Me and Giulia (a very friendly animal companion) will welcome your visit.

DETAILED OUTLINE AND REQUIRED READINGS

NOTE: Please, keep up with the readings for each week for class discussions and questions. Take notes on the videos, they are considered required material for the course.

1. Introduction to Indigenous Cultures Before the Conquest

Week 1. (Sep. 6)

Introduction to course and assignments. Introduction to the culture areas: Mesoamerica, Andes, Amazon.

Required readings: (in preparation for week 2)

***Jonathan C. Brown, Latin America. A Social History of the Colonial Period. Harcourt 2000. Chap. 1 The Ancient Mesoamericans pp. 2-37; Chap. 2 The Ancient South Americans pp.38-72 (xerox in Koerner until they receive the book which is on order)

***Philip Wearne, Return of the Indian. Conquest and Revival in the Americas .Latin American Bureau 1996. See appendix 1 Indigenous population figures.(book in Koerner) [You are not required to remember the numbers, but to have an idea of the complexity and diversity of the indigenous population in the different areas.]

Supplementary :

Peter Wade, Race and Ethnicity in Latin America. Pluto Press 1997 (book in Koerner)

Week 2 (Sep. 11-13)

a) Indigenous Peoples: Past and Present

b) Domestication of plants and animals. Subsistence strategies

c) Past and present day cuisines. Social organization of food production and consumption.

Required readings:

***M. Kearny and Stefano Varese, Latin American Indigenous Peoples: Changing Identities and Forms of Resistance. In S. Halebsky and R. Harris (eds), Capital, Power and Inequality in Latin America Westview Press 1995 (xerox in Koerner)

Supplementary:

David J. Wilson, Indigenous South Americans of the Past and Present. An Ecological Perspective. Westview Press. 1999 (book in Koerner).

Week 3 (Sep. 18-20)**Mesoamerica: Mayas**Required readings:

***Peter Hervik, The mysterious Maya of National Geographic. Journal of Latin American Anthropologist 4(1): 166-97 1999. (this issue of the Journal is on reserve in Koerner)

Supplementary

Robert M. Carmack, J. Gasco and G. Gossen, The Legacy of Mesoamerica. History and Culture of a Native American Civilization. Prentice Hall 1996. . Pp.39-79 A historical overvieww of the Mesoamerican peoples. And Chap.3 Mesoamerica at Spanish Contact pp. 80-121. See also Introduction pp.1-37 and Conquest pp.122 153.(book in Koerner)

<<<<<<<Video: Sep. 20: Imagining New Worlds (30m)<<<<<<<

Week 4 (Sep. 25-27)

a) Incas (we will discuss the Incas further in the next two weeks)

b) Selk'nam of Tierra del Fuego

Required readings:

***Brian S. Brauer, Legitimation of the State in Inca Myth and Ritual. American Anthropologist 98(2):327-337 1996 (xerox in Koerner).

Supplementary:

Michael E. Moseley, Central Andean Civilization. In Jennings Ancient South Americans pp. 179-239 (book in Koerner)

Michael Moseley The Incas and their Ancestors . The Archeology of Peru. Thames and Hudson 1992. Pp. 1-79 The Incas (book in Koerner)

Anne Chapman, Drama and Power in a Hunting Society (book in Koerner)

<<<<<<<Video Sep. 27 Brief Chronicles of the Selk'nam (26m)<<<<<<<

2. The Conquest through Native Eyes.**Weeks 5 and 6 (Oct. 2, 4, 11) Oct. 9th Holiday: Thanksgiving****Andes: The Indian Chronicler Guamán Poma de Ayala**

Visitor: Rita de Grandis (literature)

Weeks 8 and 9 (Oct. 23-30)**(Religious traditions continues, same readings)****4. Women and gender relations yesterday and to-day****Week 9 (Nov. 1) and Week 10 (Nov. 6-8)****Required readings:**

***Carmack, et al. The Legacy of Mesoamerica (select chapters) Chap 9 Women and Gender in Mesoamerica pp.321-352. (book in Koerner)

***Irene Silverblatt, Andean Women under Spanish Rule. In Women and Colonization , Etienne and Leacock (eds. 1980 (book in Koerner). Pp.149-185.

***Penelope Harvey, Domestic Violence in the Peruvian Andes. In Sex and Violence. Issues in Representaion and Experience. P. Harvey and P. Gow (eds) London: Routledge 1994 (xerox in Koerner)

***Blanca Muratorio Indigenous Women's Identities and the Politics of Cultural Reproduction in the Ecuadorian Amazon . American anthropologist 100(2) 1-12 1998 (xerox in Koerner).

(I will present my work with indigenous women in Amazonian Ecuador in relation to this article).

Supplementary:

Elinor Burkett, Indian women and white society : the case of sixteenth-century Peru. In Latin American Women. Asunción Lavrín (ed.) Greenwood Press 1978. (xerox in Koerner)

Irene Silverblatt, Moon, Sun, and Witches. Gender Ideologies and Class in Inca and Colonial Peru Princeton University Press, 1987. (book in Koerner)

Verena Stolcke, Conquered Women NACLA XXIV: 5 1991 (xerox in Koerner)

+++++November 6, last day to hand in proposal and annotated bibliography for final essay+++++

5. Land and ecological issues**Week 11 (Nov. 13-15) Nov. 13 Holiday : Remembrance Day**

a) The Amazon . Men's and women's conceptions of nature.

a) Present day struggles.

Required readings:

303 St #	Name	Year				
47295985	Bosnjak, Shima	3				
85167997	Chiu, Lambert Nai Hong	3				
89497994	Cogan, Elisa Fernandez	3				
32074981	Fell, Jessica Celeste	3				
84700996	Foreman, Louise Claire	3				
65847980	Foxcroft, Katherine Anne	3				
87325999	Galbaransingh, Syam Chris	3				
65678989	Halvorson, Amy Harley	4				
84907997	Hermida, Nallely Cristina	4				
87786992	Hiebert, Wendy Anne	3				
58706003	Holthuysen, Jaime Anne S.K.	3				
49954001	Joseph, Nigel Philip	3				
58489006	Joyce, Lisa Patricia	3				
88772991	Karelia, Marja Kaarina	1				
95213997	Lazarotto, Maura Leanne	1				
93416972	Loutet, Slade Andrew	4				
92915990	MacLeod, Benjamin Peter	4				
11422979	McLean, Heather Frances	3				
94540994	Palmer, Rebecca	4				
57860983	Peterson, Sonja Claire	3				
89644991	Piekaar, Tamara R.	3				
56939002	Poulsen, Michelle	3				
54742002	Prouse, Laura	2				
7206561	Ptashnick, Ruth Elizabeth	4				
57256984	Santoro, Sabrina Connie	4				
46879987	Scali, Elena Patricia	3				
94447992	Schmitt, Ursula Elizabeth	3				
94148970	Senichenko, Diana Alexandra	3				
16468977	Song, Myung seon	3				
96183975	Takahashi, Judy Naoko	3				
86282993	Turner, Matthew Philip	3				
47355003	Wiens, Conny Linda	3				
45452984	Wilson, Kristina Marie	3				

Anth. 303. Section 001. 3 Credits
Indigenous Peoples of Latin America

-----2000-2001-----

Instructor: Dr. Blanca Muratorio

Guidelines for Final Exam : December 11, 12.00 Noon, Buch. 312 (2Hs)

The final exam will include all readings and lectures from Week 7 (Religious Traditions) to Week 13 (Native Rebellions) and the video by Geoffrey O'Connor "Amazon Journal" (other videos are not included).

The exam will be organized into three sections: Information, Conceptual, and Essay Questions. **In each section you will have some choice.**

The information questions, to be answered in point form, may refer to any of the readings.

The conceptual questions will be asked from the following readings presented by the student groups :

Irene Silverblatt, Political memories...(Week 7)

Penelope Harvey, Domestic Violence...(Weeks 9 and 10)

Conklin/Graham, The shifting middle-ground...(Weeks 11 and 12)

Essay Questions:

1. (Topic: Religious traditions)

Taking into account both readings by Carmack and Silverblatt and lectures discuss the following issues:

- a) Which was the complex role of missionaries in relation to Spanish Colonialism and indigenous peoples? (in answering this question you may also include the role of missionaries as depicted in the video Amazon Journal)
- b) Did the Indians become Christians? What does it mean to say that they interpreted Christianity in terms that were more or less compatible with their own cultures?
- c) How is this interpretation of Christianity by indigenous peoples (and their responses to it) analytically enriched when –as Silverblatt does- we incorporate dimensions of power and history in the construction of meaning (in this case indigenous religious meaning in relation to Santiago).

2. (Topic: Women and gender relations)

Based on the readings by Carmack, and Silverblatt and lectures, compare and discuss the following issues:

- a) gender relations in pre-Hispanic Mesoamerica and the Andes.
- b) how did these gender relations change under indigenous imperialism (such as Aztec and Inca).
- c) Which further change did these gender relations experienced during Spanish Colonialism?

3. (Topic: Land and Ecological issues)

Based on the readings by Conklin/Graham and Turner, the video by Geoffrey O'Connor "Amazon Journal", and lectures, discuss the following issues:

- a) Different Western conceptions and images of Amazonian Indians throughout time.
- b) The benefits as well as the tensions, disjunctures, and liabilities of the alliance between indigenous Amazonian peoples and environmentalists (these issues are discussed by both Conklin/Graham and Turner).
- c) Why do you think O'Connor states at the end of his film that our own Western conceptions and images of indigenous peoples often prevent us from seeing them as human beings?

4. (Topic: Native rebellions)

Based on the readings by Nash and Collins and lectures, analyze and compare the two indigenous movements: the Chiapas rebellion and the Ecuadorian indigenous uprisings. Be sure to include issues such as:

- a) indigenous demands of land and autonomy
- b) indigenous cultural strategies, such as pan-indianism
- c) the achievements and potential or actual cultural and political problems in the development of these two movements.

Anth. 303.
Indigenous Peoples of Latin America

-----2000-2001-----

Instructor: Dr. Blanca Muratorio

Midterm Exam : October 16 , in class. Value: 30 points

You will have to answer a total of **ten questions: 2 in the Essay section, 3 in the Conceptual section, and 5 in the Information section.** In each section you have a **choice**. Please note the **different value** of the questions in each section and organize your time accordingly. The exam will **end exactly at 5 PM**. You may use 10 minutes to read the exam carefully and 80 minutes to write. Please, **write with pen (not pencil), double-space, and one side of the page only.**

I. Essay Questions Value: 8 points each

You have to answer only one point [choose between a), b) or c)] from question 1 and only one point [choose between a), b) or c)] from question 2. Please, clearly specify which point you are answering in each question (of course, issues from other points may have to be mentioned in order to construct your argument).

I. 1.

- a) Discuss the main social (including gender), economic, political, and religious strategies the Incas used to expand and consolidate their power in the Andes in the short time span of 100 years.
- b) How do the Incas compare with the Mayas in terms of civilizational achievements? Discuss those similarities and differences you find most relevant.
- b) Both Inca and Maya societies were highly stratified. Was Selk'nam society egalitarian? Yes. No. Discuss.

I. 2.

Guamán Poma wrote his chronicle in three parts: Nueva Crónica (New Chronicle), Conquista (Conquest) and Buen Gobierno (Good Government)

Discuss how did he use writing and visual symbolism to:

- a) express an Andean concept of history (conceptions of space and time),
- b) to deny legitimacy to the Conquest and the Colonial administration.
- c) and to restore order and hegemony in the Andes to Andean peoples.

II. Conceptual Questions. Value: 3 points each.

You have to answer a total of 3 questions, choosing one from each author as presented in A, B, and C.

A: Kearney and Varese

II A1. Briefly define the following perspectives to approach the history and identity of indigenous peoples: “assimilation model” and “dialectic model” (see back for next q.)

II A2. Define these two of the four complex forms of resistance and adaptation of indigenous peoples mentioned by the authors: “moral management of the cosmos” and “moral economy”.

B. Hervick

II B1. How does Hervick define the “trope of cultural continuity” as applied to the Maya?

II B2. Briefly explain what Hervick does as “critical discourse analysis” of the National Geographic articles on the Maya.

C. Bauer

II C1. Define the main characteristics of the concept “ideology” as it is used by Bauer .

II C2. Characterize the concept of “myth” and explain how origin myths may be used in stratified societies.

III Information Questions. Value: 1 point each

You have to answer questions III 1 and III 2 and then choose any 3 more questions between the rest of the following 10 questions

III 1. List the main characteristics in economic and political development that differentiate Andeans from Mesoamericans.

III 2. List the plants and animals domesticated in Mesoamerica and the Andes.

III 3. List the main characteristics of Maya political organization.

III 4. List the main Maya cultural traditions.

III 5. List the main traditions of Maya social organization.

III 6 List the main theories on the sudden collapse of Maya civilization.

III 7. How did the Andean people (organized in *ayllus*) get access and control of different ecological zones?

III 8. List some of the important uses of textiles among the Inca.

III 9. What is the *kipu* and how was it used ?

III 10. Which were the main internal threats to the Inca Empire just before the Spaniards arrived?

Visual Anthropology

Instructor: Blanca Muratorio

2000-2001

Some notes on photography.

Approaches for research and analysis of photographs (in the readings and discussed in class)

These approaches are not mutually exclusive. They are different theoretical and complementary perspectives to analyze and do research in this visual medium.

1. Semiotic approach:

“semiotics” or the study of signs. **Roland Barthes.** Internal analysis of photographic messages.

Analysis of denoted and connoted messages in the photograph. We analyzed connotation procedures (tricks, special effects, pose, presence of objects) and the relation between text and image.

2. Political economy approach.

John Berger. (articles and video). Analysis of photographs in terms of class and gender in connection with economic and political changes in society at large.

3. Sociological approach:

Bourdieu, Holland . Relations between private photography and family life.

Methodological approach implies interviews and analysis of photographs in the field. (see some questions below)

4. Ethnographic approach: (similar to 3. Just different emphasis)

Ruby, Luz/Collins, Muratorio . Immerses the analysis of photographs in ethnographic knowledge and analysis of a particular society. Internal analysis of gazes in the photographs.

5. Historical approach to photography:

Edwards, Muratorio, Levine. Historical/ethnographic research in the interpretation of photographs. Historical contextualization of the image-makers.

Some Questions for research which I think may be developed from some of the readings On Photography

from Bourdieu’s chapter on Photography and the family.

- The importance of doing research on the sociological reasons behind the psychological motivations for taking or looking at photographs. These motivations, as well as the different meanings given in the production and interpretation of

photographs, are historically and culturally situated. So is Bourdieu's research : in the 1960s, in Europe, and in relation to the working class and peasant population who were the subjects of the research. He shows the production and consumption of photographs are part of social relations and can be investigated sociologically and anthropologically in any culture where they are given meaning and importance.

- How is the photographing practice of ordinary people organized? Which family events are photographed? How does the camera relate to the presence of children?
- Does a photograph perform a function of immortalizing the high points of family life? Which are these points? Have they changed? Do we photograph death or divorces? If not, why? What happens in other cultures?
- Are weddings the most photographed events in the present? Have other family gatherings like holidays become equally important? What happens if we compare different ethnic groups with the West? Which are their most photographed events?
- Has the way we photograph children change with changes in the role of children within families and with the way children are perceived and related to in contemporary North American families? Is there a difference by class and ethnicity?
- When families separate, are photographs used to update family information and to keep some form of integration?
- Is there a family photographer? Father? Mother? Has that changed with changes in gender roles? Who in the family is the storyteller of the family album?
- Are photographs displayed in the home? If so, where? Is there a difference in this display between professional and amateur photographs? Has the aristocratic portrait gallery of ancestors become democratized by the family photograph?
- Does photographic practice change with age? Scattered families? Nuclear and extended families? Does family photography only capture approved behavior and subjects? Does that vary with social class? Have those attitudes changed with the times? How?
- What is the relationship between photography, the family album and family memories to be passed to the next generations? Are some memories suppressed? Is the family album, or family photographs the most precious possessions of the elderly? How do they contribute to the identity of the family?
- **From Holland Introduction. History, Memory and the Family Album**
- How do private memories incorporated in the family album interweave with public history? Photographs can be read privately or also as social history. Family albums are not just about the past but about how we long for narratives that make sense in the present. What happens when contemporary families become atomized?
- How do private meanings in family albums become records that relate to narratives of community, religion, ethnicity and nation, making private identity possible?
- Do public photographs of family differ from private ones, or do private photographs conform to canons of what is "appropriate."?
- Are women more than men the guardians of memories through the interpretation of photographs?
- How are photographs arranged in a family album? Do they tell stories of progress or decay?
- How does the global economy (migration, exile, etc) affect the way people

photograph the family?

- Does ethnicity and class enter into the construction of family albums? How?
- With increasing tourism, do representations of the Other enter into the family album?

- **Lutz and Collins, Reading National Geographic**
- They are interested in “looking relationships” Their meticulous research into images of the national geographic shows the importance of situating the different gazes culturally and historically. They do a critical exploration of Berger and Foucault in terms of the need to look at the different responses of viewers and the fact that the gaze is not always monolithic or singular.
- They analyze how the photographer’s gaze confront the subjects across distances of class, race, and gender., and how the photographer’s gaze may structure the gaze of the viewer.
- They analyze how the magazine’s decisions in choice of pictures, design, captions, etc may also represent multiple gazes .
- The readers’ s also have a past history and a future. The readers read according to certain cultural models that are historically and culturally situated, structured also by the context of the reading.
- What do the gazes of the non-Western Others tell us about their culture and their relationship with us?
- Is there a class base for the gaze? Is that clearly shown in Daumier’s engravings?
- Is there a different gaze for he ethnic other?
- What function do the images of Westerners play within a photograph of the Other?
- How do different political relations between the US (Canada, etc, colonial powers) influence the types of images and gazes represented. How are these images selected taking into account a certain public in a specific historical period?
- The refracted gaze of the other. Mirrors and cameras (we will take this point further when we look at self-representation)
- What is the difference between the reader’s gaze and the academic gaze? They emphasize the different intent : the emphasis on the critique of images in spite of, because of and in terms of other pleasures images may give us. We want to analyze the makers, the readers and the subjects. The critique also emerges from a desire to anthropologize the West. We want to look at the complexities of meanings in the production and consumption of photographs.

DEPARTMENT OF ANTHROPOLOGY AND SOCIOLOGY

ANTH 408 VISUAL ANTHROPOLOGY

Monday/Wednesday 3.30-5.00 ANSO 202

Winter II, 2000-2001

Instructor: Dr. Blanca Muratorio

E-mail: mura@interchange.ubc.ca

Office: ANSO 2209

Office Hs: Tu 1.00-2.00

W. 2.00-3.00

This course will provide an introduction to the principles and methods of visual anthropology. It is intended as a critical analysis of the ethics and politics of representational processes across cultures, situating both images and image makers in the historical socio-political contexts of which they are a part. We will explore the visual dimensions of human action from non-verbal communication and ritual and ceremonial performance to art and the manufacturing of other cultural objects, as well as the centrality of visual communication in the formation of cultural identity.

The course will focus primarily on photography, film, and cultural and performing objects, not only to understand their use as research tools for recording data in anthropological fieldwork, but as data in themselves. We will also analyze the similarities and differences between anthropological and non-anthropological uses of visual narratives in relation to issues such as gender, race, ethnicity, class, and colonialism.

In understanding the central place of the visual in human culture, this course will adopt an interdisciplinary approach to incorporate all those students who are interested in the intersections between anthropology, sociology, museum studies, fine arts, and history.

All required readings will be on reserve in Koerner

(I also keep copies of all the required readings in my office, which you may borrow for quick xeroxing).

Course Prerequisites:

Anthropology 407 will not be considered a prerequisite. However, this is a senior undergraduate course. All students should have a strong background in social sciences or humanities.

Course Format:

Readings will be assigned from books and articles each week. Students will be asked to summarise and present arguments from assigned readings and to actively participate on the analysis of visual materials in the class. The instructor will introduce the key issues each week.

Given the visual content of the materials to be presented in class, regular and punctual class attendance, and active participation are essential components of this course and will be graded accordingly.

Course Evaluation

Assignments and Due Dates:

Throughout the course:

Regular and punctual attendance, class participation and discussion of weekly readings.....20%

February 26: Short written assignment on photography.....15%

March 12: Short written assignment on film.....15%

March 19: Last day for submitting a 1 page written outline for final research paper to be discussed with instructor. No final paper will be accepted unless the outline has been handed in and discussed with the instructor.

March 28: Short written assignment on cultural objects.....15%

April 9: Final research paper on a topic chosen by the student in consultation with the instructor.....35%

Failure to submit the assignments by the due dates will result in 5% penalty off the grade for each day beyond the deadline. Extensions will be granted only in exceptional circumstances (e.g. illness, funerals, etc) and not because of academic workload. Please retain a copy of all submitted assignments.

Guidelines for class presentations, short assignments, and final research paper will be given in advance and discussed in class.

The best **Journal** for visual anthropology is: **Visual Anthropology Review (in Koerner)**
There are very good **Internet** sites on Visual Anthropology, just making a search under “Visual Anthropology.” You may search these sites for general information and bibliographic sources. However, **I will not accept a research paper based primarily on Internet sources.** Academic articles and books should be the main sources of your research paper.

CLASS SYLLABUS

Outline and Required Readings

1. Introduction: Visual Anthropology. Visual Culture. Ethics of Representation

Week 1 Jan. 3

1.1 General Introduction . Discussion of assignments

Week 2 Jan. 8-10

1.2 Visual Culture. Representation. The ethics and politics of representation

Marcus Banks, Visual Anthropology: Image, Object and interpretation. In Image-Based Research. A Sourcebook for Qualitative Researchers. Jon Prosser (ed.) Falmer Press. 1998. (Book, Koerner)

David MacDougall, The visual in anthropology. In Banks, Marcus and Howard Murphy (eds.)1997 Rethinking Visual Anthropology. (book, Koerner).

Howard S. Becker, Foreword: Image, Ethics, and Organizations. In Image Ethics. The Moral Rights of Subjects in Photographs, Film, and Television. Larry Gross et. al. (eds.) Oxford University Press. 1988. Pp. xi-xx. (book Koerner)

Supplementary:

Stuart Hall, The Work of Representation. In Representation. Cultural Representations and Signifying Practices. (ed.) Stuart Hall. Sage 1997. Pp. 13-74 (book Koerner)

☞ **January 10: Discussion of Ethics and Politics of Representation Bring examples to class.**

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2. Anthropology and photography

Week 3. Jan. 15-17

2.1 Introduction: Photography in anthropology

Elizabeth Edwards, Introduction. In E. Edwards (ed.) Anthropology and Photography. (Book, Koerner).

Jay Ruby Seeing Through Pictures: The Anthropology of Photography. [1] Camera Lucida 3:19-32 (article, Koerner).

Supplementary:

Roland Barthes, The Photographic Message. In Image, Music, Text. 1977 (article Koerner).

2.2 Photography and Class Distinctions. (Example) Bring other examples to class

John Berger, The Suit and the Photograph, In John Berger, About Looking. pp 27-36.(book, Koerner)

☞ **January 17: Analysis and discussion of examples of photography and class.**

Week 4 Jan. 22-24

2.3 The Private use of photographs. Family Albums.

Bourdieu, Pierre

1990 "Introduction. The Cult of Unity and Cultivated Differences." In Pierre Bourdieu et. al. Photography. A Middle-brow Art Stanford University Press. pp. 1-31.(article, Koerner)

Holland, Patricia

1991 "Introduction: History, Memory and the Family Album." In Jo Spence and Patricia Holland (eds.) Family Snaps. The Meanings of Domestic Photography. Virago Press pp. 1-14.(article, Koerner).

☞ **January 24: Analysis and discussion of examples on family albums. Bring examples to class.**

Week 5 Jan. 29-31

2.4 The public use of photographs: Gender, ethnicity, and race. "Tradition and Modernity". Colonialist and tourist gazes. Postcards. Advertisement

Malek Alloula, From *The Colonial Harem* In Visual Culture Reader. (ed.) Nicholas Mirzoeff Routledge. 1998. Pp. 317-322. (book Koerner).

Anne McClintock, Soft-Soaping Empire. Commodity Racism and Imperial Advertising. In Visual Culture Reader (ed.) Nicholas Mirzoeff. Pp. 304-316. (book Koerner)

Lutz, Caroline A. and Jane L. Collins
1993 Chap. 4, Brightly Different and Chap. 7, The photograph as Intersection of Gazes. In
Reading National Geographic. (Book, Koerner).

John Berger, Ways of Seeing. Chap.7 on Advertisement. (Book, Koerner).(see video)

Supplementary:

Stuart Hall, The Spectacle of the “Other”. In Representation pp 285-290.

☞ **January 31: Film by John Berger on Advertisement. Discussion. Bring examples to class.**

Week 6 Feb. 5-7

2.5 (2.4 continues and) Missionaries’ and anthropologists’ representations of indigenous peoples. Taking the photographs home.

J. R. Miller, Reading Photographs, Reading Voices: Documenting the History of Native Residential Schools. In Jennifer Brown and E. Vibert (eds.), Reading Beyond Words. (book, Koerner).

Blanca Muratorio, Introduction. In the Gaze of the Other. In Retrato de la Amazonía. Ecuador: 1880- 1945. Lucía Chiriboga and Soledad Cruz (eds.). Quito: Ediciones Libri Mundi. 1990 (Article, Koerner)

• **February 7: Discussion of examples of visualization of race, ethnicity, and gender. Bring examples to class.**

Week 7 Feb. 12-14

2.6 Photography and history. Cartes de visite. The analysis of historical photographs

Robert M. Levine, Images of History. Chap. 3. Reading Photographs.(book, Koerner)

☞ **February 14: Analysis of historical photographs in terms of Levine’s questions.**

Week 8 Feb. 19-23 Mid-term brake

***** February 26: Short assignment on photography due.**

3. Film as ethnography

Week 9 Feb. 26-28

3.1 Introduction. Anthropological readings of ethnographic and commercial films and videos. Film spectatorship.

Ella Shohat/Robert Stam, Tropes of Empire. In Rethinking Eurocentrism. Multiculturalism and the Media. 1994. Pp. 137-177. (book, Koerner).

Kathleen Kuehnast, Visual Imperialism and the export of prejudice: an exploration of ethnographic film. In Peter Ian Crawford and David Turton (eds.) Film as Ethnography. (Book, Koerner)

Wilton Martinez, Who constructs anthropological knowledge? Toward a theory of ethnographic film spectatorship. In Crawford and Turton, Film as Ethnography (book, Koerner)

Supplementary:

Steven C. Caton, An Allegory of Anthropology and An Anti-Imperialist, Orientalist Epic. In Lawrence of Arabia. A Film's Anthropology. Berkeley. University of California Press 1999. Pp.142-199. (book, Koerner)

Jay Ruby, The moral burden of authorship in ethnographic film Visual Anthropology. 11(2) 1995 (article, Koerner)

Jay Ruby, Out of Sync: The Cinema of Tim Asch. Visual Anthropology Review. 11(1). 1995 (article Koerner).

Wilton Martínez, The Challenges of a Pioneer: Tim Asch, Otherness, and Film Reception. Visual Anthropology Review. 11(1) 1995 (article, Koerner).

🕒 February 28: Analysis of Timothy Ash's and Chagnon films on the Yanomami, and Geoffrey O'Connors, Amazon Journal.

Week 10 March 5-7

3.2 (3.1 continues and) Indigenous self-representations. The case of the Kayapó

Terence Turner, Defiant Images: The Kayapo Appropriation of video. Anthropology Today. 8(6) 1992. (article, Koerner).

Terence Turner, Representation, Collaboration and mediation in contemporary ethnographic and indigenous cinema. Visual Anthropology 11(2). 1995 (article, Koerner).

Pat Aufderheide, The video on the villages project: Videomaking with and by Brazilian Indians. Visual Anthropology 11(2). 1995. (article, Koerner).

☹ **March 7: Discussion of the literature on film and self-representation. Bring examples to class.**

***** March 12: Short assignment on film due.**

4. The visual of cultural objects. Performing Objects.

Week 11 March 12-14

4.1 Introduction. Visual culture. Art and cultural translation.

4.2 Popular and Indigenous Paintings.

Cruikshank, Julie

1995 Imperfect Translations: Rethinking Objects of Ethnographic Collection. Museum Anthropologist. 19:1. 25-38. (Article, Koerner)

Fred R. Myers, Culture-Making: Performing Aboriginality at the Asia Society Gallery. American Ethnologist 21:4 1994. (Article, Koerner)

Jewsiewicki Bogumil, Collective Memory and its Images: Popular Urban Painting in Zaire- A Source of 'Present Past'" In Marie-Noelle Bourget et.al. Between Memory and History Hardwood Academic Publishers pp.183-194. (article, Koerner).

Supplementary:

Durand, Jorge and Douglas S. Massey

1995 Miracles at the Border. Retablos of Mexican Migrants to the United States. University of Arizona Press. (Mexico, USA).chaps.1 and 2 pp.5-27 and look at reproductions. (Book, Koerner).

☹ **March 14: Discussion of readings and example of the Tigua Indigenous Paintings (presented by the instructor)**

***** March 21: Last day to submit research paper outline for discussion.**

Week 12 March 19-21

4.3 Performing Objects. Puppets and Oral Traditions.

Bauman, Richard, "Performance" In Richard Bauman (ed.) *Folklore, Cultural Performances and Popular Entertainments* Oxford University Press pp.41-49. 1992 (article, Koerner)

Arnott, Peter, "Puppetry" In Richard Bauman (ed.) *Folklore, Cultural Performances and Popular Entertainments* Oxford University Press pp. 282-290.1992. (article, Koerner)

Young, Jane M., "Humour and Anti-Humour in Western Puebloan Puppetry Performances." In Dina Sherzer and Joel Sherzer (eds.) *Humour and Comedy in Puppetry: Celebration in Popular Culture*. pp. 127-149. 1987. (article, Koerner)

Leach, Robert, "The Making of the Show" Chap. 3 In *The Punch and Judy Show. History, Tradition and Meaning*. Batsford Academic and Educational. pp.30-47. 1982 (article, Koerner)

*****!!!!!!March 21: Great in class Puppet Show (play, director, and puppeteers to be announced)**

***** March 28: Short assignment on cultural objects due.**

Week 13. March 26-28

4.4. Death, Heroes, and Villains. Memory and Forgetting: Monuments and Cemeteries. Death and Photography.

Marita Sturken, *The Wall and the Screen Memory. The Vietnam Veterans Memorial*. In *Tangled Memories*.University of California Press. 1997 (book, Koerner)

Jennifer A. Gonzalez, "Rhetoric of the Object: Material Memory and the Artwork of Amalia Mesa-Bains." *Visual Anthropology*. 9 (1) 1993. (Article, Koerner)

Jay Ruby, *Secure the Shadow. Death and Photography in America*. Cambridge IMT Press. 1995 (book in Koerner) (chapter to be determined).

Supplementary:

Adrian Forty and Susanne Küchler, *The Art of Forgetting*. Oxford: Berg, 1999

☹ **March 28: Analysis of examples of monuments, statues, family and personal altars, commemorations.**

Week 14. April 2-4

4.5. World Fairs, Theme Parks, and Zoos

Robert Rydell, *All the World's a Fair: Visions of Empire at the American International Expositions*. 1984 Chap.2 *The Chicago World's Columbian Exposition of 1893: "And Was Jerusalem Built Here?"* (book in Koerner)

Mike Wallace, *Mickey Mouse History: Portraying the Past at Disney World*. *Radical History Review*. 32, 1985. (article in Koerner)

Timothy Mitchells, *Orientalism and the Exhibitionary Order*. In *Visual Culture Reader*. (ed.) Nicholas Mirzoeff. (book in Koerner).

John Berger, *Why Look at Animals?* In *About Looking* (book in Koerner)

**** April 4. General discussion of readings**

******* April 9: Final research paper due *******

**Department of Anthropology and Sociology
Course Outline**

Anth. 353. Section 001. 3 Credits 2000-2001
Ethnography of Latin America. Popular Culture
Winter II. Tu-Th 2.30-4.00 ANSO 202

-Instructor: Dr. Blanca Muratorio
Office: ANSO 2209
Office Phone: 822-6359
E-mail address: mura@interchange.ubc.ca
Office Hours: Tu. 1.00-2.00PM
W . 2.00-3.00 or by appointment

Course Description

This course examines both rural and urban popular culture in Latin America, its historical roots and contemporary practices. It deals with the convergence of Indian, Black, and European oral and written traditions in the historical development of the different countries of the region and of its peoples' cultural identities

We will question the historical record through the practices of popular memory as expressed, among others, in folk religions, pilgrimages, rituals, music, festivals, oral poetry, and indigenous and women's social movements, exploring how these practices are transformed and recontextualized in the present when Latin Americans confront the challenges of a globalized cultural economy.

The main premise of the course argues against the illusion of global homogenization and state-imposed national identity and for uncovering the hidden histories lived by distinct ethnic and other social groups in contemporary Latin America.

Format of the course: The format of the course will consist of lectures and class discussions of readings and videos.

Required Course Readings

The Required Textbook is: William Rowe and Vivian Schelling, **Memory and Modernity. Popular Culture in Latin America.** London: Verso 1991. (Available in the Bookstore).

All other required readings will be on Reserve in Koerner. (I will have copies in my office for those who want to borrow them for quick xeroxing). Videos should be treated as readings. Take notes for discussion.

Recommended (especially for those with no previous knowledge of Latin America): Thomas E. Skidmore and Peter H. Smith, **Modern Latin America.** Oxford University Press. Third Edition 1992, and Mark B. Rosenberg, A. Douglas Kincaid, and Kathleen Logan, **Americas. An Anthology.** New York: Oxford University Press. 1992. (on reserve in Koerner).

Course Assignments and Evaluation

1. Class Participation (attendance, and active contribution to discussion, including assigned readings or videos for specific weeks) (10%).
2. Brief ethnographic research and research report on Latin American Public Cultural Activities in Vancouver (no more than 3-4 double-spaced typed pages). **Due Date: January 30. (15%)**
3. Take-home exam (to be given by instructor one week in advance) **Due Date: Feb. 27. (30%)**.
4. Proposal for final essay (**previously discussed and approved by instructor**). Includes topic proposal and preliminary, briefly annotated, research bibliography (no more than two typed pages without counting the bibliography). **Due Date: March 13.**
No final paper will be accepted if the outline has not been handed in and discussed with the instructor.
5. Final essay on the topic proposed.(around 10 to 15 pages). **Due Date: March 29. (35%)**.
6. Short paper (no more than 3 typed pages), and presentation on “Gran Fiesta” on Latin American food and music. **Due Date: April 5. (10%)**.

Failure to submit the assignment by the due date will result in a penalty of 5% off the grade for each day beyond the deadline. Extensions will be granted only in cases of exceptional circumstances (e.g. illness, funerals) and not because of academic workload. Please retain a **copy** of all submitted assignments. Plagiarism is a serious, punishable offense.

Classroom Participation: Your comments and questions in class are encouraged and most welcome in this class. Classroom **discussion** is an important part of the course and **regular and punctual attendance** in class is expected. Feedback and suggestions for changes to this course will be also welcome after a reasonable period of time after classes start, but well before the end of the course.

All students are required to consult with the instructor before writing the proposal for the final essay. You are also encouraged to take advantage of my office hours (or make appointments) for consultation on any other topic of the class.

Guidelines for presentations and written assignments will be distributed in class by the instructor in advance . The students are responsible for making sure they have all the guidelines on time.

A list of Journals on Latin America and of Additional Recommended Readings for each week and for the final essay will be available from the instructor.

Internet: There is a highly recommended web site on Latin America from Texas University at Austin: <http://info.lanic.utexas.edu> You may search it for all kinds of social sciences and humanities information. For the essay, you may search for bibliographic sources on your specific topic. However, **I will not accept an essay based exclusively or primarily on internet sources. Academic articles and books should be part of your sources.**

Outline and Required Readings

You are required to keep up with the readings for each week, for questions and class discussions.

* Means required readings

Week 1. (Jan. 2-4)

Exploring concepts in the study of popular culture: the popular; mass culture; high culture; hegemony; popular memory; identity.

Jan. 2 Syllabus and Organization of course.

Jan. 4 Lecture

*Rowe and Schelling, **Memory and Modernity**. Introduction pp.1-15, and Popular Culture and High Culture pp. 193-199.

Supplementary

Néstor García Canclini, **Transforming Modernity. Popular Culture in Mexico 1993**. Chap.1 From the Primitive to the Popular pp.1-19 and Chap.2 Introduction to the Study of Popular Cultures pp. 21-35.

Week 2. (Jan. 9-11)

Exploring concepts in the study of popular culture (continues)

Same readings as week 1.

Jan. 9 Lecture

Jan. 11 Lecture and discussion of readings.

Week 3. (Jan.16-18)

Exploring concepts of popular culture in a historical perspective. **Simón Bolívar in the Popular Imagery. Nationalism. Popular Culture and the State I. Bolivia and Ecuador**

Jan. 16. Lecture

Jan. 18 Discussion of readings

*Rowe and Schelling, Breaks and Continuities . Colonization, Magic, and the Limits of Obedience. Independence: Official Versions and Popular Versions pp. 17-27.

*Tristan Platt, Simón Bolívar, the Sun of Justice, and the Amerindian Virgin. Andean Conceptions of *Patria* in Nineteenth-Century Potosí. **Latin American Studies** 25. 1993. pp. 159-182. (article in Koerner).

*Blanca Muratorio, Images of Indians in the Construction of Ecuadorian Identity at the End of the Nineteenth Century. In **Latin American Popular Culture. An Introduction**. William H. Beezley and A. Curcio-Nagy. Scholarly Resources . 2000. Pp. 105-121. (book in Koerner).

Supplementary:

Tomas E. Skidmore and P. Smith, **Modern Latin America** 1992, The Colonial Foundations pp.14-42.

Rodolfo Stavenhagen, Challenging the Nation-State in Latin America. In Michael B. Whiteford and Scott Whiteford (eds.) **Crossing Currents. Continuity and Change in Latin America**. 1998.

Week 4. (Jan. 23-25)

Popular Culture and the State II. The Case of Argentina: Gauchos, Peronism as a form of Populism, Evita, the popular myth.

Jan. 23 Lecture

Jan. 25 Lecture and discussion of readings

*Rowe and Schelling, Law, Order and the State pp.27-36; The masses do not Think, they Feel pp. 169-172.

*Ingrid E. Fey, Peddling the Pampas: Argentina at the Paris Universal Exposition of 1989. In **Latin American Popular Culture. An Introduction**. Beezley and Curcio-Nagy eds. (book in Koerner)

Supplementary:

Mark Rosenberg et.al., **Americas. An Anthology**. 1992. Chap.3. The Garden of Forking Paths pp. 48-53; Birth of the Tango pp.59-61, and Evita and the People pp.67-69.

Week 5. (Jan. 30-Feb. 1)

Popular culture and the State II. (continues) Nationalism, tango, and gender. Carlos Gardel, the myth.

Jan. 30. Lecture and music

Feb. 1 Lecture and discussion of readings

*Julie M. Taylor, Tango: Theme of Class and Nation. **Ethnomusicology** May 1976. (article in Koerner).

*Donald S. Castro, Popular Culture as a Source for the Historian: Why Carlos Gardel? **Studies in Latin American Popular Culture**. Vol. 5 1986. (article in Koerner)

Supplementary:

Marta E. Savigliano, *Tango and the Political Economy of Passion*. Westview Press.

Donna J. Guy, *Sex and Danger in Buenos Aires. Prostitution, Family, and Nation in Argentina*. Univ. of Nebraska Press (Chapter 5).

Week 6. (Feb. 6-8)

Religion and Popular Culture. Celebrations. Pilgrimages. Corpus Christi. Popular Saints. Milagros. Retablos. Healing and conceptions of health. Middle-America and The Andes.

Feb. 6. Lecture , slides, altars, and saints

Feb. 8 Lecture and discussion of readings

*Rowe and Schelling, *Read again: Colonization, Magic, and the Limits of Obedience* pp.19-27; *The Faces of Popular Culture. I Rural Contexts* pp.49- 57; and 62-64, and *Popular Catholicism. Rebellion in the Andes* pp 68-74.

*Luise Margolies , José Gregorio Hernández: *The Historical Development of a Venezuelan Popular Saint. Studies in Latin American Popular Culture* Vol.3 1984 pp 28-46. (article in Koerner).

Supplementary:

Eduardo Morales, **The Guinea Pig. Healing, Food, and Ritual in the Andes**. 1995. Chap. 3. *The Cuy in Andean Medicine*.

June Macklin and Luise Margolis, *Saints, Near-Saints, and Society. Journal of Latin American Lore*. 14:1 1988.

Week 7. (Feb. 13-15)

Women and Popular Culture I. Women of the Streets. Domestic Servants. Women in Politics. Chile, Mexico, and Peru.

Feb. 13. Lecture.

Feb. 15. Video: On *arpilleras*, and discussion of readings.

*Rowe and Schelling, *Patchwork, Machismo, and New Social Movements* pp. 185-188.

*Lorraine Nancel, *Parachacas, Putas, and Chicas de su Casa: Labelling, Femininity, and Men's*

Sexual Selves in Lima, Peru. In Marit Melhuus and K.A. Stolen, **Machos, Mistresses, Madonnas** 1996. Pp. 56-82.

*Merit Melhuus, Power, Value and the Ambiguous Meaning of Gender. In Marit Melhuus and K.A. Stolen, **Machos, Mistresses, Madonnas** 1996. Pp230-259. (book in Koerner).

Week 8. Feb. 19-23 Mid-Term Brake

Week 9 (Feb.27-March 1)

Women and Popular Culture II. Gender, Class, and Race. Women and the Media. Telenovelas (Soap Operas). Brazil, Colombia, and beyond.

Feb. 27. Lecture

March 1. Discussion of readings on gender

* Rowe and Schelling, Moving to the City. Telenovela. Pp. 97-113.

*Amelia Simpson, **Xuxa. The Mega-Marketing of Gender, Race, and Modernity** 1993. Introduction: Xuxomania, and Chap. 1. Pp. 1-48. (book in Koerner)

*Analysis of “Yo soy Betty, la fea” (on-going most popular soap-opera in Latin America and beyond) **Web sites:** <http://www.gamavision.com/novelas/index.htm> or www.terra.com.co/telenovelas/anterior8.html There are many others.

Supplementary:

Joseph A. Page, The Telenovela. A National Obsession. In **The Brazilians.**

Week 10 (March 6-8)

Popular Culture and the Media. Radio. Comics. Alternative Media. Popular Music.

March 6. Lecture

March 8. Music and discussion of readings

*Rowe and Schelling, (on music) Andean Song pp.57-62 and pp. 113-127.

*Darién J. Davis, Racial Parity and National Humor: Exploring Brazilian Samba from Noel Rosa to Carmen Miranda, 1930-1939. In **Latin American Popular Culture. An Introduction.** (Beezley and Curcio-Nagy, eds.). (book in Koerner).

*Gerard Béhage, Popular Music in Latin America **Studies in Latin American Popular Culture** 5:1986. (article in Koerner).

*Albrecht Moreno, Violeta Parra and La Nueva Canción Chilena. **Studies in Latin American Popular Culture** 5: 1986. (article in Koerner).

Supplementary:

Celeste Fraser Delgado and José Esteban Muñoz, **Every-night Life. Culture and Dance in Latin/o America**. Duke University Press. 1997

Cynthia Enloe, Carmen Miranda on my mind. In **Bananas, Beaches & Bases. Making Feminist Sense of International Politics**. 1989.

Week 11 (March 13-15)

Carnival, Soccer, and National Identity. Afro-American religions

March 13. Video God, Football, Carnival.

March 15. Lecture and discussion of readings

*Rowe and Schelling, Afro-American religions pp.122-127. Carnival and Black Identity. Football and the Political Significance of Style. Pp.128-150,

*Eduardo Archetti, Playing Styles and Masculine Virtues in Argentine Football. In Mart Malhuus and K. Stolen eds. **Machos, Mistresses, and Madonnas** 1996.

Supplementary:

Roberto da Matta, **Carnival, Rogues, and Heroes**. London: University of Notre Dame Press. 1991.

Janet Lever, **Soccer Madness**.

Joseph L. Arbena **Sport and Society in Latin America**. 1988.

Week 12 (March 20-22)

Crafts, Tourist Art, Folk Art, and the Global Economy. Dress and Ethnicity.

March 20. Lecture/ Slides

March 22. Discussion of readings.

*Rowe and Schelling, Journey to the Museum pp.64-68.

*June Nash, Introduction. Traditional Arts and Changing Markets. In June Nash, ed., **Crafts in the World Market. The Impact of Global Exchange in Middle American Artisans**. 1993. Pp1-22.

*Carol Hendrickson, Images of the Indian in Guatemala. The Role of Indigenous Dress in Indian and Ladino Constructions. In Greg Urban and Joel Sherzer, eds., **Nation-States and Indians in Latin America**. 1991. Pp. 286-306.

Supplementary:

Néstor García Canclini, **Hybrid Cultures. Strategies for Entering and Leaving Modernity**. University of Minnesota Press 1995.

Week 13 (March 27-29)

Food and Cooking: From Enchiladas to Empanadas.

March 27. Lecture

March 29 Video: Like Water for Chocolate.

*Nelson Foster and Linda S. Cordell, eds., **Chilies to Chocolate. Food the Americas Gave the World**. 1992. Introduction pp.ix-xvii and any one of the following chapters: 4. Maize pp.47-60; 6. Chili Peppers pp.81-93; 7. Potatoes pp.95-104; or 8. Cacao pp. 105-121. **Recommended:** Look at the Appendix: Food Plants of American Origin pp. 163-167.

*Jeffrey M. Pilcher, Many Chefs in the National Kitchen: Cookbooks and Identity in Nineteenth-Century Mexico. In **Latin American Popular Culture. An Introduction**. (Beezley and Curcio-Nagy eds.) (book in Koerner).

Supplementary:

Sophie D. Coe, **America's First Cuisines**. Austin: University of Texas Press. 1994.

Mary J. Weismantel, Time, Work-Discipline, and Beans: Indigenous Self-Determination in the Northern Andes. In Ann Miles and Hans Buechler (eds.) **Women and Economic Change: Andean Perspectives**. Society for Latin American Anthropology Publication Series. Vol. 14. 1997.

Donna Chollet, Culture, Sweetness, and Death. The Political Economy of Sugar Production and Consumption .In Michael B. Whiteford and Scott Whiteford (eds.) **Crossing Currents. Continuity and Change in Latin America**. 1998 pp.368-378.

Week 14 (April 3-5)

April 3. Summary of Course. Final Planning of Fiesta. Course Evaluation.
Attendance to this class is absolutely required.

April 5. ** Gran Fiesta *** Students' and instructor's presentations of real (not textual) food, and music. Dancing (optional).**

ANTH. 303 /LAS 303 INDIGENOUS PEOPLES OF LATIN AMERICA

M and W 3.30-5.00

PRELIMINARY OUTLINE

1. Introduction to Indigenous Cultures before the Conquest

Case Studies: Mayas. Incas. Amazon. Selk'nam

- a) Domestication of plants and animals. Subsistence strategies**
- b) Past and present day cuisines. Social organization of food production and consumption.**
- c) Dress, class and identity. Past and present**

Readings

Philip Boucher, *Cannibal Encounters. Europeans and Island Caribs 1492-1763*. Baltimore: The John Hopkins University Press 1992

M. Burkholder and L. Johnson, *Colonial Latin America*. Oxford University Press 1990. (book mio)

***Jonathan C. Brown, *Latin America. A Social History of the Colonial Period*. Harcourt 2000. (book mio) pp. 2-72 also see *Conquest* pp.73-110. and chap. 6 native americans pp.178-215.

The Cambridge History of Native Peoples of the Americas Vols. I and II. 1996

Daniel Grade, *Nature and Culture in the Andes* 1999 (xerox dos articles)

***M. Kearny and Stefano Varese *Latin American Indigenous Peoples: Changing Identities and Forms of Reistance*. In S. Halebsky and R. Harris (eds), *Capital, Power and Inequality in Latin America* Westview Press 1995 (xerox)

John E. Kicza, *The Indian in Latin American History Scholarly Resources* 1993 (xerox)

James Lockhart and Stuart B. Schwartz, *Early Latin America. A History of Colonial Spanish America and Brazil*. Cambridge University Press 1983. Pp.31-57 *Indigenous Ways*. (libro mio)

Magnus Mörner, *Indians as objects and actors in Latin American History*. In *Natives and Neighbors in South America Anthropological Essays*. Harold O. Skar and Frank Salomon (eds) Göterborgs Etnografiska Museum 1987 (xerox)

***Rodolfo Stavenhagen, *Indigenous Rights: Some Conceptual Problems*. In *Constructing Democracy, Human Rights, Citizenship and Society in Latin America*. Elizabeth Gelin and Eric Hershberg (eds). Westview Press 1996. (xerox) book gelin on reserve.

Stephano Varese, *Multiethnicity and Hegemonic Construction: Indian Plans and the Future*. In *Ethnicities and Nations Processes of Interethnic Relations in Latin America, Southesat Asia, and*

the Pacific . Remo Guidieri, F. Pellizzi and S. Tambiah (eds) University of Texas Press 1988 (xerox)

***Peter Wade, Race and Ethnicity in Latin America. Pluto Press 1997 (xerox)

***Philip Wearne, Return of the Indian. Conquest and Revival in the Americas .Latin American Bureau 1996. See appendix 1 Indigenous population figures. (book mio)

***David J. Wilson, Indigenous South Americans of the Past and Present. An Ecological Perspective. Westview Press. 1999 (xerox) (there is material on Overview of South American environments, Andean cultivars, plant domestication, bands present and past, the Incas, north west villages and chiefdoms.

Selk'nam of Tierra del Fuego

***Anne Chapman, Drama and Power in a Hunting Society (xeros and book mio)

Mesoamerica: Mayas

***Robert M. Carmack, J. Gasco and G. Gossen, The Legacy of Mesoamerica. History and Culture of a Native American Civilization. Prentice Hall 1996. (book mio) put on reserve. Pp.39-79 A historical overvieww of the Mesoamerican peoples. And Chap.3 Mesoamerica at Spanish Contact pp. 80-121. See also Introduction pp.1-37 and Conquest pp.122 153.

T. Patrick Culbert, Mesoamerica .In Ancient South Americans Jesse D. Jennings (ed) Freeman an Company 1983 pp.25-85

***Peter Hervik, The mysterious Maya of National Geographic. Journal of Latin american Anthropologist 4(1): 166-97 1999. (xerox)

Lindsay Jones, Conquests of the Imagination Maya-Mexican Polarity and the Story of Chicheén Itzá .American Anthropologist. 99(2) 275-290 1997 (hacer xerox).

Murdo MacLeod and Wasserstrom, Introduction. Lowland Maya Political economy:Historical and Archeological perspectives in light of intensive agriculture. In MacLeod and Wasserstom, Spaniards and Indians In Southeastern Mesoamerica Essays on the History of Ethnic relations University of Nebraska Press 1983 (xerox).

Andes : Incas

***Brian S. Brauer, Legitimation of the State in Inca Myh and Ritual. American Anthropologist 98(2):327-337 1996 (xerox)

George A Collier et al The Inca and Aztec States 1400-1800 Anthropology and History. Academic Press 1982 (xerox)

Peter Gose, The State as Chosen Woman: Brideservice and the Feeding of Tributaries in the Inka Empire. *American anthropologist* 102(1):84-97 2000 (hace xerox)

Craig Morris, The Wealth of a Native american State: Value, Investment, and Mobilization in the Inka Economy. In *Configurations of Power* Henderson and Netherly (eds) 1993 (libro mio)

Michael E. Moseley, Central Andean Civilization IN Jennings *Ancient South Americans* pp. 179-239 (book mio)

***Michael Moseley *The Incas and their Ancestors . The Archeology of Peru*. Thames and Hudson 1992. Pp. 1-79 *The Incas* (book mio)

***John Murra, Cloth and its functions in the Inca State. In *Cloth and Human Experience*. AnnetteB. Weiner and Jane Schneider, eds., Washington: Smithsonian Institution Press 1989.

John V. Murra, N. Wachtel, and J. Revel (eds), *Anthropological History of Andean Politics*. Cambridge University Press 1986. (xerox)

Patricia J. Netherly, The Nature of the Andean State. In *Configurations of power. Holistic Anthropology in theory and Practice* , John S. Henderson and Patricia J. Netherly (eds) Cornell University Press 1993 (libro mio)

Thomas C. Patterson, *The Inca Empire. The Formation and Desintegration of a Pre-Capitalist State* Berg 1992 (book mio)

Karen Viera Powers *Andean Journeys. Migration, Ethnogenesis, and the State in Colonial Quito*. Albuquerque: University of new Mexico Press 1995 HB3570Q58P691995 (koerner)

Irene Silverblatt, *Imperial Dilemmas, the Politics of Kinship, and Inca Reconstructions of History*. *Comparative Studies in Society and History*. 30 (1):83-102. (xerox)

See issue 2(1) 1996 *Journal of Latin American Anthropology* for whole issue on **mestizaje**.

Food and Cuisines

***Sophie D. Coe, *America´s First Cuisines*. Austin: University of Texas Press 1994 (book mio)

Nelson Foster and Linda S. Cordell (eds.), *Chilies to Chocolate. Food the Americas gave the World*. The University of Arizona Press. 1992. (xerox).

Weinsmantel, *Food, Gender, and Poverty in the Ecuadorean Andes*. (book mio)

Dress and Ethnicity

Carol Hendrickson, *Weaving Identities. Construction of Dress and Self in a Highland Guatemalan Town*. University Of Texas Press 1995 (xerox)

***Carol Hendrickson, Images of the Indians in Guatemala: The Role of Indigenous Dress in Indian and Ladino Constructions. In Nation-States and Indians in Latin America. Greg Urban and Joel Sherzer (eds.) Austin: University of Texas Press 1991. (book mio)

Carol Lentz, Ethnic Conflict and Changing Dress Codes: A Case Study of an Indian Migrant Village in Highland Ecuador. In Dress and Ethnicity. Change Across Space and Time. Joanne B. Eicher (ed.) Oxford: Berg 1995 (xerox).

Lynn A. Meish, Why do they like red? Beads, ethnicity and gender in Ecuador. In Beads and Bead Makers: Gender, Material Culture and Meaning. Lidia D. Sciana and Joanne Eicher (eds.) New York: Berg 1998. (xerox)

***Ann Pollard Rowe (ed.), Costume and Identity in Highland Ecuador. The textile Museum. University of Washington Press. 1998. (book mio)

2. The Conquest through Native Eyes.

a) Mesoamerica: Popol Vuh

b) Andes: Guamán Poma de Ayala

c) Today indigenous literature . Oral tradition. Rigoberta Menchú? Testimonials?

Visitor: Rita de Grandis (literature)

Readings:

Rolena Adorno, ed, From Oral to written Expression: Native Andean Chronicles of the Early Colonial Period. Syracuse University 1982 (xerox)

Rolena Adorno, Colonial Reform or Utopia? Guamán Poma's Empire of the Four Parts of the World. In Amerindian Images and the Legacy of Columbus. Rene Jara and Nicholas Spadaccini (eds), Minneapolis: University of Minnesota Press. 1992. (xerox)

***Rolena Adorno. Guamán Poma. Writing and Resistance in Colonial Peru. Austin: University of Texas Press. 1986 (book mio)

***Rolena Adorno, The Art of Survival in Early Colonial Peru. In Violence, Resistance, and Survival in the Americas. William B. Taylor and Franklin Pease (eds) Washington: Smithsonian Institution Press 1993 (xerox)

***G. Brotherson, Book of the Fourth World. Reading the Native Americans Through their Literature. (book mio)

Gordon Brotherson, Image of the New World. The American Continent Portrayed in Native Texts. 1979 (xerox introduction)

Serge Gruzinski, , Introduction and Painting and Writing in The Conquest of Mexico The incorporation of Indian societies into the Western World, 16th-18th Centuries. Polity Press. 1993 (xerox)

Rene Jara and Nicholas Spadaccini, Introduction The Construction of a Colonial Imaginary Columbus's signature. In Jara spadaccini (eds) Amerindian Images and the Legacy of Columbus.

Susan Lobo and Steve Talbot. Native American Voices. A Reader. 1998 (book mio)

Mercedes López- Barralt, La persistencia de las estructuras simbólicas en los dibujos de Guamán Poma de Ayala. Journal of Latin American Lore 5 (1): 83-116. 1979 (xerox)

Mercedes López Barralt, Icono y Conquista. Guamán Poma de Ayala. Hiperión 1988 (xerox)

Juan M. Ossio, Myth and History. The seventeenth- Century Chronicle of Guamán Poma de Ayala. In Text and Context. The Social Anthropology of Tradition. R. Jain ed. 1977 Philadelphia: Institute for the Study of Human Issues. (xerox)

Franklin Pease, Spanish and Andean perceptions of the Other in the Conquest of the Andes. In Violence, Resistance and survival in the Americas. (xerox)

Alfonso Rodríguez, La estructura mitica del Popol Vuh Miami Ediciones Universal 1985 F1465P8R63.Koerner

3. Indigenous Religious Traditions. (areas: Mesoamerica , Andes)

a) History and Myth

b) Evangelization and folk religions/religious celebrations

***Carmack, The Legacy of Mesoamerica Evangelization: Issues and Implications pp162-172.

***Carmack, The Legacy of Mesoamerica Chap. 8 The Religious traditions of Mesoamerica pp290-319 (book mio)

Serge Gruzinski, Man- Gods in the Mexican Highlands. Indian Power and Colonial Society 1550-1800. Standford University Press. 1989.

Serge Gruzinski, The christianization of the Imaginaire. In The Conquest of Mexico. 1993 (xerox).

***Jonathan Hill, Rethinking History and Myth: Indigenous South american Perspectives on the Past. Urbana University of Illinois Press 1988 (book mio)

Mercedes López-Barralt, *El Retorno del Inca Rey: Mito y Profecía en el Mundo Andino*. Puerto Rico: Editorial Playor 1987. (xerox)

Sabine MacCormack, *Religion in the Andes. Vision and Imagination in Early Colonial Peru*. Princeton University Press 1991. (book mio)

***Manuel Marzal, *The Indian Face of God in Latin America*. Orbis Books. 1996.(xerox)

Andrew Orta, Syncretic subjects and body politics: doubleness, personhood, and Aymara catechists. *American Ethnologist* 26(4), 864-889, 2000 (haer xerox)

Frances M. Slaney, Double baptism: personhood and ethnicity in the Sierra Tarahumara of Mexico. *American Ethnologist* 24(2):279-310, 1997 (hacer xerox)

Sonia Steckbauer, Versiones escritas y tradiciones orales: el mito de Inkari. En König et al *El indio como sujeto y objeto...* (xerox)

Karl Tauber, *Aztec and Maya Myths* British Museum Press 1993 (xerox)

William B. Taylor, Santiago's Horse: Christianity and Colonial Indian Resistance in the Heartland of New Spain. In *Violence, Resistance, and Survival in the Americas*.(xerox)

Michael Taussig, *Violence and Resistance in the Americas: The Legacy of Conquest*. In *Violence, Resistance, and Survival in the Americas* (xerox)

Franz Tichy, Ejemplos del ordenamiento del espacio y del tiempo en el mundo andino y en el mundo mesoamericano: una comparación. En König et al. *El Indio como sujeto y objeto...*(xerox).

Dennis Tedlock, *Breath on the Mirror: Mythic Voices and Visions of the Living Maya*. Harper 1993

John M. Watanabe, *Maya Saints and Souls in a Changing World*. University of Texas Press 1992.

R. T. Zuidema, *Myth and History in Ancient Peru*. In *The Logic of Culture. Advances in Structural Theory and Methods*. J. Berguin Publishers 1982. (xerox)

See whole issue of *Journal of Latin American anthropology* . 3(2) 1998 for performances, identity and historical consciousness in the andes.

4. Women and gender relations yesterday and to-day

a) Mesoamerica

b) The Andes

Readings

***Elinor Burkett, Indian women and white society : the case of sixteenth-century Peru. In *Latin American Women*. Asunción Lavrín (ed.) Greenwood Press 1978. (xerox)

***Carmack, et al. *The Legacy of Mesoamerica* (select chapters) Chap 9 Women and gender in Mesoamerica pp321-352. (book mio and put reser4ve)

***Marisol de la Cadena, Women are more Indian. *Ethnicity and Gender in a Community near Cuzco*. In Brooke Larson and Olivia Harris (eds), *Ethnicity, Markets and Migration in the Andes*. Duke University Press 1995

Olivia Harris, The power of signs: gender, culture and the wild in the Bolivian Andes. In *Nature, Culture, Gender*, Crol P. MacCormack and Marilyn Strathern (eds) Cambridge University Press 1980. (xerox and book mio).

***Penelope Harvey, Domestic Violence in the Peruvian Andes. In *Sex and Violence. Issues in Zrepresentaion and Experience*. P. Harvey and P. Gow (eds) London: Routedge 1994 (xerox)

***Blanca Muratorio Indigenous Women's Identities and the Politics of Cultural Reproduction in the Ecuadorian Amazon . *American anthropologist* 100(2) 1-12 1998

June Nash, Aztec Women: The transition from status to class in Empire and Colony. In *Women and Colonization: Anthropological Perspectives*. Mona Etienne and Eleanor Leacock (eds) Praeger Press 1980.(book mio) pp.134-148.

June Nash, *The Dialectics of gender and the work process in preconquest, colonial, and contemporary America* (manuscript).

Silvia Rivera Cusicanqui, *Indigenous Women and Communiy Resistance: History and Memory*. In *Women and Social Change in Latin America*. Elizabeth Gelin (ed) London: Zed Books 1990 (xerox)

Brenda Rosenbaum, *With our Heads Bowed. The Dynamics of Gender in a Maya community*. *Studies in Culture and Society*. University of Texas press 1993.

***Irene Silverblatt, Andean Women under Spanish Rule. In *Women and Colonization*, Etiene and Leacock (eds. 1980 (book mio). Pp.149-185.

***Irene Silverblatt, *Moon, Sun, and Witches. Gender Ideologies and Class in Inca and Colonial Peru* Princeton University Press, 1987. (book mio)

Lynn Stephen, *Zapotec Women*. University of Texas Press 1991 (xerox)

***Verena Stolcke, *Conquered Women* NACLA XXIV: 5 1991 (xerox and journal mio)

5. Land and ecological issues

a) The Amazon . Men's and women's conceptions of nature.

c) Present day struggles.

Readings

William L. Balée, *Footprints of the Forest. Ka'apor ethnobotany The Historical ecology of plant utilization by an Amazonian people*. Columbia University Press

Michael F. Brown, *Facing the State, Facing the World: Amazonia's Native Leaders and the New Politics of identity* . *L'Homme* 126-128, 1993 xxxiii (2-4) pp.307-326. (xerox)

***Michael F. Brown, *Beyond Resistance. Comparative Study of Utopian Renewal in Amazonia*. In *Amazonian Indians* , A. Roosevelt ed. 1994.

***Robert L. Carneiro, *Indians of the Amazonian Forest*. In *People of the Tropical Rainforest*. Julie Sloan Denslow and Christine Padoch (eds) Berkeley: University of California Press. 1988.

***Beth A. Conklin, *Body paint, feathers, and vcrs: aesthetics and authenticity in Amazonian activism*. *American Ethnologist* 24(4):711-737. 1997 (xerox)

***Beth A. Conklin and Laura R. Graham, *The Shifting Middle Ground. Amazonian Indians and Eco-Politics* *American Anthropologist* 97(4):695-710 1995 (xerox)

***William H. Fisher, *Megadevelopment, Environmentalism, and Resistance: The Institutional Context of Kayapó Indigenous Politics in Central Brazil* *Human Organization* 53(3): 220-232 1994. (xerox)

Shane Greene, *The shaman's needle: development, shamanic agency, and intermediality in Aguaruna lands, Peru* *American Ethnologist* 25(4):634-658 1998. (hacer xerox)

Jonathan D. Hill (ed) *History, Power, and Identity. Ethnogenesis in the Americas 1492-1992* University of Iowa Press 1996. (xerox) see article Hill and article Whitten

***Jean Jackson, *Is there a way to talk about making culture without making enemies?* *Dialectical Anthropology* 14: 127-143. 1989.(xerox)

***Jean Jackson, *Becoming Indians. The Politics of Tukanoan Ethnicity*. In *Amazonian Indians*, A. Roosevelt ed. 1994

Sylvia Cainby Novaes, *The Play of Mirrors. The Representation of Self Mirrored in the Other*. University of Texas Press 1997

***Darrell Addison Posey, *Environmental and Social Implications of Pre- and Postcontact Situations on Brazilian Indians. The Kayapó and a New Amazonian Synthesis*. In *Amazonian Indians from Prehistory to the Present. Anthropological Perspectives*. Anna Roosevelt (ed.) The University of Arizona Press 1994.

Alcida Rita Ramos , *From Eden o Limbo: the construction of indigenism in Brazil*. In *Social Construction of the Past. Representation as Power*. George Clement Bond and Angela Gilliam (eds), Routledge 1994. (xerox)

Alcida Rita Ramos, *A Hall of Mirrors The rethoric of Indigenism in Brazil Critique of Anthropology* 11(2): 155-169 1991 (xerox)

***Alcida Rita Ramos, *Indigenism: Ethnic Politics in Brazil*. The Univerity of Wisconsin Press. 1998 (xerox)

Terence Turner, *An indigenous people's struggle for socially equitable and ecologically sustainable production: the Kayapo revolt against extractivism* *Journal of Latin american Anthropology* 1(1): 98-121 1995 (xerox)

***Terence Turner, *The Role of Indigenous Peoples in the Environmental Crisis: The example of the Kayapó of the Brazilian Amazon*. *Perspectives in Biology and Medicine* 36(3) 526-545 1993 (xerox).

6. Native rebellions

- a) **Tzeltal rebellion of Highland Chiapas 1712/ The Chiapas rebellion 1994**
- b) **Tupac Amaru rebellion/ Present –day indigenous organizations and struggles in Ecuador 1990s.**

Visitor: Bill French (history)

Readings

Emma Cervone, *Los desafíos de la etnicidad: las luchas del movimiento indígena en la modernidad* *Journal of Latin american Anthropologist* 4((1) 1998. (mio)

***Jennifer N. Collins *The sense of possibility. Ecuador's indigenous movement takes center sage*. *NACLA* xxxiii 5 2000

Héctor Díaz Polanco, Indigenous Peoples in Latin America The Quest for Self-determination. Westview Press.1997. (xerox)

Don E. Dummond, The Machete and the Cross: Campesino Rebellion in Yucatan University of Nebraska Press 1997.

Lillian Estelle Fisher The Last Inca Revolt 1780-1783 Univ.of Oklahoma Press. 1966

Kevin Gosner, Soldiers of the Virgin. The Moral Economy of a Colonial Maya Rebellion. University of Arizona Press. 1992

Kevin Gosner, Indigenous Revolts in Chiapas and the Andean Highlands. 1996
John Grant, Maya Resistance to Spanish Rule. Time and History in a Colonial Frontier. University of New Mexico Press 1989

***Gary H. Gossen, Maya Zapatistas Move to the Ancient Future American Anthropologist 98(3):528-538. 1996 (xerox)

Neil Harvey, The Chiapas rebellion: The struggle for Land and Democracy. Duke University Press 1998.

Hans-Joachim König , Barbaro o simbolo de libertad? ::Imagen del Indio y politica indigenista en Hispanoamerica . en König et l eds. El Indio como sujeto y objeto de la historia Latinoamericana. Pasado y presente Frankfurt-Main Madrid 1998. (xerox)

Boleslao Lewin, La Insurrección de Tupac Amaru Eudeba 1963 (libro mio).

***June Nash, The Fiesta of the Word. The Zapatista Uprising and Radical democracy in Mexico. American Anthropologist 99(2):261-274 1997 (xerox)

June Nash, Press reports on the Chiapas Uprising: towards a transnationalized communication Journal of Latin American Anthropologist 2(2) 1997 (ver y hacer xerox)

June Nash, The Reassertion of indigenous identity: Mayan responses to state intervention in Chiapas . Latin american Research Review. 30(3): 1995 (xerox)

Diane M. Nelson, Crucifixion stories, the 1869 Caste War of Chiapas, and negative consciousness: a disruptive subaltern study. American ethnologist 24(2):231-354, 1997. (hacer xerox)

Enrique Rosner, Ciegos ven, cojos andan, mudos hablan, el indio ha resucitado:del indio objeto al indio sujeto. En Kónig et al El Indio como sujeto y objeto de la historia latinoamericana. (xerox)

***Ward Stavig, The world of Tupac Amaru. Conflict, Community, and Identity in Colonial Peru. University of Nebraska Press. 1999(xerox)

Lynn Stephen, The Zapatista opening: the movement for indigenous autonomy and state discourses on indigenous rights in Mexico 1970-1996 *Journal of Latin American Anthropology* 2(2) 1997

***Lynn Stephen, The construction of indigenous suspects: militarization and the gendered and ethnic dynamics of human rights abuses in southern Mexico. *American Ethnologist* 26(4):822-842. 2000 (hacer xerox)

***Steven Stern, Resistance, Rebellion, and Consciousness in the Andean Peasant World 18th-20th centuries (book mio)

Jan Rus, Whose Caste War? Indians, Ladinos, and the Chiapas "Caste War" of 1869 In *Spaniards and Indians in Southeastern Mesoamerica. Essays on the History of Ethnic Relations* Murd J. Macleod and R. Wasserstrom (eds) University of Nebraska Press 1983 (xerox)

Kay B. Warren, Indigenous Movements and their Critics. Pan-Maya Activism in Guatemala. Princeton University Press 1998 (book mio)

***Donna Lee Van Cott, (ed) Indigenous Peoples and Democracy in Latin America. St. Martin's Press. 1994 (xerox).

***Issue 3(1) 1997 of **Journal of Latin American Anthropologist** . ethnicity, identity, and citizenship in the wake of the **zapatista rebellion**.

See all articles on Ecuador for workshop. And see whole issue of **Journal of Latin American anthropologist** with the title Ethnicity Reconfigured: indigenous legislators and the **Colombian** constitution of 1991 1(2):1996.

New ethnographies

Thomas A. Abercrombie, Pathways of Memory and Power: Ethnography and History among an Andean People Madison: University of Wisconsin Press, 1998

Marisol de la Cadena, Indigenous Mestizos The Politics of Race and Culture in Cuzco, Peru 1919-1991. Duke University Press 2000. (book mio) see on gender and class

Clayton Robarchek and Carole Robarchek, Waorani: The Contexts of Violence and War. Case Studies. Harcourt Brace 1998 F3722.1H83R631998 (koerner)

Rudi Colloredo-Mansfeld The Native Leisure Class. Consumption and Cultural Creativity in the Andes The University of Chicago Press 1999 F3721.1I3C65 1999 (koerner)

Sarah Hamilton, The Two-headed household. Gender and Rural Development in the Ecuadorean Andes. University of Pittsburg Press 1998. F3721.1H33H35 1998 (koerner)

Anth. 303. Section 001. 3 Credits
Indigenous Peoples of Latin America

-----2000-2001-----

Instructor: Dr. Blanca Muratorio

Second Guideline and Essay Questions for Midterm Exam : October 16 , in class. Duration: 80 minutes

1. The information questions will be short and direct and you will be able to answer them in point form.
2. The conceptual questions assume you have read carefully the required articles and have class notes: I will ask you to write your own understanding of concepts such as: “moral management of the cosmos”, “transnationalization of indigenous cultures”, “discourse analysis”, “an essentialist conception of culture”, “ideology” , etc. (this is not an exhaustive list). You will have some choice.
3. These are the two essay questions you have to prepare:

I.

- a) Discuss the main social (including gender), economic, political, and religious strategies the Incas used to expand and consolidate their power in the Andes in the short time span of 100 years.
- b) How do the Incas compare with the Mayas in terms of civilizational achievements? Discuss those similarities and differences you find most relevant.
- b) Both Inca and Maya societies were highly stratified. Was Selk’nam society egalitarian? Yes. No. Discuss.

II Guamán Poma wrote his chronicle in three parts: Nueva Crónica (New Chronicle), Conquista (Conquest) and Buen Gobierno (Good Government)

Discuss how did he use writing and visual symbolism to:

- a) express an Andean concept of history (conceptions of space and time),
- b) to deny legitimacy to the Conquest and the Colonial administration.
- c) and to restore order and hegemony in the Andes to Andean peoples.

Anth. 303. Section 001. 3 Credits
Indigenous Peoples of Latin America

-----2000-2001-----

Instructor: Dr. Blanca Muratorio

Guidelines for Midterm Exam : October 16

The exam will cover all the readings, lectures, class discussions, and videos from week 1 to 6 (see Outline).

The exam will consist of three types of questions:

1. Information questions on the two culture areas covered (Mesoamerica and South America). These questions will be primarily based on Brown and lectures, focusing on general cultural patterns and subsistence strategies.
2. Conceptual questions based on the required articles by Kearny and Varese, Hervick, Brauer, and Adorno.
3. Essay-type questions. I will provide these questions on October 11.
4. There will be some required questions and some choice between a limited number of questions.

Guidelines for Essay Paper. Due: November 20 (Please, note change of date. There will not be a class on November 15 because of AAA meetings)

Please, refer to Outline for General Guidelines on the essay paper.

This essay paper should be done in three stages:

1. Think about a possible topic you would be interested to pursue and come during my office hours for a preliminary consultation on the feasibility of your choice.
2. Prepare, in writing, an outline of the paper including your research questions and a preliminary annotated bibliography. Due: November 6
3. Final essay paper 12 to 15 pp. Due: November 20.

Substance and Format of the paper

1. You must think about the essay paper as a more **in depth research and analysis** of one of the different topics covered in the course.
2. Decide if you want to write a paper based on **ethnohistorical data or on contemporary ethnographic data**. The topic and questions to be researched should be clearly focused, historically situated, and informed by the issues and literature introduced in the course.
3. The topic should be **well delimited in terms of culture area and indigenous group/s**. It should be focused on answering your research question and be supported by the academic bibliographic sources consulted.
4. It should include an **Introduction** in which you explain your research question and how you are going to proceed to answer it. The **body of the paper** should clearly

present your arguments based on the additional readings and demonstrate the relationship of those arguments with the readings, lectures or class discussions in this course. Your **conclusions** should summarise and link your main ideas about the topic discussed.

5. It should be **well written** (in terms of grammar, style, vocabulary, structure of paragraphs, etc), **well documented** (proper acknowledgement of sources), and **well cited** (make sure you follow a consistent style).
6. **All of these aspects in the structuring and writing** of the essay will be taken into consideration in the grading.
7. Please, be sure to **edit the paper** for typos, etc., before handing it in and to keep a **copy** for yourself.

Memoria, identidad, cultura

Profesora: Blanca Muratorio

Guía Febrero 18, 2003

Formato de las clases

85 minutos: Presentación de la profesora y preguntas

15 minutos de receso

20 minutos de presentación por alumnos/as

60 discusión

Las citas de consulta se arreglarán personalmente con la profesora con la debida anticipación, martes y jueves 3.45 a 4.45PM Martes y Jueves. Las clases comienzan puntualmente a las 5 PM.

Sólo con la colaboración y responsabilidad de todos se podrá cumplir este horario.

Guía para las presentaciones en clase

1. Todos los estudiantes son responsables por las lecturas obligatorias de cada sesión. La evidencia de este requisito será comprobada a través de la participación en las discusiones y en cómo son usados estos conocimientos en las 3 observaciones que deben presentarse por escrito y en el trabajo final..
2. Además, en cada sesión (empezando desde la sesión 4), dos estudiantes serán responsables por la presentación oral de una o dos lecturas específicas (dependiendo de la extensión) y de dirigir la discusión. (la aburrida y monótona lectura de notas no será permitida). Esta presentación debe consistir en:
 - A. **Presentación** de los puntos principales de la lectura asignada.
 - B. **Relación** de esa lectura con el tema principal de la sesión y la clase.
 - C. **Análisis** crítico, preferiblemente en forma de preguntas para abrir la discusión.
 - D. **Dirigir la discusión.** En este período el alumno responsable y los demás podrán presentar ejemplos etnográficos específicos.
 - E. **A;B;C; llevarán un máximo de 20 minutos** luego de lo cual habrá 60 minutos de discusión.
 - F. Si lo creen necesario, los alumnos/as son bienvenidos a **consultar** conmigo para organizar su presentación. Por favor, hacer **cita**.

Presentaciones

Sesión 4, Febrero 20

Responsables: Mirta Millán, Francisco Jaramillo

Lectura: Michel Agier La antropología de las identidades

Sesión 5, Febrero 25

Responsables: Georgina Méndez, Jairzinho Panquebo

Lectura: Odile Hoffman, La movilización identitaria...

Sesión 6, Febrero 27

Responsables: Gregorio Alcón, Iza María Dos Santos

Todos los alumnos deben tener ejemplos de historias de vida para discutir problemas metodológicos.

Lectura: B. Muratorio Introducción Rucuyaya Alonso

Sesión 7, Marzo 4

Responsables: Cristina Mancero, Fabiola Carvajal

Lectura: B. Muratorio Identidades de Mujeres...

Sesión 8, Marzo 6

Responsables: Marco Antonio Córdoba y Benigno Lozano

Lectura: J:C:Sebe Bom Meihy Tres alternativas.....

Sesión 9, Marzo 11

Responsables: Alonso Fonseca, Laura Vitale

Lectura: Tzevan Todorov Los abusos de la memoria

Sesión 10, Marzo 13

Responsables: Eugenia Carlos, Pablo Mamani

Lectura: A. Portelli Tryin´to gather a little knowledge....

Sesión 11, Marzo 18

Responsables: Pilar Egüez , Walter enriquez

Lectura: B. Muratorio Nación, Identidad, Etnicidad

Sesión 12, Marzo 20

Responsables: Guillermo Calero, Roxana Silva

Lectura: Elizabeth Jelin Exclusión, memoria y luchas políticas

Sesión 13, Marzo 25

- Responsables: Carlos Bastardo, Rossana Córdoba
Lectura: Gonzalo Sanchez Memoria, museo

Sesión 14, Marzo 27

- Responsables: Santiago Basabe, Lucila Donoso
Lectura: Manuel Delgado La ciudad Anterior

Sesión 15, Abril 1

- Responsables: Todos los alumnos presentarán unos brevemente sus proyectos de trabajos finales para discusión

Memoria, Identidad y cultura

Profesora: Blanca Muratorio Febrero 18, 2003

Guía para los ejercicios de trabajo de campo

1. Este seminario no tiene examen, pero estos 3 ejercicios deben ser consideradas como exámenes parciales. Su propósito es que los alumnos demuestren su familiaridad y comprensión de las lecturas obligatorias, las clases y las discusiones, usando los conceptos, ideas, etc., para hacer un análisis de un caso específico tal cual se solicita
2. El análisis de cada observación no deberá exceder 2 páginas a doble espacio y **deberá revelar que el alumno/a ha hecho las lecturas y ha tomado notas en clase**. El material visual observado deberá presentarse en un apéndice junto con la página de análisis.
3. Cada una de las observaciones valdrá 13.3 %. Deberá ser entregada el día indicado sin excepción. De lo contrario, el alumno/a perderá el valor de esa tarea. Cuando el tiempo lo permita, los alumnos deben estar preparados para presentar ese análisis oralmente en clase.

Primer trabajo escrito sobre ética de la representación. Fecha de entrega: febrero 25 2003 (aquí hay un cambio de fecha con respecto al syllabus)

Basado en las lecturas relevantes, las clases, y las discusiones, el alumno/a deberá analizar un caso específico donde se plantee un problema de ética de la representación. El caso de representación debe presentarse en un apéndice.

Nota: Se darán explicaciones por escrito mas específicas también para los otros dos trabajos.

Es **absoluta responsabilidad de los alumnos** de tener estas guía y todos los demás materiales repartidos en clase.

Memoria, Identidad y cultura

Profesora: Blanca Muratorio

Marzo 24, 2003

Tercer ejercicio de trabajo de campo

Este trabajo comprende las lecturas de las sesiones 9, 11, 12 y 13.

Basándose en esas lecturas el ejercicio consiste en hacer una observación y breve análisis de un monumento, museo, o un espacio público que pueda evocar memorias.

Como siempre, tienen que escribir 2 páginas y media a 3 y si es posible poner una representación al final cuando sea apropiado.

Fecha de entrega: Marzo 27

Por favor, hacer citas para hablar del trabajo final

ANTROPOLOGIA DE LA REPRESENTACION/VISUAL

Profesora: Blanca Muratorio

Junio 17, 2008

Lecturas

Las lecturas obligatorias deben hacerse para familiarizarse con las ideas principales de cada autor/a con el objeto de pensar y analizar distintos aspectos de la realidad visual contemporánea o histórica. Se dará cuenta de esas lecturas en las clases por intermedio de preguntas o de respuestas a comentarios de la profesora, y en el análisis hecho en los trabajos de campo.

Las lecturas complementarias pueden o no ser usadas de acuerdo a los intereses particulares de los alumnos/as.

Trabajos

Para los 3 ejercicios de trabajo de campo, los alumnos/as trabajarán en grupos de 4 y cada grupo será responsable del producto final para cada ejercicio.

Para el trabajo final, las alumnas/os pueden decidir seguir trabajando como grupo, en pareja con otra persona, o individualmente. Esta decisión debe ser comunicada a la profesora con suficiente anticipación. Asimismo, el tema para el trabajo final deberá ser discutido con la profesora en los tiempos de consulta que se asignarán a su debido tiempo.

La evaluación del estudiante/a se basará en tres tareas:

- 1. Participación en clase:** Significa asistencia puntual a todas las clases, evidencia de que ha hecho las lecturas, preguntas sobre lo discutido, presentación de ejemplos pertinentes. Las clases y las discusiones en clase son esenciales para este curso. **Valor: 10 puntos.** La evaluación será individual
- 2. Tres ejercicios de trabajo de campo sobre temas específicos** dados por la profesora y que deberán ser presentados en clase el día determinado. **Valor: 20 puntos cada uno.** La evaluación será al grupo
- 3. Un trabajo final.** Este trabajo será semejante a los otros trabajos de campo pero será acordado con la profesora de acuerdo a los intereses específicos de cada alumno/a y tendrá una mayor extensión y el tiempo reglamentario para terminarlo. **Valor: 30 puntos.** La evaluación será individual o al grupo en relación a la decisión que hayan tomado las alumnas/os con respecto a la realización del trabajo final

Guía para los ejercicios de trabajo de campo

1. Este curso no tiene examen, pero estos 3 ejercicios deben ser considerados como exámenes parciales. Su propósito es que los alumnos demuestren su familiaridad y comprensión de las lecturas obligatorias, las clases y las discusiones, usando los conceptos, ideas, etc., **para hacer un análisis de un caso específico tal cual se solicita, no para contar lo que dicen las autoras/es.** (Cuando se parafrasea una idea o concepto se puede citar brevemente al autor/a en el formato más simple: (Hall, 20) o (Clase, 1).
2. El análisis de cada observación no deberá exceder 4 páginas a espacio y medio y **deberá revelar que el alumno/a ha hecho las lecturas y ha tomado notas en clase.** El material visual observado deberá presentarse en un apéndice junto con las páginas de análisis.
3. Cada una de las observaciones valdrá 20 puntos. Deberá ser entregada en clase el día indicado, sin excepción. De lo contrario, el alumno/a perderá el valor de esa tarea. **Ningún trabajo puede ser presentado por correo electrónico.**

Es **absoluta responsabilidad de los alumnos/as** tener esta guía y todos los demás materiales repartidos en clase.

Por razones ya explicadas en la primera reunión en este curso no se permiten:

Grabadoras

Teléfonos celulares prendidos.

Computadoras

La excepción de una computadora es por razones médicas y solamente para tomar notas.

Primer trabajo escrito sobre ética de la representación.

Fecha de entrega: 25 de Junio 2008

Basado en las lecturas relevantes, las clases, y las discusiones (Sesiones 1 y 2), el alumno/a deberá analizar un caso específico donde también se plantee un problema de ética de la representación. El material visual analizado debe ser contemporáneo. El texto de análisis no debe exceder cuatro páginas a espacio y medio. La imagen (o imágenes) referentes al caso específico de representación debe presentarse en un apéndice impreso.

ANTROPOLOGIA DE LA REPRESENTACION/VISUAL

Profesora: Blanca Muratorio

Junio 17, 2008

Lecturas

Las lecturas obligatorias deben hacerse para familiarizarse con las ideas principales de cada autor/a con el objeto de pensar y analizar distintos aspectos de la realidad visual contemporánea o histórica. Se dará cuenta de esas lecturas en las clases por intermedio de preguntas o de respuestas a comentarios de la profesora, y en el análisis hecho en los trabajos de campo.

Las lecturas complementarias pueden o no ser usadas de acuerdo a los intereses particulares de los alumnos/as.

Trabajos

Para los 3 ejercicios de trabajo de campo, los alumnos/as trabajarán en grupos de 4 y cada grupo será responsable del producto final para cada ejercicio.

Para el trabajo final, las alumnas/os pueden decidir seguir trabajando como grupo, en pareja con otra persona, o individualmente. Esta decisión debe ser comunicada a la profesora con suficiente anticipación. Asimismo, el tema para el trabajo final deberá ser discutido con la profesora en los tiempos de consulta que se asignarán a su debido tiempo.

La evaluación del estudiante/a se basará en tres tareas:

- 1. Participación en clase:** Significa asistencia puntual a todas las clases, evidencia de que ha hecho las lecturas, preguntas sobre lo discutido, presentación de ejemplos pertinentes. Las clases y las discusiones en clase son esenciales para este curso. **Valor: 10 puntos.** La evaluación será individual
- 2. Tres ejercicios de trabajo de campo sobre temas específicos** dados por la profesora y que deberán ser presentados en clase el día determinado. **Valor: 20 puntos cada uno.** La evaluación será al grupo
- 3. Un trabajo final.** Este trabajo será semejante a los otros trabajos de campo pero será acordado con la profesora de acuerdo a los intereses específicos de cada alumno/a y tendrá una mayor extensión y el tiempo reglamentario para terminarlo. **Valor: 30 puntos.** La evaluación será individual o al grupo en relación a la decisión que hayan tomado las alumnas/os con respecto a la realización del trabajo final

Guía para los ejercicios de trabajo de campo

1. Este curso no tiene examen, pero estos 3 ejercicios deben ser considerados como exámenes parciales. Su propósito es que los alumnos demuestren su familiaridad y comprensión de las lecturas obligatorias, las clases y las discusiones, usando los conceptos, ideas, etc., **para hacer un análisis de un caso específico tal cual se solicita, no para contar lo que dicen las autoras/es.** (Cuando se parafrasea una idea o concepto se puede citar brevemente al autor/a en el formato más simple: (Hall, 20) o (Clase, 1).
2. El análisis de cada observación no deberá exceder 4 páginas a espacio y medio y **deberá revelar que el alumno/a ha hecho las lecturas y ha tomado notas en clase.** El material visual observado deberá presentarse en un apéndice junto con las páginas de análisis.
3. Cada una de las observaciones valdrá 20 puntos. Deberá ser entregada en clase el día indicado, sin excepción. De lo contrario, el alumno/a perderá el valor de esa tarea. **Ningún trabajo puede ser presentado por correo electrónico.**

Es **absoluta responsabilidad de los alumnos/as** tener esta guía y todos los demás materiales repartidos en clase.

Por razones ya explicadas en la primera reunión en este curso no se permiten:

Grabadoras

Teléfonos celulares prendidos.

Computadoras

La excepción de una computadora es por razones médicas y solamente para tomar notas.

Primer trabajo escrito sobre ética de la representación.

Fecha de entrega: 25 de Junio 2008

Basado en las lecturas relevantes, las clases, y las discusiones (Sesiones 1 y 2), el alumno/a deberá analizar un caso específico donde también se plantee un problema de ética de la representación. El material visual analizado debe ser contemporáneo. El texto de análisis no debe exceder cuatro páginas a espacio y medio. La imagen (o imágenes) referentes al caso específico de representación debe presentarse en un apéndice impreso.

Individual Annual Report, (July 1, 1994 - June 30, 1995)

Name: Blanca Muratorio

Teaching: (Courses taught '94 -'95)

Undergraduate, Graduate, Directed Readings/Tutorials

Course#	Credits	Title	# of students	Evaluation Score	Merit Points
6		Contemp. Soc Probl.	19	4.2	Anth 202
3		Ethnogr. Amazon	29	4.0	Anth 403
3		Soc. Change	9	4.6	Anth 530
3		Adv. Ethn. Andes	2		Anth 502j

Graduate Supervision, Examination etc.

Supervision of theses completed, 1994 - 95

Student Name	Merit Points	Program (M.A. or Ph.D)
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.....		

Supervisor/Temporary Supervisor

Student Name	Year of study	Program (M.A. or Ph.D)
.....		Pilar Riaño
sup.	Ph.D 1994	
.....		Megan
McFadden	sup.	M.A 1994
.....		Gabriela Torres (student in
MA Anth. program in FLACSO, BA student UBC, writing thesis in		
Vancouver).....		

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.....

Member of supervisory committee

Student Name		Program (M.A. or Ph.D)
Year of Study	Merit Points	

Elizabeth Furniss		Ph.D	
			Daniel Roy

	Ph.D		
Kun-Hui Kun		Ph.D	

			Nancy
Wachowich		Ph.D	

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Member of Comprehensive Exam Committee (Sociology), M.A. Reader, Proposal Examiner (Anthropology)

Student Name
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External Examiner (Ph.D/M.A. UBC and other universities)

Student Name
.....
.....
.....Chair, Doctoral Examination, UBC
.....

Other Teaching (Lectures in other courses, departments etc).

.....Lecture in
Anth 500 Theoretical perspectives on life-histories
.....Lecture for
Arts Day, Fac. of Arts. Indigenous peoples and the environment.in the Amazon.
.....

Service

Department Committees Chair/Office Committee Member

Merit Points

.....Anth.

Under.Studies Com. Honours

Advisor.....x.....

.....Safety and Space

Comm.....x.....

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University Committees	Chair/Office	Committee Member
.....President
Committee on the Americas.....	x.....
.....Comm. Latin American
Studies Major	x
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Professional Association Committees	Chair/Office	Committee
Member	Merit Points
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Other National and International Committees

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Community Service (Associations and Offices, Public Lectures, Media Interviews, Newspaper or Magazine Articles etc.)

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Research Grants and Other Awards

Granting Agency Project Title Total
\$ Merit Points

	UBC-HSS
Small Grant	Oral transmission of knowledge and practices of traditional medicine among indigenous women in the Ecuadorean Amazon	\$1475
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Consultancies (Paid/Unpaid)

	Consultant for
	CBC TV "Man Alive" on Ecuadorean Amazon (unpaid)	
	Napo
	Women's Centre (Tena, Ecuador) (unpaid).....	
.....		

Publications

(Published July '94 -June 1995) Please identify: Books, Refereed Journal Articles, Merit Points

Book Chapters, Non-refereed articles, Reports, Exhibits, etc.

	1995
"Amazonian Windows to the Past: Recovering Women's Histories of the Ecuadorean Upper Amazon." In Rayna Rapp and Jane Schneider (eds.) <u>Articulating Hidden Histories</u> . Berkeley: University of California Press.		
	Book
Reviews.....		
	Judith Okely & Hellen Callaway,(eds.), <u>Anthropology and Autobiography</u> . ASA Monographs 29. London and New York: Routledge, 1992. In <u>Anthropology and Humanism Quarterly</u> 19:1, 1994, pp. 110-111.
Gordon Brotherston, <u>Book of the Fourth World. Reading The Native Americas Through Their Literature</u> . Cambridge: Cambridge University Press. 1992. In <u>The Canadian Review of Sociology and Anthropology</u> . 31:2, 1994, pp.226-228.		
Segundo Moreno Yáñez, <u>Antropología Ecuatoriana: Pasado y Presente</u> . Colección Primicias de la Cultura de Quito, no.1. Quito: Editorial Ediguias C., 1992. In <u>Hispanic American Historical Review</u> . 74:3, 1994, pp.503-504.		
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(In Press)

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(In preparation)

Merit Points

..... "Too many
gringos." Ethnicity, class and histories in the Ecuadorean
Amazon"

..... The poetics of history:
Gender and the construction of the colonial subject in the Upper Amazon.

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Refereeing (Articles, book manuscripts, granting agencies)

..... Referee 5
grants for Wenner-Gren

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Editorial work (Editorships, Advisory editorships etc.)

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.....

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Conference Papers/ Invited Lectures
 Merit Points

Awards, Distinctions etc

.....**Awards to Students** (Graduate thesis prizes, undergraduate essay prizes)

Miscellaneous.....
Applied Anthropology
 Projects

1994-- **Amazonian Women Against Violence. Women's shelter.** In collaboration with the Napo Indigenous Women Centre and CEIMME, a women's organization based in Quito, my participation in this project involved: organizing the First Encounter of Amazonian Women Against Domestic Violence and interviews with battered women to record their life-histories; preliminary research with indigenous women curers (and ethnobotanists) to document women's knowledge of plants and curing techniques so that they can run the shelter.

1994-- **Indigenous Women's Participation in new ecotourist enterprises** organized by Indigenous Organizations. The project involved research on that kind of tourism in the area; making indigenous women aware of their rights to privacy and to their control over ritual knowledge of songs and plants.

INDIVIDUAL ANNUAL REPORT, (July 1, 1998 - April 1, 1999)

NAME: Blanca Muratorio

Graduate Supervision.

Supervision of theses completed, 1998 - 1999

Student Name	Program (M.A. or Ph.D.)	Merit Points
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Emma Caddy (RMES) MA Thesis (pp.271) Shared supervision with Tony Dorcey. Completed September 98 (History, Culture and the Environment Miskitos in Nicaragua)		.2
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Supervisor

Student Name	Program (M.A. or Ph.D.)	Merit Points
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Pilar Riaño	Ph.D.	3
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Student Name	Program (M.A. or Ph.D.)	Merit Points
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N. Wachowich	Ph.D.	1
E. Caddy	MA	1
Y. Shibata	Ph.D.	1

Student Name

Vincent Powell MA Thesis (120 pp.) Department of French, Italian and Hispanic Studies
December 4, 1998 1

Teaching: (Courses taught 1998 - 1999)

Undergraduate, Graduate, Directed Readings/Tutorials

Course #	Credits	Title	#Of Students	Evaluation Score	Merit Points
A495/530	3	Memory & Forg (With J.Cruikshank)	14	4.6	
A353	3	Ethn. Latin Am.	34	?	
A408	3	Visual Anth	16	?	
A433	3	Directed Studies	Leah Huff		2

Preparation of new courses.

A 495/530 Memory and Forgetting. Team teaching with Julie Cruikshank	1
A 408 Visual Anthropology	1

Other Teaching (Lectures in other courses, departments, etc.)

3 lectures in Latin American Studies 100 (includes readings and assignments)	3
2 lectures in Spanish 464/405 Latin American Literature	2
1 lecture in Anth 331 Anth. Of Art	1
Dept. Colloquium on Ethics in Research	1

Service

Department Committees	Chair/Office	Committee Member	Merit
AUSC (Honours Advisor, Sessionals, course Allocations)			3
Chair Equity Committee			

University Committees	Chair/Office	Committee Member
Latin American Studies Coordinating Committee		2
Dean's special committee on Latin American Studies (includes report on curriculum development, design of new interdisciplinary courses)		2

Community Service (Associations and Offices, Public Lectures, Media Interviews)

Lecture for Canadian Crossroads International on Women and Development	1
CBC interview on racism and the Latin American Community in Vancouver	1

Reviewing articles/grants

1 article for Journal Estudios Andinos	1
1 article for Journal Social Analysis	1
1 grant for SSHRCC	1

Chair/Discussant in academic events

Organization and discussion of film on Guatemala in Chan Centre (Nov 19, 1998)	1
Chair and discussant <session on Latin American Women Filmmakers In Conference on Women Filmmakers UBC (March 27, 1998)	1

Consultancies (Unpaid)

MOA, for future exhibit on Guatemalan textiles	1
Blackwell Publishers on book manuscript	1
Indigenous Women's Centre (Ecuador, June-July 98) (organization of storytelling event, training by elders on traditional medicine, interviews with abuse women, etc)	1

Note (for Executive Committee only)

In my modest opinion, 2 points for a Directed Studies course and 2 points for developing two totally new courses doesn't make much sense in terms of preparation time, academic contribution, and service to number of students.

INDIVIDUAL ANNUAL REPORT, (July 1, 1997 - April 30, 1998)

NAME: _____

Teaching: (Courses taught 1996 - 1997)
Undergraduate, Graduate, Directed Readings/Tutorials

Course #	Credits	Title	#Of Students	Evaluation Score	Merit Points
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Graduate Supervision, Examination, etc. Supervision of theses completed, 1996 - 1997

Student Name	Program (M.A. or Ph.D.)	Merit Points
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Supervisor/Temporary Supervisor

Student Name	Program (M.A. or Ph.D.)	Merit Points
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Member of Supervisory Committee

Student Name	Program (M.A. or Ph.D.)	Year of Study	Merit Points
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Member of Comprehensive Exam Committee (Sociology), M.A. Reader, Proposal Examiner (Anthropology)

Student Name

External Examiner (Ph.D./M.A. UBC and other universities)

Student Name

Chair, Doctoral Examination, UBC

Other Teaching (Lectures in other courses, departments, etc.)

Service

Department Committees	Chair/Office	Committee Member	Merit Points
University Committees	Chair/Office	Committee Member	
Professional Association Committees	Chair/Office	Committee Member	Merit Points

Other National and International Committees

Community Service (Associations and Offices, Public Lectures, Media Interviews, Newspaper or Magazine Articles, etc.)

Research Grants and Other Awards

Granting Agency	Project Title	Total \$	Merit Points
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Consultancies (Paid/Unpaid)

Publications (Published July 1996 - June 1997)

Please identify: Books, Refereed Journal Articles, Book Chapters, Non-refereed articles, Reports, Exhibits, etc.

Merit Points

(In Press)

(In Preparation)

Merit Points

Refereeing (Articles, book manuscripts, granting agencies)

Editorial work (Editorships, Advisory editorships, etc.)

Conference Papers/Invited Lectures

Merit Points

Awards, Distinctions, etc.

Awards to Students (Graduate thesis prizes, undergraduate essay prizes)

Miscellaneous

INDIVIDUAL ANNUAL REPORT, (July 1, 1997 - April 30, 1998)

NAME: _____

Teaching: (Courses taught 1996 - 1997)
Undergraduate, Graduate, Directed Readings/Tutorials

Course #	Credits	Title	#Of Students	Evaluation Score	Merit Points
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Graduate Supervision, Examination, etc. Supervision of theses completed, 1996 - 1997

Student Name	Program (M.A. or Ph.D.)	Merit Points
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Supervisor/Temporary Supervisor

Student Name	Program (M.A. or Ph.D.)	Merit Points
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Member of Supervisory Committee

Student Name	Program (M.A. or Ph.D.)	Year of Study	Merit Points
---------------------	--------------------------------	----------------------	---------------------

Member of Comprehensive Exam Committee (Sociology), M.A. Reader, Proposal Examiner (Anthropology)

Student Name

External Examiner (Ph.D./M.A. UBC and other universities)

Student Name

Chair, Doctoral Examination, UBC

Other Teaching (Lectures in other courses, departments, etc.)

Service

Department Committees	Chair/Office	Committee Member	Merit Points
University Committees	Chair/Office	Committee Member	
Professional Association Committees	Chair/Office	Committee Member	Merit Points

Other National and International Committees

Community Service (Associations and Offices, Public Lectures, Media Interviews, Newspaper or Magazine Articles, etc.)

Research Grants and Other Awards

Granting Agency	Project Title	Total \$	Merit Points
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Consultancies (Paid/Unpaid)

Publications (Published July 1996 - June 1997)

Please identify: Books, Refereed Journal Articles, Book Chapters, Non-refereed articles, Reports, Exhibits, etc.

Merit Points

(In Press)

(In Preparation)

Merit Points

Refereeing (Articles, book manuscripts, granting agencies)

Editorial work (Editorships, Advisory editorships, etc.)

Conference Papers/Invited Lectures

Merit Points

Awards, Distinctions, etc.

Awards to Students (Graduate thesis prizes, undergraduate essay prizes)

Miscellaneous

Encuentros artísticos con el dolor, las memorias y las violencias: Antropología, arte público y conmemoración.

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La memoria es sobre todo, dicen nuestros más primeros, una poderosa vacuna contra la muerte y lamento indispensable para la vida. Por eso, quien cuida y guarda la memoria, guarda y cuida la vida; y quien no tiene memoria está muerto.
(Sub-comandante Marcos)

Reflexionando sobre la necesidad de recordar a los muertos para conjurar el olvido, un joven de Medellín escribe:

La muerte sola, no es muerte completa. La muerte completa es el olvido. Así que no hay muertos más muertos que los que se olvidan. Esto lo debíamos saber mejor los habitantes de Medellín, que en los últimos años nos ha tocado aprender en suerte, y al son de sálvese quien pueda, ese oficio atroz que es torear la muerte, además con el capote más rojo, más alegre, más vivo ... más débil: nuestra juventud. Pero también y con el otro lado del mismo capote hemos aprendido el oficio del olvido¹.

Su voz se une a muchas otras que interrogan el olvido y el sentimiento de pérdida como expresiones de las heridas que las violencias extremas y múltiples han ocasionado en el tejido social Colombiano. Este artículo se ubica en esta preocupación sobre el papel del recuerdo y el olvido en sociedades atravesadas por la violencia y el terror. Presenta una reflexión antropológica sobre el impacto de la violencia en la experiencia humana y en los modos de tramitación de los duelos a partir de mi investigación etnográfica sobre memoria y violencia en la ciudad de Medellín y de una intervención de arte público comunitario *La Piel de la Memoria*. Esta intervención tuvo lugar en el barrio Antioquia, un barrio al sur occidente de Medellín con una historia singular marcada por la exclusión, las tensiones sociales y las violencias.

La piel de la memoria intentó responder a la discontinuidad y vacío que preocupa al residente citado a través del arte, el ritual y la conmemoración comunitaria. En una primera parte se recogieron cerca de quinientos objetos emblemáticos de las memorias de los habitantes del Barrio Antioquia para su instalación en un bus-museo de la memoria que rodó por los diferentes sectores del barrio y una estación del metro de Medellín. El proyecto enfatizó la elaboración del duelo y la reflexión sobre el pasado a través del préstamo de un objeto que fué seleccionado por los residentes como representativo de una memoria significativa en sus vidas. La obtención de estos objetos fué la tarea de un grupo de jóvenes

¹ Aricapa, Ricardo. 1997. Urbe. Cambio de Clase, Medellín, Edúcame, 22. Citado por J.I. Henao y L.S. Castañeda. 2001. El Parlache. Medellín: Editorial Universidad de Antioquia. Pag. 17

y mujeres del barrio, quienes mientras visitaban a sus vecinos se convirtieron en escuchas y escribanos de las historias y emociones que acompañan a los objetos del mundo material. La labor de recolección abrió puertas no sólo de casas y vecinos sino además a las historias que yacen detrás de los objetos: lazos que salvan vidas, muñecos que se encuentran entre la basura y protegen de los atracos, camisetas y pantalones que preservan la memoria de quienes los usaron, muñecos de felpa entregados por amigas o novios antes de que murieran, teléfonos dorados en forma de elefante que viajaron desde la USA como regalos y evidencia del nuevo status temporalmente adquirido en el mundo del narcotráfico, fotos de la visita de Gaitán² al barrio, planchas y cajas que han pasado por cuatro generaciones, ropa de bebé que congela en el tiempo al hijo o a la hija que tanto se ama, cuadros y estampas milagrosos, fotos de los que se fueron. El museo, como lugar expresivo de la memoria que recibe en diez días a más de 4.000 visitantes de toda la ciudad, se convirtió así en un recinto dinámico de las memorias individuales y colectivas y en un lugar que les rindió homenaje pero que también develó su carácter conflictivo y en disputa. Los objetos, sus secuencias visuales, la instalación de sonido, y las historias que los visitantes comparten durante estos días dan cuenta de la tradición oral local pero, además de los trazos de la memoria de eventos nacionales que perviven en la vida familiar y de los modos en que los conflictos locales se articulan con procesos macro sociales como los de la violencia política de los años 50 del siglo XX, el narcotráfico, las políticas de planificación urbana y la exclusión social.

La segunda parte del proyecto buscaba superar la sospecha y hostilidad entre los vecinos del barrio y crear un canal expresivo para pensar en el futuro. A los residentes que entregaron un objeto y a los visitantes del museo se les pidió que escribieran una carta que incluyera un deseo para un vecino(a) desconocido(a) (los escritores no conocerían quien eventualmente recibiría que carta en particular) y un deseo específico para el futuro del Barrio Antioquia. Cerca de dos mil cartas en papel blanco y colocadas en gruesos sobres blancos de gran tamaño, fueron expuestas sin abrir, próximas a los objetos en el museo. Al final de la exhibición, en una celebración-performance que tomó la forma de seis comparsas por las calles del barrio, jóvenes y adultos en una coreografía de bicicletas, mimos, contadores de historias, chirimías, zancos y personal de pie deambularon por el barrio celebrando la instalación del museo de la memoria y anticipando el futuro con la entrega de una carta a cada hogar del barrio.³

² Jorge Eliécer Gaitán, candidato presidencial de un sector del partido Liberal, asesinado el 9 de Abril de 1948 en Bogotá, desatándose lo que en Colombia llamamos el período de “la violencia de los años 50”.

³ En el proyecto un equipo multidisciplinario (antropología, arte, historia, trabajo social, arquitectura) trabajó con líderes comunitarios del Barrio Antioquia en un proceso que incluyó formación pedagógica y artística, difusión, producción y colaboración. La piel de la memoria se inició en Junio de 1998 con una serie de talleres en los que la artista Suzanne Lacy y la antropóloga Pilar Riaño trabajaron con el equipo de líderes para crear una visión de esta instalación-museo y de la performance-celebración final del proyecto. Posteriormente este grupo trabajó durante un año con el historiador Mauricio Hoyos en la preparación del proceso de recolección de los objetos que se exhibirían en el museo, en la producción y en el proceso pedagógico del proyecto. Este proceso contó con el apoyo de la Secretaría de Educación de Medellín (EDUCAME); la Caja de Compensación Comfenalco Antioquia, Corporación Región y Presencia Colombo Suiza. El equipo coordinador del proyecto estuvo integrado por William , Juan Vélez, Angela y Jorge García.

En los últimos quince años la Oficina de Paz y Convivencia de Medellín tramitó más de cien pactos de no agresión con bandas y milicias del nororiente, centroriente, suroccidente y suroriente de la ciudad. En su gran mayoría estos pactos han tenido una corta historia y en materia de meses, los grupos o nuevas versiones de ellos regresan al enfrentamiento armado y al ejercicio del terror. Las posibles razones del fracaso repetitivo de estos experimentos de ‘paz’ tienen que ver con los lazos directos entre conflictos locales y violencias/sistemas macrosociales y con una débil voluntad política para sostener estos procesos. Pero también tienen que ver con el fracaso en la formulación y ejecución de estrategias para la inserción económica y social de estos jóvenes, la ineficiencia del sistema judicial y la ausencia de intervenciones socioculturales que tramiten las venganzas y duelos no elaborados que continúan alimentando odios y violencias. Desde esta preocupación, el artículo se interroga acerca de las condiciones bajo las cuales los procesos de paz y reconciliación pueden operar a nivel microsocial:

- En específico, el papel de la memoria, los rituales y el arte como motores de la elaboración del duelo colectivo y particularmente como dispositivos de reconstrucción de las confianzas y los lazos sociales;
- El modo en que las respuestas culturales y de intervención social a través del arte, la memoria y la cultura pueden cuestionar las separaciones tajantes entre representación y experiencia y aquellas construcciones binarias (ej. víctima/victimario) que no dan cuenta de la complejidades y contradicciones desde las que se viven las violencias.

Desde un cuestionamiento más amplio sobre las tareas de la memoria en un país como Colombia, el artículo interroga usos y sentidos: ¿cuál es el tipo de recuerdo y conmemoración que necesitamos en una sociedad fragmentada y debilitada moral y socialmente por la guerra? ¿Cuál es la memoria que puede alejarnos de ese olvido que no asume las heridas, ni las aflicciones o a los muertos? ¿Cuál es la conmemoración que permite la reconstrucción del tejido social, que no silencia las heridas en el cuerpo social? ¿Pueden acaso las heridas sociales de un pasado violento sanarse cuando no se ha hecho justicia? Las claves que aquí se exploran se colocan en la intersección entre el papel social y cultural del recuerdo y el olvido y los usos del arte, los rituales colectivos y la participación comunitaria en tanto dispositivos de reconstrucción del tejido social, de las confianzas básicas y los lazos sociales primarios.

Las imágenes y lenguajes de la exclusión: El barrio Antioquia

En sus avatares investigativos por el barrio Antioquia, un grupo de siquiatras concluyó que los jóvenes involucrados en el conflicto violento tenían una “..concepción de vida fatalista, que le resta importancia a la responsabilidad o participación individual en el curso de los sucesos de la existencia propia..”⁴ Los jóvenes del Barrio Antioquia, nos dicen estos siquiatras, mantienen un afán “por una imagen narcisista de potencia agresiva,” por “la intimidación, la burla y el chantaje”⁵ y por un impulso de “venganza o por la deriva de la

⁴ Angel, A; M. Fernández; A.M. Jaramillo y J.I. Zapata. 1995. *Combos y Cambios. Reflexiones psicoanalíticas en un proceso de paz entre bandas juveniles*. Medellín: Alcaldía de Medellín, p. 47

⁵ *Ibid*, p.47

satisfacción maníaca en la ‘rumba’ y la droga.”⁶ Su conclusión que en 1997 se fundamenta en el psicoanálisis⁷ no se aleja mucho de la imagen que se crea de esta zona cuando en el año 1951 la administración del alcalde Luis Peláez Restrepo lo declara como zona única de tolerancia de la ciudad de Medellín argumentando que, “el barrio Antioquia era por muchas razones el indicado para la zona de tolerancia. **Su situación; su anterior contaminación.**”⁸ Tampoco difiere mucho de la reseña que tres periodistas norteamericanos hacen del barrio Antioquia en 1988,

.. Barrio Antioquia es sin lugar a dudas la zona más peligrosa de Medellín. Declarado zona de tolerancia hace varias décadas y localizado al lado del viejo aeropuerto, Barrio Antioquia aloja a prostitutas de ambos sexos y gente desposeída de los mínimos valores. Los perpetradores de los crímenes más atroces de Medellín, son casi siempre de Barrio Antioquia y fueron fundamentalmente emigrantes de estos *slums* quienes participaron en las viciosas *Guerras de la Cocaína* que tuvieron lugar en Miami y Nueva York entre 1979 y 1982. Al lado del distrito de Itaguí en el sur de Medellín, Barrio Antioquia es un lugar donde muy fácilmente se consiguen sicarios. Clientes interesados en un trabajito pueden literalmente parar en cualquiera de sus esquinas y contratar un asesino.⁹

Siquiatras, políticos y periodistas contribuyen a lo largo de cuatro décadas a la construcción de un discurso y unas representaciones sociales que ponen a los habitantes de este barrio entre la patología, la inmoralidad y la delincuencia social y al barrio como epicentro y símbolo de la marginalidad social que se teme y evita.

Los orígenes del barrio se remontan a los años 20 como núcleo receptor de migrantes pobres del campo provenientes de regiones muy diversas del departamento de Antioquia. La violencia política que afecta al país en los años 50 se vive intensamente en el barrio hasta el año 1951 cuando es declarado zona única de tolerancia y sus calles se llenan de prostitutas, burdeles y visitantes de todo tipo mientras sus escuelas se convierten en centros profilácticos. El impacto de la zona de tolerancia dejará numerosos secuelas de delincuencia social y establecerá al barrio como epicentro de mercadeo de drogas sicoactivas en la ciudad. Durante los 60 y 70, las posibilidades de ascenso social las brinda el narcotráfico que toma al Barrio Antioquia como base material, social y geográfica¹⁰ vinculando en los años 60 a los habitantes del barrio en las redes del tráfico de marihuana, en el tráfico de cocaína en los 70-80s y en la prestación de una multitud de servicios al narcotráfico y a las redes organizadas del crimen.¹¹ El barrio vive diversos períodos de

⁶ Ibid, p. 48

⁷ Bajo un convenio entre la Secretaría de Bienestar Social de Medellín y el Departamento de Psicoanálisis de la Universidad de Antioquia, este grupo de siquiátras llevaron a cabo una serie de talleres de “acompañamiento psicológico” con jóvenes del barrio Antioquia.

⁸ El Colombiano, Agosto 29, 1951 pag. 11 (énfasis mío)

⁹ Eddy, P.; H. Sabogal y S. Walden, 1988. *The Cocaine Wars*. New York: Norton, p. 29-30

¹⁰ Numerosos factores permiten la instalación del narcotráfico en la vida del barrio: su cercanía al aeropuerto, la presencia de redes organizadas de delincuencia (ej. apartamenteros) y las experiencias como carteristas de algunos de sus habitantes en los Estados Unidos.

¹¹ Algunos de los personajes claves en la consolidación del tráfico de drogas con Estados Unidos fueron del barrio. Este es el caso de los hermanos Mejía, de Darío Pestañas y Griselda Blanco “la reina de la coca.” Alonso Salazar describe a varios de estos personajes y sus lazos con la historia del narcotráfico y el Cartel de

violencia pero con más agudeza a comienzos de los 90 cuando las bandas locales se enfrentan en una guerra territorial. El momento más álgido se presenta en 1993 cuando más de 200 jóvenes del barrio mueren violentamente dentro del mismo barrio a consecuencia de los enfrentamientos armados entre las seis bandas que allí tenían su base territorial. En diciembre de 1993 se inicia un proceso de paz que se sella en 1994 cuando las seis bandas enfrentadas realizan un acuerdo de no-agresión. La paz se rompe en el mismo año y desde entonces la dinámica de “guerra” y “paz”, de pactos y rupturas se ha mantenido hasta el presente.

Barrio Antioquia, zona de prostitución en los años 50, expendio de droga desde los 60, lugar estratégico en la emergencia del narcotráfico y de conformación de bandas de servicios al crimen organizado. Zona roja, zona caliente. La cartografía social que aquí podría construirse daría cuenta de redes sociales de delincuencia, crimen e ilegalidad. Cuando llego a este barrio en 1997 a asesorar un proceso de recuperación de historia de barrio como clave para solidificar un frágil pacto de paz entre las bandas del barrio, la cartografía que va emergiendo desde las memorias de sus pobladores indica unos entramados culturales y sociales mucho más complejos.¹² Pues si bien en el barrio Antioquia se convive con los extremos de lo ilegal y la violencia armada, también se convive con la zozobra diaria, los sentimientos de pena y congoja y con el empeinado esfuerzo de mantener una tradición oral y una celebraciones comunitarias que atan sus sentidos de pertenencia como barrio.

La violencia sanguinaria ha tenido aquí un impacto desestabilizador y fragmentador en el tejido social no sólo en el número de víctimas y en la desestructuración de la confianza entre sus habitantes, sino además en el mundo familiar e íntimo y en la formación de las identidades. El énfasis de las representaciones sociales institucionalizadas en la caracterización de los habitantes de este barrio como un otro peligroso, marginal, desviado, enfermo y violento a la vez ha silenciado las experiencias y memorias traumáticas y dolorosas de sus habitantes y los modos creativos y recursivos desde los que han mantenido un cierto sentido de dignidad.

El impacto que las acciones violentas y las políticas de exclusión social han tenido sobre el tejido social y la experiencia humana y cotidiana de los habitantes del barrio ha sido devastador. Dicho impacto puede ser rastreado desde el concepto de herida social que

Medellín en La Parábola de Pablo. Ver Salazar, Alonso. 2001. La parábola de Pablo. Auge y caída de un gran capo del Narcotráfico. Bogotá: Editorial Planeta.

¹² El proyecto de recuperación de la memoria colectiva del barrio Antioquia propició ambientes grupales y colectivos para la reconstrucción de las memorias de los habitantes del barrio. El proceso apoyó las iniciativas de convivencia pacífica en el barrio a través del reconocimiento crítico de sus memorias e historias. Se trabajó con grupos de jóvenes, mujeres, integrantes de una banda, la Junta de Acción Comunal y el Comité Inter institucional. En total se hicieron tres talleres del recuerdo y veinte y cinco sesiones grupales en las que participaron cerca de 100 personas. Muchas otras terminaron involucrándose al contribuir con información, anécdotas, música y fotografías. Con cada grupo se trabajó a partir de la identificación de sus intereses y expectativas con respecto a la recuperación de la memoria del barrio. Una vez finalizado el proceso grupal se programó una sesión de socialización para compartir y posibilitar un espacio de encuentro y escucha entre los diversos actores del barrio. La totalidad de las sesiones realizadas se grabaron y transcribieron con el fin de elaborar un anecdotario de historias y memorias. Una copia del anecdotario fue entregada a cada uno de los grupos y se distribuyó entre algunas personas de la comunidad.

maneja Doris Salcedo¹³ y a partir de una exploración de los modos como el dolor y el sufrimiento individual y colectivo se viven y re-significan como experiencias sociales¹⁴. Esta herida colectiva se forma en el entrecruce de los efectos de procesos macrosociales de planeación urbana, violencia política, y la economía política del narcotráfico, con los conflictos que desangran a bandas locales, sus familias, cuadras, sectores¹⁵ y al barrio, y con el éxodo continuo de sus habitantes persiguiendo la esperanza de “coronar” a través del transporte de droga o el *traqueteo* [traficar]. El sufrimiento social resulta del impacto de estos poderes nacionales o locales sobre la experiencia cotidiana y es vivido desde las experiencias extremas frente a la muerte, los juegos paradigmáticos de lealtades, la ausencia de procesos comunitarios de elaboración del duelo, y la desestructuración de la confianza social. Se trata entonces de un sufrimiento social que como lo han anotado Kleinman, Das y Lock¹⁶ tiene sus orígenes y consecuencias en las devastadoras lesiones que las fuerzas sociales pueden infringir en la experiencia humana.

Durante la investigación etnográfica pude rastrear esta herida social en la misma geografía social del barrio, en los modos como sus habitantes recuerdan su pasado y en las historias que se cuentan cotidianamente. Pero también durante este tiempo comprendí que las emociones de dolor, rabia y pérdida que conforman el entramado de dicha herida carecían de vehículos expresivos o narrativos y que consecuentemente no existían avenidas desde los que los habitantes del barrio pudieran tramitar sus duelos y dolores. Ésto se explica en parte por la intensidad con la que la violencia y la resolución violenta de los conflictos afectan al barrio y el modo en que la violencia se involucra como ingrediente rutinario de una “normalidad” llena de sobresaltos, sangre y muerte en la que viven durante los últimos 50 años. La ausencia de canales expresivos va a tener un impacto directo en la fragilidad de los procesos de paz y en las dificultades de emprender procesos comunitarios de reconciliación social.

Las narrativas de la pérdida

En el barrio Antioquia como en el resto de la ciudad, las memorias de sus habitantes coexisten de manera conflictiva, dan cuenta de múltiples versiones sobre el pasado e ilustran la permeabilidad de la memoria en tanto práctica socio cultural. El recordar no es pasivo, ni un hecho puramente sicológico o natural, sino un acto de recreación del pasado en el presente, un proceso social y cultural donde el recuerdo y el olvido, en tanto prácticas opuestas pero complementarias, constituyen las dos operaciones que le renuevan

¹³ Doris Salcedo sostiene que si bien la pena de familiares y víctimas es profundamente íntima cuando la esencia de los eventos que la genera es política, la sociedad debe reconocer esta pena y su carácter colectivo. En Feitlowits, Marguerite. 2001. Entrevista con Doris Salcedo. *Crimes of War Magazine*. Suplemento Cultural. Documento electrónico document, <http://www.crimesofwar.org/cultural/doris>, entrada Agosto 28, 2002.

¹⁴ Das, Vena. 2000

¹⁵ Un sector hace referencia a un grupo de cuadras que informalmente se identifica bajo un nombre y ciertas características singulares (geográficas, sociales o por sus residentes). En el barrio Antioquia estos sectores son a su vez identificados con el control territorial y origen de los miembros de las bandas que allí operan.

¹⁶ Kleinman, A.; V. Daas y M. Lock., Eds. 1997. *Social Suffering*. Berkeley: University of California Press.

continuamente.¹⁷ Individuos y grupos sociales seleccionan y reorganizan aquellos recuerdos y olvidos que les permiten definirse como seres únicos y miembros de colectividades. Esta labor de darle sentido al pasado en función del presente y de las aspiraciones futuras representa una estrategia de construcción de identidades y referentes socio-culturales pero también una estrategia que tiene lugar en el campo social e institucional con el fin de darle continuidad a ordenes sociales específicos.

Una de las narrativas culturales poderosas que se mantiene en Medellín es la narrativa que organiza la vida diaria alrededor de los eventos de la muerte y los muertos. Estas historias de muerte constituyen una de las secuencias narrativas que organizan la historia oral local y los momentos informales de reunión en lo que he denominado como comunidades temporales de escucha y el contar, de comunidades de memoria.¹⁸ Las narrativas acerca de la muerte y los muertos ilustran modos en que los habitantes de este barrio le dan sentido a sus experiencias cotidianas frente a la violencia diseminada. Esta memoria viva del pasado esta basada en testimonios directos, experiencias personales y colectivas, rumores y tradición oral y esta organizada a través de una cartografía de los lugares mnemónicos. Las explicaciones locales acerca de la muerte, el lugar que los muertos ocupan en la vida de los vivos, y las actitudes hacia la muerte ofrecen un terreno desde el que se puede comprender cómo los pobladores del barrio le dan sentido a sus vidas diarias, cómo han reconfigurado sus culturas para lidiar con la incertidumbre y paradoja de las situaciones violentas y los modos en que la pérdida y la presencia constante de la incertidumbre por la violencia moldean la vivencia de las acciones violentas en la vida diaria.

La muerte y los muertos constituyen el hilo narrativo de una historia oral y organizadores claves de las interacciones entre los pobladores urbanos. Esta historia oral está enraizada en la vida cotidiana y organizada alrededor de las historias de muerte y de aquellos que han muerto. Los artefactos, los lugares y las marcas físicas en el medio ambiente preservan la memoria de los muertos y actualizan su presencia y memoria en la vida diaria. Estas narrativas e historias dan cuenta de los modos en que ciertos grupos de jóvenes de Medellín construyen sus diferencias y otredad desde el territorio y en las prácticas de territorialización.

La muerte, como protagonista central de muchos relatos en el barrio, aparece en algunas de estas narrativas como una entidad con agencia propia y activa. La historia de José ilustra este tipo de construcción. José perteneció a uno de las bandas del barrio y durante el tiempo que estuvo activo vio “la sonrisa de la muerte” más de una vez. Charlando con Santiago y con otros dos amigos, José les contó de un día en el que deseoso de *speed*, pide la bicicleta prestada a su vecino. Su vecino le aconseja que no salga pues se rumora que otra banda tiene planeado acabarlos (a él y a su banda), pero él no atiende a su llamado. Al salir de su casa, sin embargo, los signos de la muerte están por doquier:

..y salgo ahí a la puerta huevón y entonces cuando miro pa'l frente *pilló* a uno del *Chispero* ahí, a ..? un calvito ahí cargando un 38 huevón, ahí metiéndole las balas.

¹⁷ Portelli, Alessandro. 1990. “La verdad del corazón humano” Los fines actuales de la Historia Oral. *Historia y Fuente Oral*. Barcelona: Universidad de Barcelona; Riaño, Pilar. Remodelando recuerdos y olvidos. *Rejo*. La revista de la comunicación para la comunicación. #3, Diciembre 1996.

¹⁸ Para un análisis detallado de esta historia oral de la muerte y los muertos, ver Riaño, Pilar. *La memoria viva de las muertes: lugares e identidades juveniles en Medellín*. Análisis Político, IEPRI, Colombia, December, 2000: 23-39.

Entonces cuando me da por mirar así pa' diagonal así al murito ese que le digo yo pa' salir a la Paraguay [una escuela] que hay una canchita por ahí, entonces los otros *manes* con los *fierros* en las manos *huevón*. Entonces sabe que? como es la costumbre de verlos a ellos con los *fierros* en la mano, entonces yo no *le paro bolas*...

Cuando llega al sitio de reunión de su grupo lo encuentra desolado. Al único que se encuentra es a Bombín quien acaba de consumir un *Roche*¹⁹. Bombín le pide que lo lleve hasta donde su novia. Bombín se monta en la barra de la bicicleta y parten en medio del silencio y las calles vacías:

... arrancamos del *Cuadradero* a salir a los ranchos, [...] cuando vamos voltiando ahí [...] Y sabe que? ahí mismo aparece *el pelao*, **ahí** *huevón*, aparecieron esos dos *manes*; entonces pasan, [...] ese el *Bombín* los saluda, y esos *manes* no le dicen nada siguen en bicicleta. Entonces sabe que me dice *Bombín*? se me baja del manubrio y me dice,

Bombín: “NO, NO, NO sabes que *huevón*? vení te montás vos en el manubrio que vos bien ciego que sos (risas) nos demoramos más *huevón*” (risas)

José: .. así me dijo, *parce*, ¿y sabe qué? palabra *huevón* yo me le monto en el manubrio a esa *gonorrea parce*, en el momento en que estoy yo cogido del manubrio *el pelao* ya estaba acomodando el pedal, ¡dale! cuando se aparece ... por un murito ahí .. El *man se rió* *huevón*, **la risa de la muerte llevaba esa gonorrea parce!** Una risa toda maquiavélica. Esa risa, sabe que? yo [la] he visto dos veces esa hijueputa ..? pero no me ha podido *coronar* esa marica *parce!*

Los signos de la muerte se encuentran por doquier. Bombín ignora el riesgo hasta el punto que saluda al enemigo para recibir a cambio “la risa de la muerte.” Y es en ese momento cuando José siente el primero, segundo y tercer disparo. Bombín cae al piso agonizante mientras José corre desesperadamente:

José: .. cuando yo miro pa tras y la gonorrea detrás a punto de alcanzarme, con ese *animal encima*, [el revolver] *sizas!* *Huevón!* Y me le entre ahí a una tienda [...] y se la cerré a ese *man* *huevón* palabra ese man se asusto todo. [...]. Sabe que me decía esa *gonorrea* “salga *cuerito* que el torito con Ud. no es *huevón* es con esa gonorrea hijueputa que me las debía” [...] sabe que? yo apenas me miro este dedo así como cuando le ponen una inyección pa' las muelas, no que..

Joven 2: no que, *como si tuviera el corazón en el dedo*.

Para José y otros jóvenes del barrio Antioquia, los lugares que ellos conocen y habitan están marcados con los signos y la presencia de la muerte. La muerte es una entidad que se corporeiza y se reviste de agencia. Ella puede ser vista en la sonrisa o los ojos del “otro” y tiene un poder comunicativo y expresivo controlando y regulando la vida diaria, apareciendo en este caso, alrededor de la esquina, persiguiéndolo, sonriéndole y creando un vacío que silenciosamente grita lo inevitable.

¹⁹ Una droga sicoactiva comercialmente conocida como Rophynol.

La construcción social de la muerte como inevitabilidad o predestinación acompaña el imaginario juvenil y se materializa en frases como “*es que cuando uno se va a morir, la muerte lo busca*”, “*la muerte es el mensajero que con la última hora viene.*” Esta condición de agencia propia incluye la imagen de la muerte como mensajera que controla sus vidas, como vehículo de memoria y agente a través del cual un individuo gana popularidad, cambia posiciones y sobrevive. Dicha construcción guía sus modos de caminar y de protegerse, los marcos narrativos de las historias y los modos complejos en que las subjetividades juveniles son producidas a través de la experiencia de la violencia.²⁰

Pero esta construcción revela a su vez tensiones sociales latentes para estos jóvenes. ¿En que medida esta construcción social de la muerte obstruye el posicionamiento del individuo como sujeto de sus propias acciones? ¿qué consecuencias tiene este desplazamiento del sujeto en el reconocimiento del sufrimiento humano y de los modos en que jóvenes como Juan enfrentan el miedo, la pérdida de sus amigos y las consecuencias de sus acciones sobre los otros? La interrogación se desplaza aquí hacia los modos en que la construcción de las subjetividades y los mundos morales locales son producidos desde la experiencia con las violencias y los resquebrajamientos y las distorsiones de los que dichas construcciones dan cuenta.

Regresando al proyecto de arte público comunitario la Piel de la Memoria, es precisamente este tipo de cuestionamiento el que informa nuestras reflexiones sobre la pertinencia de una intervención en el plano cultural, artístico y comunitario en el barrio Antioquia. Se trataba de una intervención que partiera del reconocimiento de la pérdida y la fragmentación de los mundos sociales y morales. Una intervención que reconociera los modos en que los mundos locales son alterados por fuerzas sociales mayores y que a su vez permitiera la tramitación de los duelos y dolores y el desarrollo de otras relaciones posibles con la muerte. En este sentido el punto de partida para el proyecto de arte público comunitario fue el reconocimiento de que las violencias, o la experiencia cotidiana con la violencia habían impactado sobre la misma experiencia humana de los habitantes del barrio, sobre sus culturas, rituales y en las memorias. Específicamente:

- Las emociones de dolor, rabia y pérdida que conforman el entramado de la herida social carecían de vehículos expresivos y narrativos;
- Los duelos no elaborados obstruían la posibilidad de establecen conexiones intersubjetivas y colectivas de las experiencias de pérdida;
- El exceso de violencia en la vida diaria obstruía la posibilidades de una elaboración social y colectiva de la pérdida.

El mundo material y los artefactos del dolor

Así como estas narrativas orales develan representaciones sociales de la muerte y la experiencia de pérdida de amigos y seres queridos, el entorno geográfico y el mundo material dan cuenta de los modos como los residentes de este barrio intentan reconciliar

²⁰ Sigo aquí a Veena Das y Arthur Kleinman entendiendo la “subjetividad” como una vivencia interna de la persona que incluye su posición en un campo de poder relacional. Ver Das V. y A. Kleinman. 1997. Violence and Subjectivity. Berkeley: University of California Press.

dichas pérdidas. Este es el caso de los altares y monumentos caseros que se levantan en salas y dormitorios desplegando objetos y artefactos que memorializan a los muertos.

El estante que cuelga de una pared en el cuarto de Jorge es en parte altar-ritual, y en parte lugar conmemorativo de sus amigos muertos. Jorge es un joven que vive en uno de los sectores en conflicto en el barrio Antioquia. En la parte baja del estante, las fotografías enmarcadas de siete de sus amigos muertos están cuidadosamente alineadas una al lado de la otra. Las fotos muestran a hombres jóvenes de ojos oscuros, pelo rapado, largo o crespo que les cae sobre sus hombros. Algunos están sentados, mientras otros se abrazan, miran con intensidad o se ríen. Estos son los amigos que en menos de dos años desaparecieron de la vida de Jorge durante la guerras de principios de 1990. Las fotos crean una secuencia visual y narrativa que evoca amistad y camaradería y un récord visual de la pérdida y la añoranza. La secuencia fotográfica a su vez otorga un sentido de continuidad con el pasado de amistad y marca los cambios temporales en la vida de este joven. Las imágenes de la virgen María y del Sagrado Corazón que se erigen en la cima del estante actúan como protectores de dicha memoria de los muertos, del sobreviviente y de su entorno.

Afuera, en los espacios públicos, las tumbas y paredes se han vuelto los lugares donde los amigos y familiares le hablan, cantan, escriben o lloran a sus muertos. Las inscripciones marcadas en la piedra o los pedazos de papel que se pegan a las lápidas expresan sentimientos individuales y grupales, ansiedades, esperanzas y deseos: *“vivirás para siempre en nuestros corazones”*, *“te extraño mucho”*, *“se que no estás ausente.”* La tumba se torna así en un espacio expresivo y particularmente en ámbito donde madres, novias, amigas, hermanas y familiares se comunican con el ausente.

El lazo comunicativo y la presencia de los muertos se enfatiza en los símbolos decorativos y artefactos que se le agregan a las tumbas: el escudo del equipo de fútbol favorito del muerto, los corazones rojos y rosados a través de los cuales las viudas tempranas o las novias-viudas plasman su amor ahora truncado, los lazos, leyendas y fotos que hacen de la tumba un lugar íntimo y lleno de claves de reconocimiento del pasado, y el uso de músicos-serenateros quienes le cantan a los ausentes sus canciones favoritas. Los múltiples escritos, las imágenes y objetos colocados en las tumbas crean unos epitafios polifónicos producidos colectiva y progresivamente por amiga(o)s y familiares.

Parte de este material que organiza la vida diaria de los vivos y que se constituye en fuente de las narrativas orales son los artefactos y prácticas de recuerdo que establecen una forma de continuidad entre la vida y la muerte de la persona ausente. La continuidad es establecida a través de medios como los recordatorios. Con frecuencia cuando los jóvenes se involucran de manera activa en el conflicto armado o el crimen organizado, ellos escriben las palabras que quieren que se incluyan en sus recordatorios. Así lo hizo Milton quien fuera el líder de una de las bandas pero quien había firmado un acuerdo de paz y se convirtió en poco tiempo en un líder comunitario. El, sin embargo, dejó las palabras, que en Febrero de 1998 fueron incluidas en su recordatorio después de su muerte violenta:

Esto no es un adiós sino un hasta luego, para todos mis amigos y la gente de mis ranchos, aquellos que hicieron hasta lo imposible para que yo saliera siempre

adelante, gracias por estar conmigo hasta el último de mis días. Para mi familia que a pesar de todos mis errores nunca me dejaron sólo. No me olviden.

“Oren por Mí”

Miltón escribió este mensaje con cierta convicción de que su muerte sería violenta e inesperada. El como muchos otros quería asegurar cierta forma de continuidad en el mundo de los vivos y una forma de comunicación con su familia y sus amigos reiterándoles que eran importantes para él. Los artefactos, los monumentos y los recintos públicos son parte del mundo material que sitúa a los individuos en el entorno y anclan sus memorias con los lugares. Los altares-monumentos caseros, los recordatorios y la decoración de las tumbas hacen parte de los rituales y las practicas de recuerdo que tienen lugar en torno a esta esfera del mundo material. Ellos constituyen expresiones locales con las que se lucha en contra de la rutinización de la muerte y la banalización de la violencia.

Si bien es cierto que en pequeña escala o en privado estos espacios y prácticas establecen lazos de continuidad con el pasado, el exceso e intensidad de la violencia que se ‘repite’ en el tiempo y en el espacio obstruye las posibilidades de una elaboración social y colectiva de la pérdida. Y es precisamente este tipo de elaboración colectiva la que se requiere cuando los eventos tienen sus orígenes y están moldeados por poderes y violencias macro sociales que en el caso del barrio Antioquia se liga a la economía del narcotráfico, al crimen organizado que sustenta la violencia política y cotidiana, y a las políticas de segregación y marginalización social. Cuando las sociedades atraviesan por períodos prolongados de conflicto violento en los que las preocupaciones cotidianas se agotan en la supervivencia, estas angustias, rabias y venganzas colectivas conformarán un sedimento emocional y social que alimenta las acciones vengativas en algunos casos, mientras perpetúan el accionar violento y reafirman las ideologías que le sustentan. En consecuencia el tejido social se debilita cada vez más, los mecanismos sociales y rituales de tramitación del duelo se bloquean, y aumenta el impacto debilitador de la violencia sobre los ámbitos psicológicos, sociales y culturales.

Esta es la situación que se reconoce en el Barrio Antioquia cuando previo al proyecto de arte público se adelanta un proceso de recuperación de la memoria barrial. Ahí se concluye que si bien existe la disponibilidad de algunos residentes para trabajar por la paz y la convivencia, las condiciones para una reconciliación comunitaria eran frágiles. Esto no sólo porque los conflictos que han afectado al barrio están inscritos en conflictos y circuitos económicos más amplios sino por el mismo debilitamiento de las estructuras básicas de solidaridad y las lealtades locales a nivel del barrio, la cuadra y en las familias. Los miedos y terrores que se generan desde la guerra territorial y las percepciones de que los rituales funerarios son también blanco de la violencia coartan las posibilidades de llevar a cabo rituales simbólicos que permitan una reconciliación con el pasado y la tramitación de las emociones. ¿Qué sucede cuando grupos sociales enteros carecen de canales de elaboración del duelo? ¿Qué tipo de representaciones colectivas de sí mismos desarrollan? ¿Cómo se puede responder a la constatación de la pérdida de sentido y humanidad que develan los múltiples actos de violencia y terror? Bajo este contexto reflexivo se propone el proyecto de arte público comunitario *La Piel de la Memoria*.

Objetos del recuerdo, sujetos de las historias

La propuesta de la intervención cultural surge de la evaluación de los logros que se obtienen con el proceso de recuperación de historia barrial, las reflexiones del grupo de jóvenes y mujeres del barrio vinculados a este proceso y las de los trabajadores con jóvenes y activistas. En el proyecto de arte público comunitario, la memoria fue el motor principal de una intervención artística, comunitaria e investigativa que exploró la relación memoria, duelo y reconciliación. A través del arte público comunitario y la recuperación de la memoria se propició un espacio de reflexión colectiva sobre el pasado, un espacio que permitiera desde el presente elaborar los duelos individuales y colectivos para así poder mirar hacia el futuro con una mirada que ayude a la reconciliación y a la convivencia.

En la primera parte del proyecto de arte público se enfatizaba la elaboración del duelo a través del préstamo de un objeto u artefacto significativo de la memoria de cada familia. Los recolectores de objetos optan por la práctica cultural de la visita a los vecinos de la cuadra o sector. La visita buscaba establecer una relación cercana que permitiera al visitado compartir y evocar ciertas memorias a través de los objetos. Un periodista local describió la tarea de los recolectores-visitantes como una forma de arqueología cotidiana: buscando objetos e identificando su carga significativa, ayudando a los residentes a establecer una relación entre el objeto, el lugar que ocupa en su mundo material y los modos en que éste establece para el individuo y/o la familia un lazo con el pasado. Allí en la intimidad del cuarto o de la sala de la casa, mientras los objetos eran sacados de baúles, repisas, paredes o rincones, las historias se fueron contando:

Mi objeto, éste anillo, me recuerda un pacto de amor, pues que ya .. ahora no existe.

..este medio collar, y pues yo creo que cuando las personas tienen .. como una percepción de que van a morir, quieren dejar huellas irremplazables, inolvidables.

Un anillo de un hijo que hace seis años no lo veo que está en Miami. Lo quiero mucho, me lo dejo de recuerdo, lo quiero mucho, lo extraño mucho..

Este pasamontañas es de un *parcero* que se mató y lo llevamos al centro un día que a comprar una camisa y vimos los pasamontañas y el compró dos, uno negro de una matica de la marihuana y uno gris y .. Bueno como el se mató, lo enterramos con el negrito pasamontañas y yo me quedé con ese otro pasamontañas y mi otro hermanito se quedó con los guantes, lo único que nos quedó de recuerdo de él.

Madre: Una foto de mi niña, de mi hija

Padre: esta es la niña, esto es el único recuerdo que yo tengo

Madre: que nosotros tenemos

Padre: es de esa niña que la dejamos en el Putumayo botada después de muerta. Y yo quiero conservar esta foto lo más que pueda al lado mío y es el único tesoro que yo tengo, como tesoro, ¿sí o no?

Un peluche de un amigo que de una u otra manera se las ingenió para guardarlo y traérmelo. A él lo conocí hace 20 años, era una persona muy especial. Un sábado en la noche me sorprendió con el peluche y de todo lo que me había regalado me sorprendió más el peluche por haberlo traído de la USA y él no podía traer nada.

Una gran mayoría de los objetos que se ofrecen tienen un carácter mundano y de uso cotidiano. Sus significados, sin embargo, trascienden los usos para indicar su condición de objetos únicos y especiales, “tesoros” como nos dice el padre de la niña muerta, que se resignifican por las historias que evocan. Entre muchos están las prendas de vestir, las gorras, las fotos, joyas, muñecos de felpa, cajas y cofres, cepillos, llaveros, radios y platos que establecen un lazo firme entre el objeto, el individuo y la memoria de otros que están ausentes porque han muerto o porque se han ido.²¹

Se trata de *objetos-puente* que como lo expresa Doris Salcedo conectan la pérdida material y humana al cuerpo y al mundo material: una porcelana de una iglesia, con el campanario fracturado y un ángel tocando guitarra, un regalo que Tulia no deja tocar de nadie y que lo recibió de “una persona que yo quería mucho y ya está lejos.” Un talco perfume en un tarrito negro en cartón y plástico blanco, con flores plateadas que fue el último regalo de madres que recibió Nora antes de que su hijo muriera. Las prendas que una vez que el sujeto desaparece quedan como evidencia de su ser, así la madre del Negro le regaló a Lili la camisa azul que “se colocaba con un jean blanco y zapatillas color café y se veía muy lindo” o Mayerly y su amiga recogen y lavan el bluyin que llevaba su amigo cuando fue asesinado, “y lo tenemos guardado como un recuerdo de él porque de él solo quedaron poquitos recuerdos.” Objetos entonces que acarrean los trazos del ausente y que en la vida cotidiana se colocan en espacios familiares como las fotos en el cuarto de José marcando una cierta presencia de la persona ausente.²²

Mezclados con estos objetos están aquellos que cargados de tradición oral han pasado de generación en generación evocando eventos fundadores del barrio o marcando las historias familiares: las planchas de carbón hechas de hierro y con mangos tallados, las ollas y jarras de peltre, el cuadro de la Santísima Trinidad que acompañó la primera procesión del barrio (1950), el muñeco Pinocho de plástico que tiene setenta años y ha pasado por cuatro generaciones, la centenaria máquina de coser en la que “la tatarabuela cosía los ajustadores y todo lo que era sostén de pechuga.” Les acompañan los objetos viajeros que regresan con

²¹ Los artefactos recolectados presentan ciertas coincidencias con los objetos mundanos y cotidianos que artistas visuales como Patricia Bravo o Doris Salcedo incluyen en sus obras sobre la violencia en Colombia. El trabajo de Patricia Bravo integra fragmentos y pedazos de material recogidos en sitios de atentados terroristas (ej. “Lo que quedó” que incluye 200 laminados cada uno con fragmentos recogidos en lugares de atentados terroristas en Medellín, 1997). El de Doris Salcedo incluye efectos personales como los botones, la ropa o las cremalleras y fragmentos humanos o animales como el cabello o los huesos: “Un catre oxidado y cubierto de tripas de pollo que recuerdan la pérdida reciente, un baúl herido, unas camisas acibilladas, unas mesas devoradoras que sólo dejan como estela de sus víctimas una espantosa capa de pelos humanos... Perturbadores "tótems de muerte", como los describe un conmovido periodista extranjero ...” Revista Mujer, Septiembre 2000. Ver Arte y Violencia en Colombia desde 1948. Bogotá: Museo de Arte Moderno, 1999

²² Reyes, A.M. 2001. Horrific Beauty: Commemoration and the Aestheticization of Violence in Contemporary Colombian Art. Trabajo presentado al seminario Nuevas perspectivas en el estudio del conflicto social. El Centro de Estudios Latinoamericanos y del Caribe (LACIS), University of Wisconsin, Madison. Marzo 23, 2001.

o sin el viajero de ‘la USA’: radios en forma de un Cadillac de los años 70 o teléfonos dorados en forma de elefante. Están también los artefactos que ligan las historias familiares a los ciclos de vida, cambios generacionales y la confirmación de las lealtades y los lazos de parentesco: nacimiento, bautizo, los primeros pasos, los rituales religiosos, el matrimonio. También están aquellos objetos emblemáticos de momentos críticos o límite en la experiencia de quien los guarda a veces en secreto u otras con la determinación de contar su historia muchas veces: esculturas, carros o pinturas que se crean en la cárcel, el recorte de periódico que narra el drama de la mujer que cae presa con cocaína, las cartas que una niña de cinco años le escribe a su padre que está muerto y que almacena cuidadosamente en una cajita plástica, la cruz de balas que se fabrica por los soldados durante su servicio militar en 1928, el lazo que salvó las vidas de varios durante las inundaciones, los cubiertos recubiertos de oro que Griselda Blanco, la “reina de la coca” le regaló a una abuela del barrio que trabajó para ella.

Una vez recopilados los objetos y familiarizados con sus historias de dolor, pérdida, cambio, viaje, creencias y tradición, las preguntas y dilemas se trasladan al campo de la representación artística y a la manera en que el bus, en tanto espacio físico, podría transformarse en un lugar simbólico-social para el recuerdo, la reflexión y la conmemoración. El artículo de Suzanne Lacy en este volumen da cuenta de estos dilemas y de las metáforas y opciones que se trabajaron con base en el proceso desarrollado con el equipo comunitario y la base de datos que se construye con el nombre de los objetos y sus historias. La distribución de los objetos en el bus respondió a la revisión cuidadosa de las historias contadas, a las propuestas estéticas y narrativas que surgieron en los talleres y reuniones con el equipo de jóvenes y mujeres recolectoras y a su expresión bajo unas narrativas visuales y el sonido de un audiocassette donde historias y anécdotas se repiten. Como antropóloga conocedora del impacto desarticulador de la violencia en el tejido social del barrio y en las relaciones de confianza, el dilema se ubicaba en los modos de contrarrestar el poder representativo de la violencia sangrienta y la posibilidad de ofrecer imágenes alternativas que ancladas en lo cultural, permitan re-elaboraciones de las memorias de las violencias y visibilicen otras representaciones y marcas.

La propuesta de un bus museo como lugar para la memoria que exhibe los objetos que se recogieron en las visitas a vecinos se ligaba con una de las pistas de la investigación etnográfica que resalta la profunda interconexión entre memorias y lugares y las cualidades mnemónicas de los lugares para activar la memoria e imaginación y para conectar los individuos con un sentido de historia e identidad.²³ El concepto de lugar como metáfora de identidad y del habitar²⁴ fue desarrollado en el proyecto de arte público a través de la instalación del museo en un espacio familiar. El bus como un objeto familiar de movimiento que cruza diariamente bordes imaginarios e impuestos facilitó el contexto físico para la instalación. Entendimos así al museo como un receptáculo de memoria viva y cotidiana, una especie de textura sensorial, una piel de la memoria, vista, sentida y resignificada por cada uno de sus visitantes.

²³ En el artículo “La Memoria viva de las muertas” desarrollo esta idea. Ver Riaño, P. 2000. La memoria viva de las muertas: lugares e identidades juveniles en Medellín. *Análisis Político*, Diciembre, p.23-39.

²⁴ Escobar, Arturo. 2001. Culture sits in place: reflections on globalism and subaltern strategies of location. *Political Geography*, 20: 139-174.

En la instalación los objetos fueron colocados bajo narrativas visuales que seguían los temas dominantes en las memorias que estos evocaban: viaje, pérdida de un ser querido, amistad, períodos de la vida, relaciones, historia (e.g. la violencia de los 50, la guerra de los mil días, la visita del papa o la del político). Este lazo entre el propietario anónimo de un objeto, los otros objetos y la memoria colectiva que resulta de su instalación produjo un campo de significados muy ricos en el cual estaba reflejado el carácter conflictivo y en disputa de las memorias y los modos diversos en que las historias locales recrean historias nacionales. La secuencia de estos objetos puestos con cuidado y creatividad detrás de cientos de luces blancas crea un conjunto de relaciones y una aura ritual que daba cuenta de la magnitud de la pérdida pero también de las continuidades y referentes históricos e identitarios: tradiciones culinarias y familiares, la participación de varias generaciones en la guerra y el impacto de ella, las imágenes tan familiares de vírgenes y sagrados corazones, las artesanías y los oficios. Ellos también daban cuenta de la singularidad con que cada quién mantiene esos vínculos con el pasado a través de los objetos más diversos: el pedazo de algodón, la estampita, el cofre, la manila, los radios, las prendas de vestir, las fotos, las cartas.

Cuando los recolectores finalizan su tarea y el museo abre sus puertas, ellos y ellas se convirtieron en sus custodios compartiendo las historias de los objetos con los visitantes, acompañando al vecino o a la vecina para quién el museo abre las venas del dolor o la nostalgia, aprendiendo nuevas historias que los visitantes contaron, recogiendo impresiones y comentarios. Su labor fue de escucha pero también de testigos de la fuerza del acto de recordar, de los modos como personas desconocidas les confiaron sus historias íntimas, y de los modos en que en el intercambio se reconocen uno a otro, en el dolor o la emoción compartida.

En el museo: miradas de sentido

Yo presento una imagen que está cargada de experiencias pero aún así en silencio, sin anécdotas donde el espectador, en un acto de contemplación silenciosa, puede hacer contactar su propia memoria del dolor con la de la víctima, y de esta yuxtaposición surge la víctima. Doris Salcedo

Una vez colocados los objetos en el museo de la memoria las preguntas se desplazan hacia los modos de ver la instalación, a los significados y sentidos que construyeron los visitantes del museo. Para explorar en este conjunto de relaciones sociales y miradas de sentido que se generan en el momento de la visita, parto del planteamiento de Doris Salcedo sobre el potencial del arte para crear relaciones entre los individuos durante el momento fugaz de la observación. Al entrar los visitantes al bus museo, ellos y ellas establecieron un sinnúmero de relaciones a través de sus miradas y actos de contemplación: reactivando la memoria de quienes lo visitaron, reconociendo objetos, encontrando piezas de historia que se remontan a generaciones pasadas, compartiendo historias, mirando y reconociendo las caras de muchos que han muerto, contemplando silenciosamente, lanzando comentarios rápidos que

denotaban a veces el resentimiento y/o la desconfianza, invitando al diálogo y a compartir emociones y generando un sinnúmero de reflexiones.

Para algunos, la visita les invita a recorrer el pasado debatiéndose entre la nostalgia, la constatación del dolor y la autoreflexión:

Carlos: Me parece bastante interesante porque yo toda la vida he sido de aquí del barrio y pues y entra uno acá y como que lo toca cierta sensibilidad siente una nostalgia de ver cosas del cambio social del barrio. Yo creo que le estamos tocando el corazón a una cantidad de gente. Yo soy de las personas que ya tenemos una edad adulta recordamos con mucha nostalgia ciertas cosas del barrio, que ahora el barrio de nosotros lo seguimos queriendo con mucha nostalgia pero seguimos con la inquietud de que se esta edificando en base a la sangre de nuestros jóvenes, de nuestros muchachos. La tolerancia de nosotros hacia la muerte nos lleva hacia un abismo, yo creo que nosotros necesitamos creer más en nosotros, en lo que podemos hacer y lo que hay aquí forma parte de esa historia bonita, de esa historia de lagrimas, yo creo que en todas las familias de acá del barrio hemos estado tocados por la muerte, nuestro amigo, nuestro vecino, yo creo que esto es como entrar en el interior de uno mismo. En realidad nostalgia, siento ganas de llorar.

A Carlos la visita al museo le despierta una multitud de sensaciones y lo llevan a la reflexión sobre el impacto de la violencia en su comunidad. Este conjunto de emociones fuertes se acompaña de una crítica al modo en que se esta construyendo historia en el barrio “con la sangre de nuestros jóvenes.” Su esperanza de que se le estuviera “tocando al corazón” a la gente coincide con la de los organizadores del evento y apunta a esa posibilidad de que la mirada relacional de los objetos en el museo se torne en *reconocimiento* de la historia y del impacto de la violencia en la vida diaria y en la historia del barrio. Las reacción de muchos otros indica que esta conexión estuvo muy presente:

John de Prado Centro. Es la segunda vez que lo visito sigo sintiendo lo mismo que escribí [en] las cartas y el cuaderno y es que es muy bonito encontrar la historia del barrio en el bus. Todos esos objetos nos hablan nos cuentan muchas historias de quienes los tuvieron en sus manos cierto? y la primera vez que salí fue un impacto muy fuerte porque como te digo no necesitas saber las historias completas de todas las cosas que hay ahí reunidas porque todas ellas te hablan de la vida, de la muerte, de los jóvenes, de los viejos, del pasado, del presente y me parece que es muy bueno que quienes visitan el museo que la gente del barrio logren conocer esa historia porque ahí aprende uno mucho de uno mismo de los padres del pasado. Supongo que va a permitir crear muchísimos lazos de cómo querer pertenecer y cómo sentir que uno pertenece a una historia que no está uno solo. A mi especialmente [me llamaron la atención] las cartas, los cuadernos y las fotografías. Sí especialmente las fotografías.

Mujer 18 años. Muy interesante sobre todo porque uno entra y entonces usted se encuentra con cantidad de cosas que la gente dice “!ah,! mirá a éste lo mataron, a éste tal cosa” y así y entonces muy *bacano* porque comparte uno con la gente pues recuerdos que uno tiene. Las fotos me llamaron la atención.

Un elemento crucial del proyecto de arte público comunitario fue la comprensión de que el proceso es clave en este tipo de intervención artística. El proceso entendido tanto en su duración temporal como en su dimensión de interacción social en la que se busca que la experiencia de hacer y ver arte se torne en un proceso de creación de significados y referentes comunes (ver el artículo de Suzanne Lacy). En el caso de *La Piel de la Memoria* la participación de un equipo de líderes jóvenes y mujeres, la colaboración y coproducción con el equipo de las organizaciones no gubernamentales y gubernamentales, y la inscripción del proceso del arte dentro de un proceso más amplio de organización comunitaria fueron cruciales para establecer la base comunitaria y las posibilidades estéticas y sociales para la construcción de significados comunes acerca del sentido de pérdida e historia.

Las entradas en el libro de registro dan cuenta de los modos diversos como se vio y experimentó el museo y que cada quién sintetizó en sus propias palabras: “muy especial,” “super genial,” “me gustó,” “muy organizado,” “¡heavy!,” “fabuloso,” “muy chimba,” “fué el verdadero museo que todos creíamos,” “la idea es muy *funky* y original,” “me encanta que tengan en cuenta a la gente del barrio para el museo, todos resultan siendo unos Van Gogh!” Los comentarios también dan cuenta de los modos en que la experiencia estética frente a la obra de arte y las vivencias personales le dan forma y un sentido ritual a las emociones que se suscitan al caminar por el bus museo. Ellas sugieren el poder de la memoria para convertirse en un medio expresivo y un referente desde el que los individuos se re-sitúan en el presente:

Es algo realmente conmovedor.

Me gustó pero es triste.

Super elegante porque hay muchos *parceros* muertos y en esas *burguesías* de fotos.

El bus trae todos los muertos, el bus es bus es muy bonito (niño)

Me parece muy original recuperar objetos para muchos insignificantes y que para su dueño tienen mucho valor porque al hacer esto están recuperando la memoria del barrio.

..salí sobrecogido, conmovido, estremecido. Los objetos, las voces, las fotografías palpitan.

Me gusto mucho pero me dio mucha tristeza porque vi a los muchachos.

Es algo que nos sirve para traer a la memoria los desaparecidos .. tantas personas.

Qué valioso un armario donde las tristezas y alegrías salen a flote.

La secuencia y el número de objetos crearon un aura sacralizada y ritual que daba cuenta de la magnitud (numérica y emocional) de la pérdida, pero también de lo que existe en común, de los lazos desde los que los residentes del barrio se perciben comunidad y desde los que los visitantes del resto de Medellín establecieron asociaciones con su propia experiencia. Experiencia estética y reflexiva que en varios casos es acompañada de la curiosidad:

..me descreta el haber entendido que un algodón podía significar y respetar ese recuerdo y ustedes entender esa significación del algodón, eso demuestra una capacidad de comprensión hacia la persona que lo presta y una gran capacidad de comprensión a la significación que la persona le da.

¿por qué yo no había visto esto antes y a esta gente?

A su vez los objetos fueron reconocidos en su carga histórica y en tanto marcadores de importantes momentos. Así de una forma más velada se van dibujando esos lazos entre historia local, regional y nacional:

Es increíble como podemos rehacer historias de los barrios a través de objetos que nos traen recuerdos.

Señora del barrio. 50 años. Muy lindo. Me trajo recuerdos la foto de Jorge Eliecer Gaitan. Cuando lo mataron a él en Bogotá trabajaba yo en tejidos Leticia y cuando vine del trabajo, a el lo mataron como a la una y pico, entonces la bulla de que lo mataron y como soy tan sentimental me puse a llorar.

Muy real a lo histórico

Aquí vemos lo que hay en el barrio, sus cosas y costumbres

Tengo familiares que vivieron aquí y se recuerdan y tienen muchas ganas de venir aquí. Incluso yo me vine porque este es el bus que yo manejo me pareció muy bonito. Unas cartas que hay de EU escribiendo un señor que ya murió, unos mensajes muy bonitos de recordar la historia eso es hermoso. Me acuerdo de mi padre, mi madre ellos conocieron este barrio. Mi padre trabajó aquí. Me llenan de recuerdos así uno no haya vivido aquí en el barrio por lo que mis abuelos me cuentan.

No se si tantos objetos tengan tanto valor para mi como para sus dueños, pero sin embargo, hacen parte de esa historia que con sangre y sueños ha forjado la memoria de nuestro barrio donde crecimos, vivimos y pasaremos a la eternidad.

Viviana del barrio. Muy bueno pero olía como a muerto. Las cosas antiguas como la plancha, unas chanclas. Más cosas antiguas y recordar a la gente que ya murió a los jóvenes.

Artefactos cargados de historia y potencial asociativo que en el caso de Viviana y muchos otros del barrio les trae sensaciones tan concretas como la del olor de muerto. La metáfora del objeto puente se aplica así no solo para nombrar esa asociación íntima entre el artefacto, quien lo guarda, el pasado y el mundo sensorial, sino además para explicar lo que el bus museo generó en el entrecruce entre experiencia estética y las relaciones sociales: el museo como objeto puente entre los residentes y su historia, entre los visitantes y los que prestaron las piezas, entre los residentes del barrio y los visitantes de afuera, entre dueños de objetos y éstos mismos resignificado en su instalación en el museo.

Al recorrer el bus los diversos sectores del barrio y abrir sus puertas en cada uno de ellos se cruzan las fronteras territoriales que dividen al barrio para establecer ciertos puentes emocionales y de lugar. De la misma forma, los cientos de visitantes de fuera del barrio rompieron otras fronteras simbólicas y se adentraron a un lugar estigmatizado y temido

como el barrio Antioquia. Al cruzar las fronteras, al adentrarse al mundo complejo de los recuerdos de los habitantes del barrio, los prejuicios se quiebran y de esta forma también se abre una posibilidad relacional entre habitantes de la misma ciudad, una posibilidad que va más allá de las dicotomías de amigo, enemigo, bueno y malo para encontrarse en la comunalidad del dolor vivido.

El tipo de miradas y experiencias que el museo suscitó deja certezas claras sobre el peso del dolor y la pérdida en la historia del barrio y también enseñanzas muy claras. Tanto las entradas en el libro de registro como las cartas que se escriben dan cuenta de ello:

Interesante sentir a cada quien caminando con una pena que reparte entre objetos y ganas de seguir adelante.

¿Y quien dijo que la gente no siente? ¡Dios mío! Por favor ...

24/07/00

En un momento cualquiera a la hora precisa ...

Querido vecino:

Ayer mire la invitación al museo de los recuerdos ... y pensé si me hubiesen preguntado que metería allí, hubiese contestado que mi vida desde ayer... Ahora escucho las voces de casete que cuentan momentos detenidos de sus vidas, momentos que a veces dejan palabras especiales y muchos objetos memorables... Felicito a los dueños de los recuerdos por compartir un pedacito grande de sus vidas ... y a las personas que con su ingenio y simpatía supieron transmitir el sentimiento de otros como verdaderos.

El bus del recuerdo

Viaja por las calles para decirnos que aquellas personas que creemos se han ido todavía sigue aquí, porque simplemente no los podemos ver. En realidad nosotros somos quienes decidimos si realmente se irán o permanecerán. Y aunque el bus también se ira Estoy seguro de que seguirá aquí.

24/07/00

“Y los muertos aquí la pasamos muy bien entre flores de colores” Mecano

Vecino(a):

Pero sería mejor que estuviesen con nosotros. Sabe que triste es o fue ver todos esos cadáveres desangrarse y morir en silencio, chismes, gritos de los demás. Sabe que es triste es o fue enterrar, maldecir, llorar, rezar y ver inerte en una caja más patética que la muerte a nuestro ser amado.

Sabe es triste y duele pero más triste y doloroso es que ignoremos que también somos culpables así no hayamos matado al fulanito aquel de cualquier sector de nuestro oscuro barrio.

Del reconocimiento se avanza acá a las consideraciones de responsabilidad social, a enfrentar el peso del silencio y la indiferencia y los modos de recordar a los muertos. La experiencia en el museo invita a la autocrítica individual y comunitaria y a una mirada crítica de la historia y las responsabilidades sociales que como nos dice el escritor de la última carta no pueden ignorarse. Es precisamente este tipo de cuestionamiento el que puede sustentar un posible proceso de reconciliación comunitaria.

El hecho de que el bus recorrió y abrió sus puertas en todos los sectores del barrio sin registrar ningún incidente atestigua de los logros, del reconocimiento y el respeto que el proyecto tuvo aún cuando se vivía una de las épocas de más aguda confrontación armada. El bus como objeto cultural en movimiento cruzó las fronteras simbólicas y físicas del territorio y así fue creando otro tipo de topografía y movimiento. Esto en parte fue posible por el trabajo comunitario que adelantaron los líderes locales en sus sectores informando sobre el propósito del proyecto y sus lazos con otras propuestas comunitarias que buscan fortalecer al barrio en tanto comunidad (ej. el festival anual Calles de Cultura, el Comité Interinstitucional). Tiene también que ver con el impacto de los procesos previos de recuperación de memoria y de la misma expectativa que el bus-museo creó ante los habitantes de la comunidad. Durante los días que estuvo abierto el bus-museo fuimos testigos de cómo sus visitantes se convirtieron en difusores y promotores, compartiendo con otros vecinos sus reacciones, sus descripciones de lo que allí había y su propósito. Este modo de difusión es en sí mismo un proceso de resignificación y de transmisión desde la experiencia perceptiva y emocional de los habitantes del barrio.

Durante la celebración final, la metáfora del objeto puente se reviste de nuevos significados. La celebración retoma a la calle y al recorrido como espacios expresivos y rutas a recorrer estableciendo conexiones entre el presente y el futuro, entre sectores y vecinos, entre visitantes y visitados a través de las cartas anónimas. Los mimos cargados de sonrisas, del silencio y la reverencia dieron cuenta del significado poderoso del objeto que entregaban. La celebración final extiende la imagen de movimiento del bus museo y la metáfora del cruzar fronteras con seis comparsas que recorren los sectores del barrio entregando cartas y posteriormente se unen en un desfile final que marcha por la calle principal del barrio. Las comparsas y los mimos en bicicleta recuperan el ambiente festivo y la celebración como espacios neutrales activos desde los que es posible congregarse al barrio.

La celebración final se desarrolla como un acto colectivo y festivo que tiende un puente profundamente íntimo entre el vecino anónimo que escribió la carta y aquellos quienes la leen, entre los que abren las puertas de las casas y los que van por las calles, entre mimos, zanqueros y marchantes y los que se aglutinaron en las calles:

Yo creo que las cartas entraron mucho más que todos esos recuerdos de ese bus, para nosotros que fuimos recolectores, esas cartas fueron algo muy especial por las frases y palabras bonitas, porque llenaron, porque mientras estuvimos en el museo, todo Barrio Antioquia estuvimos terapiados con esto del recuerdo, las cartas fueron

esa cura, como una sanación a todas las cosas que estábamos viviendo, un perdón que hubo.²⁵

Con entusiasmo y en medio de grandes dificultades²⁶ el grupo de jóvenes y mujeres líderes continuaron con el proceso comunitario a través del trabajo con niños y jóvenes del barrio. Este grupo fomentó actividades culturales y deportivas y se proyectaron como líderes y actores de paz.

Ingenuo sería pensar que el proceso desencadenado cambia de manera fundamental el tejido de relaciones, las tensiones y conflictos en el barrio Antioquia. El proceso, sin embargo, puso en movimiento una serie de posibilidades que abarca tanto la experiencia estética como el imbricado universo de resignificación cultural y la elaboración emocional y reflexiva entre aquellos a quién esta intervención estético comunitaria tocó de una u otra manera: los duelos elaborados, las pequeñas reconciliaciones, el exorcismo de ciertas penas y como lo dice la líder citada la posibilidad del perdón a nivel local. Este imbricado universo de acciones resignificadas por un proceso de interacción social a través del arte público ilustra la trayectoria y emociones que acompañan procesos sólidos de construcción de paz a nivel local. Entre muchas otras, la anécdota de la foto de la hermana de Estela nos sugiere como se vivenció ese juego de posibilidades:

No fué fácil para Estela entregar la foto de su hermana pues ella representaba el único objeto que preserva su memoria. Pero Alejandra la convenció cuando le explicó que esta foto estaría junto con muchos otros objetos en un museo rodante que exhibiría los objetos significativos de las memorias de los habitantes del barrio. Y Estela quien a diario notaba el hueco que había dejado el cuadro ausente pudo comprobarlo cuando entró al bus museo y emocionada vio la foto de su hermana en una vitrina de vidrio y aluminio iluminada por cientos de bombillas incandescentes. Días más tarde, su otra hermana visitó el bus sin saber que la foto estaba allí. Con lágrimas en sus ojos, Mirta reconoció y miró la foto tantas veces vista, mostrándosela a sus compañeras de la nocturna y sumiéndose en la nostalgia. Mientras, los ojos de otra compañera se aguaban también y ella se mantenía silenciosa y sobrecogida. Más tarde ella comentaría con una amiga de la pena que sentía al reconocer el dolor de su compañera por la pérdida de su hermana, y el suyo propio pues su marido esta pagando condena por el asesinato de esta joven.²⁷

A nivel de la ciudad el amplio despliegue que el proyecto de arte público comunitario recibió en los medios de comunicación atrajo a muchos que venciendo miedos y estereotipos cruzaron las fronteras imaginarias para visitarlo y para reconocer simbólica y

²⁵ Citado por Mauricio Hoyos. 2001. La piel de la memoria. Medellín: Corporación Región, p. 124

²⁶ Como he anotado el barrio continúa en una dinámica de enfrentamiento violento armado y con largos periodos de tensión alternados con momentos de paz y de acuerdos de no-agresión. La proyección de liderazgo del grupo dinamizador ha tenido repercusiones muy importantes en el área de trabajo con los niños, el trabajo cultural con jóvenes a través del teatro y la danza y en la participación en la junta de acción comunal. Sin embargo, en un barrio en el que tradicionalmente los líderes han sido elegidos dadas sus conexiones políticas y clientelares o por sus nexos con los patronazgos del narco tráfico, el posicionamiento de este grupo de jóvenes y mujeres fue recibido por algunos de los líderes tradicionales con recelo.

²⁷ Riaño, Pilar. 1999. La Piel de la memoria. Nova y Vetera, N. 36 Agosto-Septiembre, p. 79-85

públicamente el impacto humano y material de la violencia como experiencias comunes entre los residentes de Medellín. El arte público comunitario y la recuperación de la memoria en este proyecto conjuraron temporalmente muchos de los fantasmas y miedos del presente abriendo las puertas para el encuentro a través del recuerdo, la visita o la fiesta, para la elaboración del duelo y la reconstrucción del tejido social. La piel de la memoria nos sugirió la importancia de pensar en la reconciliación social como un proceso paulatino y local que se apoya en intervenciones culturales y simbólicas que reconstruyen lazos de vecindad, amistad o familiares que han sido debilitados por las violencias.

La piel de la memoria nos permite indicar desde una experiencia local la importancia de la legitimación simbólica de los reclamos de los dolientes y los modos en que las memorias históricas mediatizan las relaciones de los individuos con el presente y sus posiciones frente a la paz, la violencia, la reconciliación y la justicia. Estos elementos también juegan un papel central en los procesos nacionales de negociación cuando se convierten en una de las bases desde las que los diversos actores, incluido el Estado, definen y negocian sus posiciones. Las dimensiones simbólicas, humanas e intrasíquicas son fundamentales en la restauración de las confianzas, en los procesos individuales y locales de elaboración del duelo y en los procesos de paz que se vislumbren con un margen de sostenibilidad. Sin embargo y regresando a la idea de la naturaleza social y política de nuestras heridas sociales, los intentos de una sociedad por lidiar con un pasado de terror y dolor tienen que estar liderados por procesos de administración de justicia y establecimiento de responsabilidades sociales. Estos procesos deberán responder efectivamente a los reclamos por justicia, por el reconocimiento de las historias que se han silenciado, de las atrocidades cometidas y la responsabilidad estatal, mientras que consideren las avenidas justas para la reparación social. En este sentido es importante entender el alcance de una intervención artística que opera en el ámbito cultural.

Registrando el dolor de una nación

La piel de la memoria valoró las prácticas y actos de la memoria y los modos en que estas se relacionan con los lugares como un modo de adentrarse a la comprensión de las dinámicas culturales de la violencia. Personalmente, el acompañamiento a este proceso definió más claramente la centralidad que la memoria tiene en mi trabajo. Hace unos años en una conferencia sobre las fronteras de la memoria escuché una pregunta de gran pertinencia acerca de qué es lo que habíamos dejado por fuera cuando la memoria no estaba en el epicentro de nuestro trabajo. Para responder a esta pregunta no solo desde la investigación sino como parte del colectivo de dolientes Colombianos debemos alejarnos de una visión ahistórica de las presentes violencias que olvida que la memoria ha sido utilizada por los regímenes de poder para legitimar la violencia, para silenciar la historia de grupos enteros, y para erigir mitos como el del destino y condición violenta de los Colombianos.²⁸ Necesitamos reconocer entonces que la memoria es un campo cuestionado y en disputa y que se requiere diferenciar entre los distintos tipos y usos de la memoria.

La entrada desde la memoria me ha permitido reconocer un panorama mucho más complejo desde las dimensiones humanas y cotidianas de la violencia. El haber escuchado los

²⁸ Todorov, Tzevan. 1997. Los abusos de la memoria. En *Memoria y Ciudad*. Medellín: Corporación Región, p. 13-32

recuerdos y el haber rastreado los olvidos de los pobladores urbanos de Medellín, el haberme involucrado en esta experiencia comunitaria, artística y educativa me permitió reconocer las contradicciones, ambigüedades, las rabias y dolores, las respuestas irónicas, cínicas y de humor desde las que se enfrenta y sobrevive a la violencia. En este sentido, el investigar desde la memoria me ofrece la posibilidad de ejercer una antropología más humanista, que se aproxima a los sujetos y las comunidades reconociendo sus y mis ambigüedades, tomando precauciones para evitar los sistemas clasificatorios que rígidamente ubican a los sujetos en uno u otro lado del conflicto, en una u otra lógica de lealtades y valores. Al mismo tiempo esta entrada me ha permitido entender que hay creatividad y recreación en medio de la violencia y que como sujetos no estamos paralizados o relegados a una sola posición o modo de accionar en medio de las violencias.

En el mes de agosto de 1999, un mes después de haber finalizado este proyecto, Jaime Garzón el gran humorista, periodista, político y comentarista Colombiano fué asesinado en las calles de Bogotá. Su asesinato desencadenó una espontánea y masiva movilización humana que tomó el muro al frente de la casa de Garzón como sitio expresivo de la pena. En la pared se colocaron miles de notas y mensajes que expresaban sentimientos personales, el dolor y la rabia. En una pared cercana, la artista Doris Salcedo y los familiares de Jaime colocaron 5.000 rosas con las flores hacia abajo para dejarlas marchitar progresivamente. Las paredes se tornaron así en receptáculos de la memoria cargando y transmitiendo el dolor colectivo y denotando la fragilidad de una sociedad acosada por la muerte y la violencia. Estos lugares de la memoria permanecen como huellas y actos que desafían el intento por acallar o silenciar las voces disidentes. Un año más tarde, en el aniversario de la muerte de Jaime, su hermano Alfredo y su hermana en compañía de la artista Doris Salcedo recorrieron la ruta que Jaime había seguido el último día de su vida. A su paso fueron dejando una fila de 45.000 rosas que llevaban hasta el lugar donde Garzón fue asesinado. El gesto artístico y familiar re-significa la calle y su recorrido hacia la muerte mientras conmemora los últimos pasos del humorista y se liga a la manifestación espontánea de una sociedad que busca los canales y los lugares para expresar y procesar sus dolores. Arte y expresión popular se conjugan para acentuar y registrar “el dolor y la pérdida que inunda a todo el país.” Son gestos colectivos que posibilitan una respuesta humana y un medio de expresión que cada vez se hace más frecuente en Colombia. Estas acciones efímeras y cargadas de poder simbólico indican que cada vez más los lugares de encuentro de los Colombianos no son los de las disputas o la resolución violenta de conflictos sino aquellos en los que se encuentran como parte de un colectivo de dolientes que busca respuestas humanas, canales expresivos de la pena y medios para enfrentar el vacío dejado por las pérdidas múltiples.

DEPARTMENT OF ANTHROPOLOGY AND SOCIOLOGY
Anth. 353 Ethnography of Latin America: Popular Culture

Instructor: Blanca Muratorio

1999-2000

GUIDELINES FOR ASSIGNMENT and GRAN FIESTA

Date of gran fiesta: April 6 2.30-4

Date to complete the planning: March 30

We need **two volunteers** to help plan this event and to coordinate. Please, elect them and let me know by Tuesday

This is an assignment that you can do **individually, with a partner, or with a small group, but the fiesta requires planning by all of us.** It is intended as a very enjoyable task for all the class to share and for you to exercise your creativity and imagination: **Just write no more than two pages on food, music, an item of decoration such as piñatas, clothing, masks, etc., and bring some real examples for all to share. If you know how to play a musical instrument, dance, etc, this is the time to perform.**

The **main objective is** to have what we may call an “informed Latin American fiesta.” You will create your own version of it. We are not trying to reproduce a non-existent essential Latin American “authenticity.” The fiesta should include real Latin American “informed food” and “informed music.” To have a proper fiesta I hope you agree we must have both. Consequently, we need to plan who will bring what, so that we do not get stuffed with tons of pop-corn and dancing one tango.

By **informed food and music** I mean you should write **no more than two pages** on the specific food or dish you bring. (e.g. if the dish includes potatoes, of maize, or corn, or chilies, etc., or some special preparation, or recipe, you may write about the origin and use of one of the ingredients, something on the region or country where the dish comes from, anything that you are curious about and can do a very small amount of research on. The same with the music you decide to bring or to dance, or both). For this assignment you can enjoy quite a lot of freedom in terms of what to do, as long as you demonstrate that there is something new about Latin American culture that you have learned and can write about. In addition, is it up to you to decide how to share your knowledge with the rest of the class.

I can provide some **cookbooks** and some **old records** if you need to tape them. We will have access to a microwave oven and to a CD player. I will also bring some **food**.

By **Thursday March 30** we should have the basic food and music **planned** so that everybody knows what they have to do.

Anth 495(002)/540(002) THE ANTHROPOLOGY OF MEMORY AND FORGETTING

Wednesday 2.30-5.30 Anso 2206

Winter 1, 1999-2000

Instructors: Julie Cruikshank and Blanca Muratorio

Assignments for Presentations and Discussions

Starting on Week 3, two students will be assigned two of the readings for each week. They should arrange among themselves how to organize the presentation and discussion.

Week 3, Sept 22: Memory and Gender .

Thompson and Siebert*****

Week 4, Sept 29 Forgetting.

Cohen and Sider*****

Week 5, Oct.6 Memory and History

Hamilton and Lass*****

Week 6 . 15 MIDTERM (no assignments)

Week 7, Oct 20 Place and Displacement.

Malkki and Cronon*****

Week 8, Oct 27 Visual Memory:

Holland and Quick-To-See*****

Week 9, Nov 3 Visual Memory: Objects, etc.

Gonzalez and Sturken*****

Week 10, Nov 10 Visual and All the other Senses .

Serematakis and Stoller *****

Week 11, Nov 17 Totalitarian States: Russia

Watson and Litzinger*****

Week 12, Nov 24 Totalitarian States Argentina and Chile

Mueggler and Izaguirre*****

Week 13, Dec 1. (no assignments)

DEPARTMENT OF ANTHROPOLOGY AND SOCIOLOGY
Anth. 353 Ethnography of Latin America: Popular Cultur

Instructor: Blanca Muratorio

1997-1998

GUIDELINES FOR ASSIGNMENT and GRAN FIESTA

Anthropology 495/540 (1998) Memory: Selected Bibliography

Instructors: J. Cruikshank

B. Muratorio

Bahloul, Joelle

1996 The Architecture of Memory. A Jewish-Muslim household in colonial Algeria, 1937-1962. Cambridge: Cambridge University Press.

(Koerner, 1 day loan).

Basso, Keith

1997 Quoting the Ancestors. In: Wisdom Sits in Places. Albuquerque: University of New Mexico Press.
(Koerner, 1 day loan/article).

Battaglia, Debora

1995 On Practical Nostalgia: Self-Prospecting among Urban Trobrianders. In Rhetorics of Self-Making. Berkeley: University of California Press.

(Koerner, 1 day loan/article)

Benedetti, Mario

1995 The Triumph of Memory. NACLA Report on the Americas. 29(3):10-12.

(Koerner, 1 day/loan article)

Benally, Suzann

1992 Women Who Walk Across Time. In *Partial Recall*. Lucy Lippard (ed.) New York: The New Press.
(Koerner 1 day/loan chap. Book)

Bodner, John

1991 *Remaking America: Public Memory, Commemoration and Patriotism in the Twentieth Century*. Princeton: Princeton University Press. [B741.B64 1992]

Borges, Jorge Luis

1962 *Funes, the memorious* In *Ficciones*. Edited with an Introduction by Anthony Kerrigan. New York: Grove Press. (PQ7797.B635 F42)

Boyarin, Jonathan (ed)

1994 *Remapping Memory: The Politics of Time-Space* Minneapolis: University of Minnesota Press.
(Koerner, 1 day loan)

Butler, Thomas ed.

1989 *Memory. History, Culture, and the Mind*: London: Basil Blackwell.

Casey, E.

1987 *Remembering: A Phenomenological Study*. Bloomington: Indiana University Press. [BF 371.C33 1987]

Cohen, David

1994 *The Combing of History*. Chicago: University of Chicago Press.

Connerton, Paul

1989 *How Societies Remember*. Cambridge: Cambridge University Press.

(Koerner, 1 day loan)

Davis, Fred

1979 *Yearning for Yesterday. A Sociology of Nostalgia*. New York: The Free Press.

Drakulic, Slavenka

1996 *Cafe Europa: Life After Communism*. Abacus.
(selections)

Darian-Smith, Kate and Paula Hamilton eds.

1994 *Memory and History in Twentieth-Century Australia*.
Oxford: Oxford University Press.
(Koerner, 1 day loan)

Fabian, Johannes

1996 *Remembering the Present. Painting and Popular History in Zaire*. Berkeley:
University of California Press.

Fentress, James and Chris Wickham

1992 *Social Memory*. Oxford: Blackwell.

Foucault, Michel

1975 *Film and Popular Memory. An interview with M. Foucault.* *Radical Philosophy* .11: 24-29.

Garcia Marquez, Gabriel

1970 *One Hundred Years of Solitude* New York: Avon Books
(selections}

1988 *Love in the Time of Cholera.* Penguin (selections)

Gillis, John R. ed.

1994 *Commemorations: The Politics of National Identity.*
Princeton: Princeton University Press
(Koerner, 1 day loan)

1994 *Memory and Identity: The History of A Relationship.*
In: *Commemorations:*
The Politics of National Identity. Princeton: Princeton
University Press. pp. 3-24
(Koerner, 1 day loan/ article and book).

Halbwachs, Maurice

1980 *The Collective Memory.* New York: Harper and Row.
Hale, Charles R.

1997 *Consciousness, Violence, and the Politics of Memory in*
Guatemala. And *Comments.* *Current*
Anthropology. 38:5: 817-838.

Hamilton, Paula

1994 *The Knife Edge: Debates about Memory and History*. In: *Memory and History in Twentieth Century Australia*. Kate Darian-Smith and Paula Hamilton, eds. Melbourne: Oxford University Press. pp. 9-32. (Koerner, 1 day loan/ book and article)

Healy, Chris

1994 *Histories and Collecting: Museums, Objects and Memories*. In: *Memory and History in Twentieth Century Australia*. Kate Darian-Smith and Paula Hamilton, eds. Melbourne: Oxford University Press. pp. 33-51 (Koerner, 1 day loan/ book)

Hirsh, Herbert

1995 *Genocide and the Politics of Memory. Studying Death to Preserve Life*. Chapel Hill: The University of North Carolina Press.

Holland, Patricia

1991 Introduction. *History, Memory and the Family Album*. In *The Meaning of Domestic Photography*. Jo Spence and Patricia Holland eds. Virago Press (Koerner, 1 day loan/article)

Hosking, Geoffrey A.

1989 *Memory in a Totalitarian Society: The Case of the Soviet*

Union.

In: Thomas Butler, ed. *Memory, History, Culture and the Mind*. Oxford: Basil Blackwell. (Koerner, 1 day loan/ book)

Irwin-Zarecka, Iwona

1994 *Frames of Remembrance. The Dynamics of Collective Remembrance* New Brunswick. Transaction Publishers.

Izaguirre, Inés

1998 *Recapturing the Memory of Politics. Nacla Report on the Americas*. XXX1:6.

Jewsiewicki, Bogumil

1990 *Collective Memory and its images: Popular urban painting in Zaire - A source of "present past"* In *Between Memory and History*. Marie-Noelle Bourget et al. Eds. New York: Hardwood Academic Publishers.

Jones, Stephen F.

1994 *Old Ghosts and New Chains: Ethnicity and Memory in the Georgian Republic*.

In Rubie Watson, ed. *Memory, History and Opposition under State Socialism*. Sante Fe: School of American Research. Pp. 149-65. (Koerner, 1 day loan/book)

Krell, David

1990 *Of Memory, Reminiscences and Writing: On the Verge:*
Bloomington: Indiana University Press. [BF 371 K74
1990]

Kuchler, Susanne and W. Melion (eds)
1987 *Images of Memory: On Representation and Remembering.*
Washington DC:
Smithsonian Institution Press.

Kundera, Milan
1981 *The Book of Laughter and Forgetting.* New York: Knopf
(selections)

Lass, Andrew
1994 *From Memory to History: The Events of November 17*
Dis/membered. In Rubie Watson, ed, *Memory, History*
and Opposition Under State Socialism. Santa Fe:
School of American Research. Pp. 87-104 .

Le Goff, Jacques
1992 (1986) *Memory: In: History and Memory .* Columbia
University Press
(Koerner, 1 day loan/article)

Leydesdorff, Selma
1992 *A Shattered Silence: The Life Stories of Survivors of the*
Jewish Proletariat of
Amsterdam. In: Luisa Passerini, ed. *Memory and*
Totalitarianism. Oxford: Oxford

University Press. 145-63. (Koerner, 1 day loan/book)

Leydesdorff, Selma, Luisa Passerini and Paul Thompson

1996 Introduction. *Gender and Memory*. Oxford: Oxford University Press. pp.1-16.

(Koerner, 1 day loan/ book and article)

Lowenthal, David

1985 *The Past is a Foreign Country*. Cambridge: Cambridge University Press.

MacDougall, David

1994 *Films of Memory*. In: Lucien Taylor, ed. *Visualizing Theory: Selected Essays*

from VAR, 1990-94: 260-270. (Koerner, 1 day loan/article)

Malkki, Liisa H.

1992 *National Geographic: The Rooting of People and the Territorialization of National Identity Among Scholars and Refugees*. *Cultural Anthropology* 7(1): 24-44. (Koerner, 1 day loan/article)

1995 *Purity and Exile: Violence, Memory and National Cosmology Among Hutu Refugees in Tanzania*. Chicago: University of Chicago Press. (Koerner, 1 day loan/book).

Malysheva, Marina and Daniel Bertaux

1996 *The Social Experiences of a Countrywoman in Soviet Russia*. In: *Gender and Memory*. Selma Leydesdorff, Luisa Passerini and Paul Thompson (eds). Oxford: Oxford University Press. pp. 30-43. (Koerner, 1 day loan/book)

Nora, Pierre

1989 *Between History and Memory: Les Lieux de Memoire*. *Representations* 26:7-25.

Nuttall, Mark

1993 *Place, Identity and Landscape in North-west Greenland*. In: *Mapping Invisible Worlds*, Gavin Flood (ed.). Edinburgh: Edinburgh University Press.

Ozick, Cynthia

1997 *Who Owns Anne Frank?* *New Yorker*, October 6, pp. 76-87.

Passerini, Luisa

1987 *Fascism and Popular Memory: The Cultural Experience of the Turin Working Class*. Cambridge: Cambridge University Press. (Koerner, 1 day loan/book).

Passerini, Luisa (ed.)

1992 *Memory and Totalitarianism: International Yearbook of Oral History and Life*

Stories. Oxford: Oxford University Press. (Koerner, 1 day loan/book)

Perelli, Carina

1994 Memoria de Sangre. Fear, Hope , and Disenchantment in Argentina. In Remapping Memory. The Politics of TimeSpace. Jonathan Boyarin (ed.) Minneapolis. University of Minnesota Press.

Portelli, Alessandro,

1991 The Death of Luigi Trastulli and other Stories: Form and Meaning in Oral History. Albany, N.Y. SUNY Press.

1997 The Massacre at Civitella Val di Chiana (Tuscany, June 29, Mourning and Common Sense. In: Allesandro Portelli, The Battle of Valle Giulia: Oral History and the Art of Dialogue. Madison: University of Wisconsin. Pp. 140-160.

Rappaport, Joanne

1990 The Politics of Memory: Native Historical Interpretation in the Colombian Andes. Cambridge: Cambridge University Press.

Representations

1989 Special Issue on Memory and Counter-Memory, No. 26, Spring

Rosaldo, Renato

1989 *Imperialist Nostalgia*. In *Culture & Truth. The Remaking of Social Analysis*. Boston: Beacon Press.

Schama, Simon

1995 *Landscape and Memory*. New York: Knopf (Koerner, 1 day loan/ book)

Schirmer, Jennifer

1994 *The Claiming of Space and the Body Politic within National-Security States*. *The Plaza de Mayo Madres and the Greenham Common Women*. Remapping Memory. *The Politics of Time Space*. Jonathan Boyarin (ed.) Minneapolis: University of Minnesota Press. (Koerner, 1 day loan/article)

Serematakis, Nadia C.

1994 *The Memory of the Senses, Part I: Marks of the Transitory*. In *The Senses Still*. *Perception and Memory as Material Culture in Modernity*. C. Nadia Serematakis, ed. Boulder: Westview Press.

1993 *The Memory of the Senses: Historical Perception, Commensual Exchange and Modernity*. *Visual Anthropology Review*. 9:2:2-18 (Koerner, 1 day loan/article)

Sherbakova, Irina

1992 *The Gulag in Memory*. In *Memory and Totalitarianism*. *Internatinal Yearbook of Oral History and Life Stories*.

Volume I. Louisa Passerina (ed.) Oxford: Oxford University Press.

Sider, Gerald

1996 *Cleansing History: Lawrence Massachusetts, the Strike for Four Loaves of Bread*

and No Roses, and the Anthropology of Working-class Consciousness.. Radical History Review

65:48-83. (including responses pp. 84-117). (Koerner, 1 day loan/article)

Sider, Gerald and Gavin Smith eds

1997 *Between History and Histories: The Making of Silences and Commemorations.*

Toronto: University of Toronto Press. [D21.3. B48 1997 - on one day loan]

(Koerner, 1 day loan/book)

Siebert, Renate

1992 *Don't Forget. Fragments of a Negative Tradition. In Memory and Totalitarianism. Internatinal Yearbook of Oral History and Life Stories.*

Volume I. Louisa Passerini (ed.) Oxford: Oxford University Press.

1996 *Women and the Mafia. In: Gender and Memory. Selma Leydesdorff, Luisa Passerini and Paul Thompson (eds). Oxford: Oxford University Press. pp. 73-87*

Smith, Gavin

1995 "He holds him with his glittering eye": Intellectuals and
the re-covering of the past. In: *Memory at the
Margins: Essays in Anthropology and World History.*
World History Caucus: University of Victoria .

Stoller, Paul

1994 *Embodying Colonial Memories.* *American
Anthropologist.* 96:3: 634-648
(Koerner, 1 day loan/article)

Stoller, Paul

1989 *The Taste of Ethnographic Things. The Senses in
Anthropology.* Philadelphia: University of
Pennsylvania Press.

Sturken, Martha

1997 *Tangled Memories. The Vietnam War, the AIDS
Epidemic, and the Politics of Remembering.*
Berkeley: University of California Press.

Taylor, Julie

1994 *Body memories: Aide-Memoires and Collective Amnesia
in the Wake of the Argentine Terror.* In *Body
Politics. Disease, Desire, and the Family.* Michael Ryan
and Avery Gordon (eds.). Boulder: Westview Press. Pp. 192-208.

Teski, Marea C. and Jacob.J. Climo eds.

1995 *The Labyrinth of Memory. Ethnographic Journeys.*
Westport: Bergin & Garvey.

Thompson, Alistair

1994 *Anzac Memories: Living with the Legend*. Melbourne:
Oxford University Press

1994 *Embattled Manhood: Gender, Memory and the Anzac
Legend*. In: *Memory and
History in Twentieth Century Australia*. Kate Darian-Smith
and Paula Hamilton,

eds. Melbourne: Oxford University Press. pp.158-73.

(Koerner, 1 day loan/in
book).

Wachtel Nathan

1990 Introduction. In *Between Memory and History*.
Marie-Noëlle Bourgett et al. (eds.) Chur: London
Academic Publishers. Pp.1-18.

Watson, Rubie (ed)

1994 *Memory, History and Opposition under State Socialism*.
Sante Fe: School of
American Research. (Introduction, pp. 1-20.) (Koerner, 1 day
loan/ book

Weiss, Brad

1997 *Forgetting Your Dead: Alienable and Inalienable Objects
in Northwest Tanzania*.

Anthropological Quarterly 7(4):164-72.

Yates, Frances

1966 *The Art of Memory*. London: Routledge and Kegan Paul.
(Koerner, 1 day
loan/book)

Young, James E

1989 *The biography of a Memorial Icon: Nathan Rapoport's
Warsaw Ghetto Monument*.
Representations. 26:69-106 .

1992 *The Counter-Movement: Memory Against Itself in
Germany Today*. *Critical
Inquiry* 18: 267-96. (Koerner, 1 day loan/article)

Zemon Davis, Natalie and Randolph Starn

1989 Introduction. *Representations* 26. Special Issue *Memory and
Counter-Memory* . Pp. 1-5.

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Abu-Lughod, Lila

- 1995 The objects of soap opera: Egyptian television and the cultural politics of modernity. In *Worlds Apart. Modernity through the Prism of the Local.* Daniel Miller ed. London; Routledge.

Banks, Marcus and Howard Murphy (eds.)

- 1997 *Rethinking Visual Anthropology.* New Haven: Yale University Press. (Required text)

Banta, Melissa and Curtis M. Hinsley

- 1986 *From Site to Sight. Anthropology, Photography, and the Power of Imagery.* Cambridge. Peabody Museum Press.

Barthes, Roland

- 1981 *Camera Lucida. Reflections on Photography.* New York: Hill and Wang.

Berger, John

- 1972 *Ways of Seeing.* London: BBC and Penguin Books.
1980 *About Looking.* New York: Pantheon Books.
1985 *The Sense of Sight. Writings by John Berger.* Edited with an Introduction by Lloyd Spencer. New York: Vintage Books.

Berger, John and Jean Mohr

- 1982 *Another Way of Telling.* New York: Pantheon Books.

Blackman, Margaret B.

- 1980 *Posing the American Indian.* *Natural History* 89:10 68-75.

Boonzajer Flaes, Robert M. and Douglas Harper (eds.)

- 1993 *Eyes across the Water Two: Essays on visual anthropology and sociology.* Amsterdam: Het Spinhuis

Bourdieu, Pierre

- 1990 *Photography. A Middle-brow Art.* Stanford. Stanford University Press.
1991 *Towards a Sociology of Photography.* *Visual Anthropology Review.* 7:1, 129-133.

Breitbart, Eric A

- 1997 *World display. Photographs from the St. Louis World's Fair.* Albuquerque: University of New Mexico Press. [gn347b74 1997]

Muratorio/Visual Anth. Bibliography

Brennan, Teresa and Martin Jay (eds.)

1996 Vision in Context. Historical and Contemporary Perspectives on Sight. London: Routledge.

Burnett, Ron

1995 Cultures of Vision. Images, Media and the Imaginary. Bloomington: Indiana University Press.[Pn1995b86 1995]

Caldarola, Victor J,

1985 Visual Contexts: A photographic Research Method in Anthropology. Studies in Visual Communication 11:3. 33-53.

Chiozzi, Paulo (ed.)

1989 The teaching of Visual Anthropology. Firenze: Editrice Il Sedicensimo.

Collier John and Malcolm Collier

1986 Visual Anthropology. Photography as a Research Method. Revised and Expanded Edition. Albuquerque. University of New Mexico Press.

Corbey, Raymond

1988 Alterity: The Colonial Nude. Photographic Essay. Critique of Anthropology. 8:3 75-92

Crawford, Peter Ian and David Turton (eds.)

1992 Films as ethnography. Manchester: Manchester University Press.

Cruikshank, Julie

1995 Imperfect Translations: Rethinking Objects of Ethnographic Collection. Museum Anthropologist. 19:1. 25-38.

Debord, Guy

1977 Society of the Spectacle. Detroit: Black and Red.

De Lauretis, Teresa

1984 Alice Doesn't. Feminism, Semiotics, Cinema. Bloomington: Indiana University Press.

Devereaux, Leslie and Roger Hillman (eds.)

1995 Fields of Vision. Essays in Film Studies, Visual Anthropology, and Photography. Berkeley: University of California Press.

Edwards, Elizabeth (ed.)

Muratorio/Visual Anth. Bibliography

- 1992 Anthropology and Photography. New Haven : Yale University Press.
- Fyfe, Gordon and John Law (eds.)
1988 Picturing Power: Visual Depictions of Social Relations: London: Routledge.
- Goffman, Erving
19?? Gender Advertisements. New York: Harper and Row.
- Goody, Jack
1997 Representations and Contradictions. Ambivalence Towards Images, Theatre, Fiction, Relics and Sexuality. London: Blackwell.
- Gross, Larry
1985 Life Vs. Art: The interpretation of Visual Narratives. Studies in Visual Communication 11:4. 2-11.
- Hess, Hans
1974 How Pictures Mean. New York: Pantheon Books
- Hoffenberg, H.L.
1982 Nineteenth-Century South America in Photographs. New York: Dover Publications.
- Hollander, Anne
1975 Seeing Through Clothes. New York: Avon Books.
- Jackins, Ira
1984 Franz Boas and Photography. Studies in the Anthropology of Visual Communication. 10:1, 2-60.
- Levine, Robert M.
1987 Windows on Latin America. Understanding Society through Photographs. Boulder: Lynne Rienner.
1989 Images of History. Nineteenth and Early Twentieth Century Latin American Photographs as Documents. Durham: Duke University Press.
- Lutz, Caroline A. and Jane L. Collins
1991 The photograph as Intersection of Gazes: The example of National Geographic. Visual Anthropology Review. 7:1. 134-149
1993 Reading National Geographic. Chicago: University of Chicago Press.
- McClung Fleming, E.

Muratorio/Visual Anth. Bibliography

1965 The American Image as Indian Princess. 1765-1783. Winterthur Portfolio II.

McElroy, Keith

? Early Peruvian Photography. Ann Arbor: UMI Research Press. (Xerox of one chapter, look for book).

Malmsheimer, Lonna M.

1985 "Imitation White Man": Images of Transformation at the Carlisle Indian School. *Studies in Visual Communication* 5:4, 54-75.

Moors, Annelies and Steven Machlin

1987 Postcards of Palestine. *Interpreting Images. Photographic Essay. Critique of Anthropology.* 7:2, 61-77.

Muratorio, Blanca

1990 Introduction. In the Gaze of the Other. In *Retrato de la Amazonía. Ecuador: 1880-1945.* Lucía Chiriboga and Soledad Cruz (eds.). Quito: Ediciones Libri Mundi.

Muse . Canadian Museums Association Journal. Winter 1989. Devoted to Photography.

Poole, Deborah

1988 A one-eyed Gaze: Gender in 19th century illustration of Peru. *Dialectical Anthropology.* 13:333-364.

1997 Vision, Race, and Modernity. *A Visual Economy of the Andean Image World.* Princeton: Princeton University Press.

Ruby, Jay

1996 Visual Anthropology. In *Encyclopedia of Cultural Anthropology,* David Levinson and Melvin Ember (eds.). New York: Henry Holt and Company, Vol. 4:1345-

1351.

? Seeing Through Pictures: The Anthropology of Photography. [1] *Camera Lucida* 3:19-

32

See Jay Ruby's page in the Internet.

Scherer, Joanna Cohan (ed.)

1975 Pictures as Documents: Resources for the Study of North American Ethnohistory.

Muratorio/Visual Anth. Bibliography

- Studies in the Anthropology of Visual Communication. 2:2, 65-86.
- ??? You can't believe your eyes: Inaccuracies in Photographs of North American Indians. Studies in the Anthropology of Visual Communication. ????
- 1990 Historical Photographs in Anthropological Inquiry. Visual Anthropology. 3: 2-3. Special Issue.
- Sekula, Allan
- 1984 Photography Against the Grain. Essays and Photo Works 1973-1983. The press of Nova Scotia College of Art and Design.
- Shohat, Ella and Robert Stam
- 1994 Unthinking Eurocentrism. Multiculturalism and the Media. London: Routledge.
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- 1973 On Photography. New York: Anchor Books.
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- 1993 Crossing cultures through film. Yarmouth: Intercultural Press. [pn1995.9I55s86 1993]
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- 1988 THE Burden of representation. Essays on Photographies and Histories. Macmillan Education,
- Taylor, Lucien (ed.)
- 1994 Visualizing Theory. Selected Essays from V. A.R. 1990-1994. London: Routledge.
- Tobias, Michael (ed.)
- 1997 The Search for Reality. The art of documentary Filmmaking. Michael Wiese Productions.
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- Weiner, James F.
- 1997 Televisualist Anthropology. Current Anthropology 38:2. 197-235.
- Winter, Gordon
- 1966 A Country Camera 1844-1914. Penguin Books.

Anth 495(002)/540(002) THE ANTHROPOLOGY OF MEMORY AND FORGETTING

Wednesday 2.30-5.30 Anso 2206

Winter 1, 1999

**Instructors: Julie Cruikshank and
Blanca Muratorio**

**J. Cruikshank. Office: ANSO 2207
Off.Hs: Tues: 2-4**

**B. Muratorio. Office: ANSO 2209
Off.Hs: Tu: 2-3
Th: 2-3**

Mnemosyne and Lethe

Mnemosyne: In Greek mythology, the goddess of memory. A Titaness, she was the daughter of Uranus (Heaven) and Gaea (Earth), and, according to Hesiod, the mother (by Zeus) of the nine Muses.

Lethe: (Greek: "Oblivion"), in Greek mythology, daughter of Eris (Strife) and the personification of oblivion. In Orphism, a Greek mystical religious movement, it was believed that the newly dead who drank from the river Lethe would lose all memory of their past existence. The initiated were taught to seek instead the river of memory, Mnemosyne, thus securing the end of the transmigration of the soul. (Britannica CD).

Course Description:

Much current literature in the social sciences treats memory as a natural, human property that can be quantified and measured. This seminar will explore the social dimensions of memory. We will concentrate on memory and power, memory and gender identity, and on visual representations of memory in cultural objects such as family albums and public monuments and in rituals of remembrance. Anthropological literature treats memory both as one of the most private and intimate dimensions of human life and as subject to large scale structural and ideological change. Memory is both constrained by social and cultural order and capable of reproducing or transforming that order.

The course will bring a comparative perspective from different ethnographic areas and will rely on theoretical approaches from oral tradition, anthropology and history, practice theory and the anthropology of the senses. Major themes will include: (I) memory and everyday life: personal and cultural dimensions (weeks 1-4); (II) memory and history (weeks 5-6); (III) how people remember (weeks 7-10); and (IV) the politics of memory and forgetting (weeks 11-13)

Course Prerequisites:

This is a combined graduate and senior undergraduate course. All students should have a strong background in social sciences or humanities.

Course Format

Readings will be assigned from books and photocopied articles (available at Koerner Library) each week. Students will be asked to read and summarize arguments from assigned readings. Instructors will introduce the key issues for each week's section..

Course Evaluation**Assignments and Due dates:**

October 13: Midterm exam, in class. 35%

October 20 to November 3 : 1 page proposal for essay paper to be discussed with the instructors. (Appointments will be scheduled in advance).

December 1st. Essay paper due. 40%

Throughout the course: Class presentations and 1/5 page with questions, comments, example-exercises on the week's readings **.Due each week.** 15%

Throughout the course: Attendance and informed participation in discussions. 10%

Failure to submit the assignments by the due dates will result in 5% penalty off the grade for each day beyond the deadline. Extensions will be granted only in exceptional circumstances (e.g. illness, funerals) and not because of academic workload. Please retain a copy of all submitted assignments.

Guidelines for presentations and example-exercises:

Starting Sep. 15, every Wednesday, a period of the class will be devoted to the discussion of two of the required readings assigned for each week. Some students will be responsible for presenting the main arguments in the readings and for leading the discussion (**write no more than ½ page with leading questions from the readings and hand it in to instructors. Make sure to include your name and date. Due on the week you are presenting and is part of your**

15% mark). The rest of the class will be required to bring to class an “example-exercise” for discussion (e.g. for week 2: think about advertising and nostalgia, fashion and nostalgia, the film *Out of Africa* as representing imperialist nostalgia, and the like). **(write no more than ½ page with your example and hand it in to instructors. Be sure to include your name and date. Due on the corresponding week and is part of your 15% mark).**

All students have to do the required readings for each week.

Guidelines for Critical Research Paper

Students are asked to write a focused research paper on a topic central to the anthropology of memory and forgetting. The themes we are emphasizing in the course are: (I) memory and everyday life: personal and cultural dimensions; (II) memory and history; (III) how people remember; (IV) the politics of memory and forgetting. Students should frame an historical or contemporary research question with reference to one of these themes.

This assignment has two parts:

(a) 1 page proposal for essay to be discussed with instructors by Oct. 20-Nov. 3. Your research proposal must present your research question-specifically what you want to know (that you do not already know) and how you intend to find out. Be explicit about your theoretical premises. Include a short bibliography of critical sources.

(b) Research paper: Due December 1st.

A research paper (approximately 15-20 pages) should be clearly focused, historically situated and informed by theoretical approaches in anthropology. Your paper should follow from your proposal. Be sure to have at least one visit with one of us during the time you are writing it. We will be reading for **(a)** thesis statement; **(b)** structure of argument; **(c)** clarity of argument, writing style, sentence structure, and **(d)** evidence of thoughtful approach to the question.

Guidelines for preparing essay:

- 1) Why did you choose this topic? Briefly discuss the ‘common sense’ assumptions that shape popular perceptions about your topic.
- 2) What are the best scholarly sources shedding light on your topic and how have you used them?
- 3) What have you learned that you did not already know?
- 4) How do your findings challenge conventional wisdom?
- 5) What directions do you see for further scholarly research?

CLASS SYLLABUS

I. MEMORY AND EVERYDAY LIFE: PERSONAL AND CULTURAL DIMENSIONS (WEEKS 1-4)

I.1 (Week 1, Sept 8) Introduction: Memory and Literature, Philosophy, History

Wachtel, Nathan

1990 Introduction. In *Between Memory and History*. Marie-Noelle Bourget et al. eds. Harwood Academic Publishers. (Koerner, 1 day loan/chap.book)

Lowenthal, David

1985 'Types of Memory' and 'Forgetting'. In *The Past is a Foreign Country*. Cambridge: Cambridge University Press. Pp. 201-206. (Koerner, 1 day/ loan book). .

Supplementary

Zemon Davis, Natalie and Randolph Starn

1989 Introduction. *Representations* 26. Special Issue Memory and Counter-Memory. Pp. 1-5. (Koerner, 1 day loan/article)

Borges, Jorge Luis

1962 *Funes, the memorious* In *Ficciones*. Edited with an Introduction by Anthony Kerrigan. New York: Grove Press. (Koerner, 1 day/loan article)

Proust, Marcel

1982 *Remembrance of Things Past* (3 Vols.) New York: Vintage Books. (Selections).

Garcia Marquez, Gabriel

1970 *One Hundred Years of Solitude* New York: Avon Books (selections)

1988 *Love in the Time of Cholera*. Penguin (selections)

Kundera, Milan

1981 *The Book of Laughter and Forgetting*. New York: Knopf (selections)

Barker, Pat

1990s (3 vols.) *Regeneration; The Eye in the Door; The Ghost Road* (Koerner, on reserve)

Yates, Frances

1966 *The Art of Memory*. London: Routledge and Kegan Paul. (Koerner: 1 day loan)

I.2 Weeks 2 & 3(Sep.15): Memory and Time, Collective Memory

a) Week 2 (Sept. 15) Memory and Time - Nostalgia

Lowenthal, David

1985 "Nostalgia" In: *The Past is a Foreign Country*. Cambridge: Cambridge University Press pp. 4-13. (Koerner, 1 day loan/book)

Bullard, Alice

1997 *Self-Representation in the arms of Defeat: Fatal Nostalgia and Surviving Comrades in French New Caledonia, 1871-1880*. *Cultural Anthropology* 12(2):129-212. (Koerner, 1 day loan/article)

Rosaldo, Renato

1989 *Imperialist Nostalgia*. In *Culture & Truth. The Remaking of Social Analysis*. Boston: Beacon Press.(Koerner, 1day loan/article).

Supplementary:

Connerton, Paul

1989 *How Societies Remember*: Cambridge: Cambridge University Press. (Koerner, 1 day loan/book).

Davis, Fred

1979 *Yearning for Yesterday. A Sociology of Nostalgia*. New York: The Free Press. (Koerner, 1 day loan/book).

b) (Week 3, Sept 22): Memory, Time and Gender –

Leydesdorff, Selma, Luisa Passerini and Paul Thompson

1996 *Introduction. Gender and Memory*. Oxford: Oxford University Press. pp.1-16. (Koerner, 1 day loan/book and article).

Thompson, Alistair

1994 *Embattled Manhood: Gender, Memory and the Anzac Legend*. In: Darian-Smith, Kate and Paula Hamilton eds. *Memory and History in Twentieth-Century Australia*. Oxford: Oxford University Press. (Koerner, 1 day loan/book).

Siebert, Renate

1996 *Women and the Mafia*. In *Gender and Memory*. Selma Leydesdorff, Louisa Passerini and Paul Thompson (eds.) Oxford: Oxford University Press. Pp 73-87. (Koerner, 1 day loan/ book).

Supplementary

Vance, Jonathan F.

1997 *Death So Noble: Memory, Meaning and the First World War*. Vancouver: UBC Press

I.3 Week 4(Sept 29)Forgetting

We are not forced to forget. Forgetting is a sin committed in freedom.(Ariel Dorfman in an interview with Michael Ignatieff. CBC)

Cohen, David

1994 *The Production of History*. In: *The Combing of History*. Chicago: University of Chicago Press. (Koerner, 1 day loan/article)

Sider, Gerald

1996 *Cleansing History: Lawrence Massachusetts, the Strike for Four Loaves of Bread and No Roses, and the Anthropology of Working-class Consciousness..* *Radical History Review* 65:48-83. (including responses pp. 84-117). (Koerner, 1 day loan/ article).

Portelli, Alessandro,

1991 *The Death of Luigi Trastulli: Memory and Event*. In: *The Life and Death of Luigi Trastulli and other Stories: Form and Meaning in Oral History*. Albany, N.Y. SUNY Press. (Koerner, 1 day loan/ article)

Supplementary:**II. MEMORY AND HISTORY (WEEKS 5-6)****II.1 (Week 5, Oct. 6) History of memory**

Le Goff, Jacques

1992 *History and Memory*. Columbia University Press, pp. 51-99. (Koerner, 1 day loan/article)

II.2 (Week 5, cont.) Memory and History

Hamilton, Paula

1994 *The Knife Edge: Debates about Memory and History*. In: *Memory and History in Twentieth Century Australia*. Kate Darian-Smith and Paula Hamilton, eds. Melbourne: Oxford University Press. pp. 9-32. (Koerner, 1 day loan/book and article)

Nora, Pierre

- 1989 General Introduction. *Between Memory and History: Rethinking the French Past*. Vol. 1. New York: Columbia University Press. (Koerner, 1 day loan/article).

Supplementary

Lass, Andrew

- 1994 From Memory to History: The Events of November 17 Dis/membered. In: Rubie Watson, ed. *Memory, History and Opposition Under State Socialism*. Sante Fe: School of American Research. pp. 87-104. (Koerner, 1 day loan/book).

II. 3 (Week 6, Oct 13) Memory and Identity

But the Indian woman explained that the most fearsome part of the sickness of insomnia was not the impossibility of sleeping, for the body did not feel any fatigue at all, but its inexorable evolution toward a more critical manifestation: the loss of memory. She meant that when the sick person became used to his state of vigil, the recollection of his childhood began to be erased from his memory, then the name and notion of things, and finally the identity of people and even the awareness of his being, until he sank into a kind of idiocy that had no past. (Gabriel Garcia Marquez, *One Hundred Years of Solitude*.)

We are our memory,
we are this chimerical museum of shifting forms,
this heap of broken mirrors. (Jorge Luis Borges, poem 'Cambridge').

Gillis, John R.

- 1994 Memory and Identity: The History of A Relationship. In: *Commemorations: The Politics of National Identity*. Princeton: Princeton University Press. pp. 3-24 (Koerner, 1 day loan/ article and book).

Lowenthal, David

- 1985 'Identity' and 'Memory and Identity'. In *The Past is a Foreign Country*. Cambridge: Cambridge University Press. Pp. 41-46 and 197-200. (Koerner 1 day loan/book).

III. HOW PEOPLE REMEMBER (WEEKS 7-10)

III. 1 (Week 7, Oct 20) Place and Displacement

Basso, Keith

1997 Quoting the Ancestors. In: *Wisdom Sits in Places*. Albuquerque: University of New Mexico Press. (Koerner, 1 day loan/article)

Malkki, Liisa H.

1992 National Geographic: The Rooting of People and the Territorialization of National Identity Among Scholars and Refugees. In Akhil Gupta and James Ferguson. *Culture, Power, Place*. Durham and London: Duke University Press (Koerner, 1 day loan/article).

Cronon, William

1992 A Place for Stories: Nature, History and Narrative. *Journal of American History* 78(4):1347-1376. (Koerner, 1 day loan).

Supplementary:

Bahloul, Joelle

1996 *The Architecture of Memory. A Jewish-Muslim household in colonial Algeria, 1937-1962*. Cambridge: Cambridge University Press. (Koerner, 1 day loan/ book).

III. 2a (Week 8, Oct 27) Visual Memory: Paintings, films, TV, photography

Sturken, Marita

1997 *Spectacles of Memory and Amnesia. Remembering the Persian Gulf War. In Tangled Memories. The Vietnam War, the AIDS Epidemic, and the Politics of Remembering*. Berkeley: University of California Press. (Koerner, 1 day loan/book).

Holland, Patricia

1991 Introduction. *History, Memory and the Family Album*. In *The Meaning of Domestic Photography*. Jo Spence and Patricia Holland eds. Virago Press. (Koerner, 1 day loan/article)

Smith, Jaune Quick-To-See

1992 *Family Album*. In *Partial Recall*. Lucy Lippard (ed.) New York Press. (Koerner, 1 day loan/article)

Supplementary

Benally, Suzann

1992 *Women Who Walk Across Time*. In *Partial Recall*. Lucy Lippard (ed.) New York: The New York Press (Koerner, 1 day/loan article).

Jewsiewicki, Bogumil

1990 *Collective Memory and its images: Popular urban painting in Zaire- A source of "present past"* In *Between Memory and History*. Marie-Noelle Bourget et al. Eds.

New York: Hardwood Academic Publishers.(Koerner, 1 day/loan, article).

III. 2b (Week 9: Nov 3) Visual Memory: Objects, momentos, monuments

Cruikshank, Julie

1995 Imperfect Translations: Rethinking Objects of ethnographic Collection. *Museum Anthropology*. 19(1): 25-38.(Koerner, 1 day loan/ article).

González, Jennifer A.

1993 Rhetoric of the Object: Material Memory and the Artwork of Amalis Mesa-Bains. *Visual Anthropology Review* 9(1):81-91. (Koerner, 1 day loan/ article).

Sturken, Marita

1997 The Wall and the Screen Memory. The Vietnam Veterans Memorial. In *Tangled Memories. The Vietnam War, the AIDS Epidemic and the Politics of Remembering*. Berkeley: University of California Press.(Koerner, 1 day loan/ book).

Supplementary

Healy, Chris

1994 Histories and Collecting: Museums, Objects and Memories. In: *Memory and History in Twentieth Century Australia*. Kate Darian-Smith and Paula Hamilton, eds. Melbourne: Oxford University Press. (Koerner, 1 day loan/ book)

Agosin, Marjorie

1994 Patchwork of Memory. *NACLA. Report on the Americas*. XXVII (6):11-14. (Koerner, 1 day loan/ article).

III. 2c (Week 10: Nov 10) Visual Memory: and All the other Senses

Muratorio, Blanca

1998 Indigenous Women's Identities and the Politics of Cultural Reproduction in the Ecuadorian Amazon. *American Anthropologist*. 100(2):409-420. (Koerner, 1 day loan/ article)

Serematakis, Nadia C.

1993 The Memory of the Senses: Historical Perception, Commensal Exchange and Modernity. *Visual Anthropology Review*. 9:2:2-18. (Koerner, 1 day loan/ article)

Stoller, Paul

1994 Embodying Colonial Memories. *American Anthropologist*. 96:3: 634-648
(Koerner, 1 day loan/ article).

Supplementary

IV THE POLITICS OF MEMORY AND FORGETTING (Weeks 11-13)

To forget and - I will venture to say - to get one's
history wrong, are essential factors in the making of
a nation. (E. Renan, 'What is a Nation?' 1882).

IV. 1 (Week 11: Nov. 17). Totalitarian States I: The case of Russia.

Watson, Rubie (ed)

1994 Memory, History and Opposition under State Socialism: An Introduction. In:
Rubie Watson (ed). *Memory, History and Opposition under State Socialism*. Santa Fe:
School of American Research. pp. 1-20.) (Koerner, 1 day loan/article and book).

Litzinger, Ralph

1998 Memory Work: Reconstituting the Ethnic in Posh-Mao China. *Cultural Anthropology*
13(2):224-55. (Koerner, 1 day loan article)

Supplementary

Hosking, Geoffrey

1989 Memory in a Totalitarian Society: The Case of the Soviet Union. In: Thomas Butler, ed.
Memory, History, Culture and the Mind. Oxford: Basil Blackwell. (Koerner, 1 day loan/
book and article)

Sherbakova, Irina

1992 The Gulag in Memory. In *Memory and Totalitarianism*. International Yearbook of
Oral History and Life Stories. Volume I. Louisa Passerini (ed.) Oxford: Oxford
University Press. (Koerner, 1 day loan/book)

IV. 2 (Week 12 Nov. 24) Totalitarian States II: The Case of Argentina

Jelin, Elizabeth

1998 The Minefields of Memory. *NACLA Report in the Americas* XXXII(2)23-29.

Mueggler, Erik

1998 A Carcerial Regime: Violence and Social Memory in Southwest China. *Cultural*

Anthropology 13(2):167-92. (Koerner, 1 day loan/article).

Supplementary:

Izaguirre, Inés

1998 Recapturing the Memory of Politics. *NACLA Report on the Americas*. XXX1:6.
(Koerner, 1 day loan/ article).

Perelli, Carina

1994 Memoria de Sangre. Fear, Hope, and Disenchantment in Argentina. In *The Politics of Time Space*. Jonathan Boyarin (ed.) Minneapolis:University of Minnesota Press. (Koerner, 1 day loan/ article and book)

Taylor, Julie

1994 Body memories: Aide-Memoires and Collective Amnesia in the Wake of the Argentine Terror. In *Body Politics. Disease, Desire, and the Family*. Michael Ryan and Avery Gordon (eds.). Boulder: Westview Press. Pp. 192-208. (Koerner 1 day loan/article).

Schirmer, Jennifer

1994 The Claiming of Space and the Body Politic within National-Security States. The Plaza de Mayo Madres and the Greenham Common Women. *Remapping Memory*. In *The Politics of Time Space*. Jonathan Boyarin (ed.) Minneapolis: University of Minnesota Press. (Koerner, 1 day loan/ article and book).

Week 13: (Dec 1) Problems in Memory and History

Benjamin, Walter

1968 The Storyteller. In *Illuminations* Hannah Arendt ed. (Koerner, 1 day loan/book).

Siebert, Renate

1992 Don't Forget. Fragments of a Negative Tradition. In *Memory and Totalitarianism. International Yearbook of Oral History and Life Stories. Volume I*. Louisa Passerini (ed.) Oxford: Oxford University Press. (Koerner, 1 day loan/ book).

Realizado por: Carla Estrella

Fecha: 21-IV-02

BORRADOR

PLAN DE MONOGRAFIA

TEMA

El culto al hermano gregorio en la ciudad de Quito.

ANTECEDENTES

José Gregorio Hernández nace en Isnotu, un pueblito andino rural de Venezuela. Fue hijo de un prominente mercader, se educó en Caracas, regresó a su provincia para hacer su práctica médica y después fue a París para realizar un postgrado y regresó a Caracas en 1891, para hacerse cargo del nuevo laboratorio de fisiología experimental y bacteriología en la Universidad Central de Caracas, la primera de este tipo en su país. Introdujo los estudios experimentales y el microscopio en Venezuela. José Gregorio Hernández fue un docente muy dedicado.

Durante su vida mantuvo un papel muy importante en la medicina venezolana, tuvo mucho éxito como curador y su fama se extendió durante su vida por dar diagnósticos exactos a sus pacientes. Los taletos de José Gregorio Hernández no pueden separarse de su ferviente religiosidad, ya que asistía a misa regularmente, hacía ayunos, meditaba mmoches enteras en silencio y mtuvo votos de castidad y caridad de forma espontánea. Incluso hizo dos intentos fallidos de renunciar al mundo secular. Sin embargo trató su práctica médica como un especie de “sacerdocio Secular” (Margolis).

Hoy en día José Gregorio Hernández se encuentra en pleno proceso de canonización, casi a un paso de ser santo. Por el momento ostenta el título de “venerable”.

(Aquí habría que poner desde cuando se conoce el culto al hermano gregorio en el Ecuador, memoria de las personas y en qué épocas ha tenido más fuerza)

DEFINICIÓN DEL PROBLEMA

¿En que momentos la gente recurre al hermano Gregorio y en que contexto?

¿De que manera la gente se aproxima al hermano Gregorio.?

¿Cuales son los rituales que se realizan. Rito, mito y simbolo del hermano Gregorio.?

JUSTIFICACIÓN

Al caminar por el centro Histórico, se percibe que es un lugar que tiene mucha importancia en lo que concierne a la religiosidad popular, lo que se evidencia no solamente por las iglesias, los conventos, las fiestas, , las expresiones cotidianas, sino también por la presencia de los artesanos de objetos religiosos. Es por esta razón que la investigación pretende circuncribirse en este contexto.

Gran cantidad de los objetos religiosos populares que se venden en el Centro Histórico son del Hermano Gregorio. Esta es una de las razones por las cuales se toma a este “personaje” como una forma de aproximarse a la investigación de la religiosidad popular, desde la memoria y las identidades en el contexto urbano.

Mi intención al hacer esta investigación es recuperar la cultura viva de la gente en torno a la religiosidad popular, tomando como caso específico al Hmo. Gregorio por la gran popularidad de la que goza y por las particularidades de su proceso de canonización y el conocimiento disponible sobre su vida.

BREVE MARCO CONCEPTUAL

Todavía tengo que redactar esta parte de forma coherente solamente tengo notas pero pienso que debo explicar claramente porque escogí el tema dentro del contexto social económico y político de ahora, además de enfatizar las características del centro histórico. Por otro lado debo anotar que se entiende por religiosidad popular y enfatizar en la idea de recuperar la cultura viva de la gente. También es importante tomar en cuenta el contexto urbano y como se entiende esto.

OBJETIVO

- Recuperar la memoria viva de la gente en torno a la religiosidad popular, tomando como caso específico al hermano Gregorio y de esta manera comprender la dialéctica entre lo secular y lo religioso, desde una perspectiva antropológica.

METODOLOGÍA

La metodología utilizada la recuperación de la memoria, a través de la historia oral y la etnografía. Para poder aplicar este tipo de metodología es muy importante contactarse con informantes calificados, para esto es necesario realizar una exploración de campo que nos permita ubicar redes de personas que realizan el culto, barrios o templos donde se puedan ubicar a estas personas.

También se contactará con los artesanos y vendedoras de los objetos religiosos del Horno Gregorio que serán una fuente de información. Para esto habrá que ubicar los lugares y hacer una selección de ellos para realizar un trabajo más profundo.

Después de recopilar minuciosamente la información se trabajarán los contenidos más teóricos del tema, por ejemplo los rituales y el simbolismo de los objetos que participan en él. Cual es la historia real de la vida del Horno Gregorio y cual es el imaginario que tiene la gente de él.

PLAN DE REDACCIÓN

Todavía no tengo plan de redacción

CRONOGRAMA DE TRABAJO

Abril – Elaboración y redacción del plan de monografía

Mayo – Recolección de datos y revisión del contenido teórico

Junio – Recolección de datos y revisión de la estructura del trabajo

Julio – Ajustes y entrega de la monografía

BIBLIOGRAFÍA

- The Battle of Giulia : oral history and the art of dialogue. PORTELLI, Alessandro. The University of Wisconsin Press. 1977
- Hollow image, the logic of representation in the baroque Andes. ESPINOZA, Carlos, University of Chicago
- Ambivalence and assumption in the concept of popular religion. KSELMAN, Thomas. In : religion and political conflict in Latin America. Edit by Davill H. Lorne. University of North Carolina Press. 1986
- Las culturas Urbanas en América Latina y los Andes: lo culto y lo popularlo local y lo global, lo híbrido y lo mestizo. KINGMAN GARCÉS, Eduardo; SALMAN Ton ; DAN, Anke van. En: Antigua Modernidad y Memoria del presente: culturas urbanas e identidad. Editado por: SALAMAN Ton;KINGMAN, Eduardo
- The canonization of a venezuelan folk saint: The case of Jose Gregorio Hernandez. MARGOLIS, Luise. Univesidad central de Venezuela. 1988
- The medicalization of healing cults in latin america. LOW, Setha M. Graduate Center, City University of New York. 1988.

- Jose Gregorio Hernandez: the historical development of a Venezuelan popular saint. MARGOLIES, Luise. Universidad Central de Venezuela. 1989.

(Tengo que revisar los libros de la bibliografía que presenté para ver que más sería interesante leer en este caso)

CERTIFICADO DE ESPECIALIZACION EN DESARROLLO CULTURAL Y GESTION DE CENTROS HISTORICOS

1. Antecedentes y Justificación del Programa

Las acciones y políticas en los diversos campos de la gestión pública de los centros históricos de las ciudades de América Latina (cultura, salud, economía, organización social, ecología, etc.) son coyunturales, este hecho se refleja en una falta de desarrollo de políticas definidas y una deficiencia de conocimientos y técnicas de planificación y gestión de los profesionales involucrados en la problemática.

El presente curso pretende abordar tres temas estratégicos para la capacitación de profesionales dedicados a actividades de administración y planificación en centros históricos: la gestión cultural, la gestión pública de la informalidad, y el diseño y manejo de indicadores sociales. Si bien estos tres aspectos no cubren el espectro total de problemáticas de los centros históricos, son centrales para el desarrollo perspectivas y propuestas integrales de manejo de estas zonas vitales en la vida de las urbes latinoamericanas.

En referencia al primero de los temas a tratarse, la gestión cultural, es importante emprender un análisis de los conceptos básicos de patrimonio y cultura que guían las acciones y políticas de las administraciones de las urbes latinoamericanas, y así poder dilucidar si responden o no a las condiciones históricas y económicas de los centros históricos.

En cuanto a la informalidad, ésta constituye una actividad económica, forma de vida y universo de relaciones predominantes en la vida actual de los centros históricos de Latinoamérica. La comprensión de este fenómeno resulta imprescindible para la elaboración de políticas, planes y proyectos de gestión en los centros históricos que incidan de forma eficaz en su población.

Por último, el estudio y definición de un sistema de indicadores de medición del cambio social producido por la aplicación de políticas y acciones de intervención en centros históricos (reconstrucción histórica, planificación urbana, proyectos sociales, etc.) facilitarán un instrumental adecuado para interpretar el impacto socio-cultural en los centros históricos.

2. Objetivos

- Revisar el concepto de patrimonio cultural en Latinoamérica.
- Discutir y comparar nociones de cultura con las que trabajan las instituciones públicas, semipúblicas y privadas que desarrollan acciones de cultura en los centros históricos de urbes latinoamericanas.
- Revisar la concordancia entre los nuevos discursos de promoción cultural y las prácticas realizadas en los centros históricos, y generar estudios comparativos a nivel latinoamericano de estos discursos y prácticas.
- Estudiar la relación entre políticas culturales y mercado material y simbólico.
- Estudiar las dinámicas sociales y culturales generadas por la informalidad urbana en los centros históricos con el objeto de definir las variables para ser aplicadas como puntos de referencia en el diseño de proyectos de gestión o como indicadores de diagnóstico de la acción pública o privada.
- Revisar documental y comparativamente de programas de intervención (públicos y privados) en centros históricos de países en desarrollo.
- Revisar documental y comparativamente los indicadores y sistemas de medición del impacto socio-cultural de proyectos de gestión en centros históricos de países en desarrollo.
- Definir un sistema de indicadores del impacto socio – cultural que facilite el estudio del cambio provocado por la intervención pública o privada en centros históricos.

3. Perfil del Postulante

- Formación universitaria, mínimo a nivel de licenciatura; preferentemente en los campos de las Ciencias Sociales (Historia, Antropología, Sociología, Economía, Ciencias Políticas), la Arquitectura y la Planificación Urbana. Pueden ser considerados profesionales de las Ciencias Matemáticas o Físicas involucrados proyectos de gestión o desarrollo de Centros Históricos.
- Destrezas para el manejo y comprensión de elementos teóricos conceptuales, y a la vez, capacidad para reformular o adaptar estos elementos para la explicación de la realidad social de los centros históricos y el diseño de proyectos de investigación, gestión o desarrollo de estos.
- Capacidad para realizar trabajos de corte interdisciplinario.
- Capacidad para comprender desde una perspectiva de la complejidad las problemáticas de los centros históricos de las ciudades iberoamericanas.
- Potencial para gestión de proyectos de investigación, gestión o desarrollo de centros históricos.
- Potencial para crítica y diseño de políticas de desarrollo y gestión de centros históricos.
- Nivel alto de comprensión de textos en inglés

4. Perfil de los graduados del programa

- Perspectiva que refleje un equilibrio entre sólidos conocimientos de elementos teórico-conceptuales y un manejo de sólido de técnicas de investigación y gestión política en torno a las problemáticas de los centros históricos.
- Destrezas en el manejo y aplicación de técnicas de diseño, evaluación de proyectos de investigación y gestión de políticas en centros históricos.
- Alta capacidad para organizar y participar en grupos interdisciplinarios de trabajo.
- Alto profesionalismo para el diseño de políticas públicas y de gestión de centros históricos.

5. Estructura curricular

El Programa en Desarrollo Cultural y Gestión de Centros Históricos tiene una duración de 180 horas, equivalentes a 12 créditos académicos, distribuidos en tres módulos temáticos.

Cada módulo tiene una duración de 60 horas, equivalentes a 4 créditos académicos: distribuidos de la siguiente manera: 30 horas correspondientes a clases de tipo presencial, 20 a un ciclo de preparación de lecturas y 10 a una investigación monográfica que será entregada al finalizar el módulo y cuyo desarrollo será monitoreado por medios electrónicos (ver cronograma). En cada módulo se realizarán dos seminarios – taller.

El título que se otorgará a los alumnos que hayan cumplido con los requisitos académicos es el de Certificado de Especialización en Desarrollo Cultural y Gestión de Centros Históricos.

6. Descripción general de contenidos

Primer Módulo: Gestión y Desarrollo Cultural en Centros Históricos

Se estudiarán críticamente las principales líneas teóricas que desarrollan los conceptos contemporáneos de patrimonio cultural, multiculturalidad, ciudadanía y democracia cultural, consumo y apropiación cultural. Se analizarán los conceptos ejes que guían la gestión de políticas culturales de centros históricos en Latinoamérica y el Tercer Mundo.

Segundo Módulo: Informalidad y Gestión de Centros Históricos

Se realizará un análisis de la dinámica social de la actividad informal (comercio, arrendamientos, etc.) y sus relaciones con la estructura formal pública y privada en los Centros Históricos (estructura cualificativa y cuántica). Se realizará un estudio documental a través de la revisión de programas de intervención para el reordenamiento de la actividad informal en centros históricos de varias ciudades latinoamericanas.

Tercer Módulo: Diseño y Manejo de Indicadores de Gestión para Centros Históricos

Se estudiarán métodos cuantitativos y cualitativos de investigación y gestión para los centros históricos. Se analizarán comparativamente varios sistemas de indicadores de gestión aplicados en proyectos de centros históricos de varias ciudades de Latinoamérica. A partir de la discusión generada se identificarán las principales variables que deberían contemplarse en un sistema integral de indicadores de gestión. En último término el curso tiene como objetivo esbozar un modelo de monitoreo del impacto socio-cultural, económico y ambiental.

7. Productos que se esperan obtener al finalizar el certificado

- Una propuesta contemporánea de un sistema de monitoreo del impacto y el cambio socio-cultural para los Centros Históricos de Latinoamérica.
- Una colección de los estudios más relevantes realizados por los los estudiantes del curso.
- Tres seminarios internacionales sobre las siguientes temáticas: 1) Gestión y Desarrollo Cultural de los Centros Históricos, 2) Informalidad y Gestión de Centros Históricos, 3) Diseño y Manejo de Indicadores de Gestión para Centros Históricos.
- Una publicación conteniendo las ponencias de 15 especialistas extranjeros y 6 nacionales que participarán en tres seminarios internacionales.
- Al menos 15 profesionales graduados capacitados para el diseño y ejecución de proyectos relativos al desarrollo cultural y gestión de Centros Históricos.

8. Profesores

Teofilo Altamirano, Ph.D. Social Science, University of Durham, England, 1980. Area de investigación: antropología social, relaciones entre el espacio urbano y el espacio rural.

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Julio César Bolívar, Estudios de Postgrado en Literatura Hispanoamericana, Universidad Simón Bolívar, Caracas - Venezuela, 1989. Area de investigación: gerencia y gestión cultural.

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9. Costos del curso

El curso tiene una estructura modular, lo cual posibilita que el estudiante opte por un módulo, un curso específico o todo el paquete completo del certificado. Además el estudiante puede optar por inscribirse en cualquiera de los seminarios internacionales que se ofrecen en cada uno de los módulos.

#Créditos		Solicitud de admisión/ Inscripción	Matrícula	Colegiatura	Título/Diploma	Total
12	Certificado	30	50	1080	40	1200
4	Módulo	10	20	360	10	400
1	Un Curso	10		80	10	100
	Un Seminario	10				10

10. Inscripciones

Hasta el 20 de Agosto

En caso de alumnos extranjeros o de otras provincias del país las inscripciones se realizarán a través de una versión electrónica de solicitud de admisión ubicada en la pagina web de FLACSO - Sede Ecuador (ver. <http://www.flacso.org.ec>)

Chapter 1: Engendering Antipolitics	1
Identifying the stakes.....	1
Developing a gendered antipolitics.....	13
Knowing Napo Runa	15
Engendering Napo Runa.....	18
Gendered Colonialisms and Napo Runa	23
FOIN's organizational patriarchy	26
Intercultural Kichwas de Napo.....	28
Compañeras fieles / faithful companions.....	31
Development and Indigenous women's engagement with politics	31
Grupos de Mujeres, Women's organizations and development.....	33
La Organización de las Mujeres de las Bases de la FOIN	37
Representing women in FOIN	40
A Woman in federation leadership	42
Logics of feminine marginalization	46

Chapter 1: Engendering Antipolitics

IDENTIFYING THE STAKES

In this first chapter, I discuss an imaginary of indigenous women that is constructed through colonial processes that include Napo development interventions, and the political and violent consequences of that image making. After introducing several ethnographic spaces of the imbricated stakes of indigenous women's development, I divide the chapter into two sections: the first depicts Napo Runa peoples in the

frame of gendered colonialisms in order to historically ground my later discussion of how women of FOIN are subject to multiple patriarchies. In the second section, I reason development paradigms for women into FOIN's conflict-ridden engagement with developing indigenous women in politics. In spite of apparently distinct development approaches for indigenous women, such as the contemporarily popular "microenterprise", "empowerment" or "development with identity" (DWI)¹ models, the product of these enterprises are largely the same: a development desire whose object is the control of Indian women's sexualized bodies.

In this introductory section, I portray the politics of feminine indigenusness in neoliberal Ecuador through three stories that also relate facets of the "development" of my gringa ethnographic and intercultural positioning. They should also provide in introduction of the conflicted the stakes of multicultural gender development, the early ethnographic strokes to the portrait that this dissertation portrays. After some time of writing, I returned to my field notes, emails, project documents, and interview and meeting transcripts. It was not a dearth of significance that that I found in these documents, but an overabundance -- an overdetermined development of Indian women. I encountered text after text, of women's words and of others, where identity, politics and development intertwined at every turn.

Among the scattered materials, there are documents related to one assembly of FOIN women where an Intercultural Bilingual Education (EIB) teacher extemporizes on the FOIN president's explanation of the federation's interest in renaming itself as a "Kichwa"² nation (as FONAKIN). This move followed the Indian movement trend to identify

according to nation and pueblo rather than as “indigenous” or “Indian”. FOIN were having troubles with the Ministry of Social Welfare, who rejected the "K" as a “foreign” consonant in the new acronym (K is from phonetic alphabet used by EIB). She speaks alternately in Quichua and Spanish. I recall how we made this particular transcription -- Letty, an EIB teacher herself, would listen to the tape, and slowly speak the Quichua words, which I typed into the laptop on sweltering afternoons in her father's empty indigenous NGO office in Tena. We then translated into Spanish, Letty laughing at my confusion of common Quichua phonemes, and the mis-meanings they created. The following text is the product of that collaboration, and in relating its textual awkwardness -- of the speakers' and my and Letty's transcription -- I wish to render more transparent the multiple voices that are always embedded in translating those of Others' -- here it is this ethnographer's, intercultural Indians' and the politics that this intercultural Indian attempts to translate to other women:

Yo pienso que aquí el Ministerio de Bienestar Social no ha querido aprobar como federación FONAKIN. ¿Por que? Por que no ha habido identificación. Nosotros aquí pensamos que a nosotros los nativos se llaman "indígenas". "Yo soy indio." "Yo soy india." Aquí estamos indios de la sierra, indios de la costa, indios del oriente, salasacas, y así otros mezclados. Entonces no existe nuestra identificación. Yo creo que

I think that here, the Ministry of Social Welfare has not wanted to approve of the federation as FONAKIN. Why? Because there has been no identification. We here think that we natives are called "indigenous". "I am an *indio*." "I am an *india*." Here we are Indians of the highlands, Indians of the coast, Indians of the Oriente, Salasacas, and others like that, all mixed up. Then our identification does not exist. I believe that this is what they

eso es lo que piden.
 "¿Qué tipos de indios son?"
 Dicen, "¿Así cómo,
 huaoranis, como aztecas,
 como Salasacas? ¿Qué
 son?" Nosotros aquí
 somos kichwas. Nosotros
 por ser indígenas
 deberíamos ser kichwas de
 Napo. Yo creo que es así.
 No indio. Indios somos
 todos aquí. Aquí no existen
 blancos. Llaman
 "awallactas" a los blancos.
 Awallactas son aquellos
 que viven en el alto.
 Hasta nosotros podemos
 ser awallactas si vivimos en
 lo alto... Entonces esa
 identificación no existe. En
 Pasto dicen, por ejemplo,
 "Federación Shuar" Dican
 "achuar", y nosotros
 "Federación Kichwa de
 Napo". De esa manera, ya
 no identificamos nosotros.
 Escuché en un taller, un
 licenciado decía que
 ustedes de ganas se
 insultan a ustedes mismos
 al decir "indios". No somos
 indios. Cristobal Colon nos
 llamó "Indios" pensando
 que él había encontrado lo
 indios de Japón. Nosotros
 no somos indios, kichwas
 somos. Ni kichwas no
 somos. Huayna Cápac³
 nos ha dado este nombre.
 Por los menos cojamos esta
 identificación. Federación
 Kichwa de Napo. Así

are asking for.
 "What kind of Indians are
 they?" they say. "Like,
 Huarani? Like Aztecs? Like
 Salasacas? What are they?"
 We here are Kichwas. We by
 being indigenous should be
 Napo Kichwas.
 I believe that this is how it is.
 Not Indian, we are all Indians
 here. No whites exist here.
 They call the whites
 "Awallactas". Awallactas are
 those that live up in the
 highlands. Even we could be
 Awallactas if we live in the
 highlands. Then this
 identification does not exist.
 In Pasto they say, for
 example, "Shuar Federation",
 they say, "Achuar". And we
 "Napo Kichwa Federation".
 We still don't identify in this
 way.
 I heard in a workshop, a
 licenciado was saying that
 you all insult yourselves by
 saying "Indians".
 We are not Indians.
 Cristopher Columbus called
 us Indians thinking that he
 had found the Indians of
 Japan. We are not Indians.
 We are Kichwas.
 We are not even Kichwas.
 Huayna Capac gave us this
 name. We should at least
 take this identification.
 Federation Napo Kichwa.
 That is the way it is. What do
 you all think? (author's
 translation from Spanish).

queda, ¿Qué piensan Uds.?

I find in another text I produced for the women of FOIN. It is the transcript I wrote while attending a conference of indigenous women of Ecuador. I later understood that meeting was organized by CONIAE to roust out an indigenous women's organization, CONMIE⁴, which CONAIE accused of competing for representative status of indigenous women of Ecuador. While discussing the history of indigenous women's organizations, a "serrana" Cañari Quichua woman trained in the school of women's leadership of ECUARUNARI, the highland confederation affiliated with CONAIE, spoke in Spanish, the lingua franca of the Indigenous movement⁵:

Hemos metido el feminismo en la cabeza. En Cañar, habían cooperativas. No querían que las mujeres vayan a las reuniones. Así fue la mentalidad de nuestros compañeros -- yo hablo desde los 60 hasta los 70. De allí llega esta década de las mujeres, cuando planificaban programas para las indígenas. Las ONGs empezaban a hacer abrir los ojos de las mujeres. Decían que en su comunidad hay que hacer organización de mujeres, decían que el hombre no puede mandar. Y nosotros sin darnos cuenta que los hombres habían metido en la cabeza el machismo. El

We have this feminism stuck in our heads. In Cañar, there were cooperatives, and they did not want the women to go to the meetings. That was the mentality of our compañeros. I am speaking of the 60s and 70s. After that is the Decade of Women, when they planned programs for indigeneous women. The NGOs began to open women's eyes. They said that that in your community you must make a women's organization. They said that the man cannot command. And we did not even notice that the men had gotten it into them to be machistas. The system, or the very same rich people, the enemies, put this into their heads. There

sistema, o los mismos ricos, los enemigos, pusieron en la cabeza este machismo. Hubo choques en las organizaciones: "Nos vamos a separarnos, vamos a dividir. Vamos a ir en contra del hombre." Fue una lucha para que poco a poco los hombres vayan dándose cuenta... Pero también reuniéndonos las mujeres para algo hacer despertarnos. Y los tiempos han cambiado. Las dirigentas ya no son del mandato de los hombres, como antes. Así como en los talleres, los hombres dicen "¿Taller? ¿Qué taller? ¿De dónde viene este nombre?" Es un taller por las mujeres.

Los que programan dicen que entre los indígenas, no hay el feminismo, pero nosotras mas reivindicamos lo étnico, lo cultural. En las mestizas, en las gringas, existe este feminismo, que va en contra de nosotras. Somos nosotras buscando nuestros derechos, para todas... ¿Qué es el género? Nos enseñan que el género es "Qué es hombre, qué es mujer". Yo digo sí, apliquen el género en las asambleas. Allí deberíamos estar dando el problema de la mujer para que el hombre conscientiza.

were conflicts in the organizations:

"We are going to separate, we are going to divide. We are going to go against man". It was also a struggle so that little by little, the men take notice...

But also we women were meeting to do something to wake ourselves up.

And the times have changed. The female leaders aren't at the command of the men, like before.

Like in the workshops, the men say, "Workshop? What workshop? Where does that name come from?"

It's a workshop for the women.

Those that organize say that among the indigenous peoples there is no feminism, but that we vindicate the ethnic, the cultural. Among the Mestizas, the gringas, there is this feminism that goes against us.

It is we who are looking for our rights, for everyone....

What is gender? They teach us that gender is "What is a man? What is a woman?"

I say yes, that they should apply gender in the assemblies. We should be there explaining the problem of the woman so that the man gains consciousness.

Dentro de las organizaciones, cuando hablan de género, es solamente de la mujer. Está mal concebido esta palabra. Todos los ONGs en vez de decir "movimiento de mujer", "participación de la mujer", etc., dicen "género". "Participación de género". Yo personalmente no estoy de acuerdo con lo que dice genero. Aunque estamos aquí reunidas las mujeres indígenas.

Within the organizations, when they speak of gender, it only means the woman. This word is poorly understood. All the NGOs, instead of saying "Women's movement", "Women's participation", etc, say "Gender". "Gender participation". Personally I do not agree with what gender says. Even though we are all meeting here as indigeneous women. (author's translation from Spanish)

I also find the textual products of an intensive trip I took in 1999 with an Italian-Ecuadorian NGO, to the FOIN-affiliated communities on the road to Coca. The NGO's intent was to promote a vaguely-defined (and Italian promoted) "organic production project", to convince communities to replace their heavily-pesticided naranjilla production (originally promoted by the same NGO years before), with composting, crop diversity, and the use of crops that were not dependent on chemicals, such as those used in the traditional *chakra*, or horticultural garden. Another goal of the project was to foment internal markets in the region, more than a significant challenge that was inspired the night before over beers in Coca. The team had reflected about a community's adamant petitions for a road that should provide better access to sell products to intermediaries, and my comments that we could not find fresh juice in the mini-urb of tropical Loreto, only colas and beers. Indeed, the goal of the visit became more obtuse to me as we traveled from community to community, often arriving late as the head engineer slept off the beers. Once we were double booked with another NGO, where it became apparent that a not-so-subtle

struggle for NGO community hegemony was taking place. NGO representatives met in private to determine whose *taller* would come first, and whether my host could carry the human cargo of the health directed NGO to the next town. The engineer refused the environmental NGO's truck as "carpool", reasoning that the coordinator had not previously approved the favor, even though (or even because) there was a national gasoline shortage at the time.

The environmental NGO's female coordinator invited me on the trip was to conduct a kind of gender analysis of their work, and more discreetly, to affirm to the NGO director that the engineer was somewhat of a *machista*. I had delicately negotiated the invitation, as the director had been more interested in my serving as an Indian gender expert, and I had convinced her that not only was I not this, but that my study of the NGO itself could reveal something valuable to them. I had spoken with the president of FOIN, whom I knew since my first encounter with the federation in 1995, and had verbally arranged my contribution with the women of FOIN. I hoped to serve as a kind of interpreter of NGO activities for FOIN and especially the women's group. On the trip, I quietly sat through meetings taking notes, only introducing myself as an anthropologist from the United States interested in the participation of women and men in development projects, and that I also assisted the women's group of FOIN. In nearly every community, some critical commentary from *comuneros* was articulated about "*los proyectos*", be it from the NGOs, FOIN, or the politicians. I watched how "gender participation" meant women's signing of a registry and falling to the back of the room, serving *chicha* to the men, nursing children or preparing the meal. After the engineer was confronted by a committee of angry male

community leaders who decried a "gringo" development project that gave them cattle 10 years prior and then took them away, the engineer suggested to me that my gringa presence was a threat to the project. In the last community, when I introduced myself in my normal fashion to a long-time male leader, his curt retort was, "Women should not organize separately from men because they will create their own culture."

Besides the power-laden negotiations of identity, development, and femininity, amidst these texts I also find evidence of my own pained process of discovery of my ambivalent identity and embeddedness in the enterprise of developing Indian women. In the first example, I labored with Letty to transcribe the Quichua and Spanish and translate the entire two-day conference. Letty and I had giggled merrily at this woman's definition of Indians, and especially her interpretation that the goal of Christopher Columbus' trip was to find the Indians of Japan. But her confusion is consistent with the multiple voices determining "who are we": Indigenous, Indian, Aztec, Napo Kichwa? This rearticulation of history evokes the heightened tension around negotiation of identities and of history that I wrestle with in this dissertation. In the creation of this transcript, though I improved my limited Quichua language skills and enhanced my understanding of organizational practices, I eventually became fully aware that this "contribution to the women of FOIN" was to remain merely a symbolic gift of my support, as well as indelibly indicative of my positioning to others. My work with the women would firmly place me in the "gringa feminist outsider influencing indigenous women to separate from the men" camp, whether I actively promoted that position or not.

In the second text, I was awkwardly interpellated in the words of this activist, as a gringa who applies feminist ideas in relation to Indian women. Though this accusation is in part true, this gringa feminist also largely agreed with the words of the activist, especially in their apparent contradiction. Gender is a problematic term not simply in development or feminist scholarship. In contemporary indigenous women's politics there is much conflict over women's critique of their domination and apparent "feminist" willingness "to separate" from men. This conflict over gender and power leads this woman, like myself, as well as the bilingual educator, to apparently shift positions in critique. Though this indigenous women's activist disagrees with the concept of gender because of the confusion it invokes, and with women dividing interests from men, there she was, in a meeting of indigenous women, arguing that the concept of gender should be applied in indigenous assemblies.

At the conclusion of that conference, in *taller* tradition, the women gathered to evaluate and reflect upon positive and negative experiences of the meetings. I was singled out to speak by Teresa Simbaña, the coordinator of CONMIE who had invited me there, as she thought that I, "as an outsider should have some very useful reflections". I had originally been relieved to imagine that I would not be asked to speak, as I was not a CONMIE or CONAIE representative⁶. But when all heads turned back to me, carefully seated in "observer" position outside of the circle of participants, I blurted out what had festered in me throughout the two day workshop, a version of which I had gratefully heard already voiced in debate by Eloisa, the only Afro-Ecuadorian participant and a representative of CONMIE. I said, "You women have many talents and experiences, and it saddens me that I see every discussion concluded by

one of the men present here. I understand that they are here to assist, but I think that your words are quite good enough, and that you are able to resolve your differences yourselves." There were silent nods, and they moved to the next participant. At the time, I was unaware of how political this comment was, imagining that I was making a rather benign, even if "feminist" commentary that women could speak for themselves. The men present were CONAIE dirigentes, and the deeper matter at hand was whether CONMIE, (a feminine organization unsupervised by a mixed-sex indigenous organization) should be "allowed to exist". My critique of the role of masculine authority in the meeting was interpreted to me much later by Eloisa, as a critique of CONAIE's women's organization, and therefore in favor of CONMIE.

I understand that my response in this meeting of Indian women was indeed a politicized positioning (though without any detectable consequences for anyone), and now I represent it as a moment of reflexive rupture of my objective "standpoint". In the last example I offer above, the politics of my presence in FOIN communities was less about problematizing my positioning; for some, it clearly was a problem. However, my direct interpellation as iconographic gringa-imperialist-development-feminist, allowed me a better understanding of the multiple stakes involved with developing Indian woman. I was thrown into the center of conflict over FOIN women's development. Via Loreto Community members desired projects; chickens if not lumber roads, and the *gringa* with the NGO signified this desire's fulfillment, especially since I introduced myself in community meetings as collaborating with FOIN's women's group. When I returned to FOIN, I found myself also the subject of a whirlwind of gossip. I heard to my surprise that I was actively

promoting projects for women, and an organization of women separate from FOIN. Reading through my documents, I found the carefully worded *informe* I wrote with Letty, who attended the latter community meetings with me. In this document that we turned over to FOIN, we detailed our experiences and observations for the leaders, including the rationale of my visit (to inform FOIN about the NGOs interaction with the communities). Letty and I formally met with FOIN's *dirigencia* to discuss the issue of my participation with women and the nature of my visit, who some had complained was not officialized by FOIN. I recall the vice president proclaiming that I be punished, even after the president acknowledged that I had received previously his verbal approval, and that I was part of the "technical team" of the NGO (beginning and ending on that trip).

I had based my research proposal in part on 1995 and 1996 articulations made among especially FOIN participants of the need to study the NGOs and their interactions with indigenous organizations, and for better communication among indigenous organizations about NGO activity. In my painful re-reading of my defensive tone in my *informe*, I realized my own development desire to serve as a kind of intercultural intermediary, between NGOs and FOIN. More than that, I naively joined the various players in the struggle of authority over Indian women. These players included community members, NGOs, FOIN leadership, and FOIN women activists. Eventually I wondered that the gossip around my visits could have easily been started by my apparent ally, the Women's *dirigenta* herself, in an attempt to defend herself from the very community accusations of FOIN's apparent forgetting of their needs that I had reported.

Indeed, much is at stake in these narratives of identity above -- Indianness and femininity (even gringanness) that flow through this dissertation. Time after time, "identity" is articulated with issues of political resistance and development. It is this very discourse that I attempt to reveal, and explode at the same time. A suited white man critiques my presentation based on the latter part of this chapter at an academic conference in Quito in 2002. He claims that identity is what is empowering, and suggests that if FOIN women were more concerned with their identity, they would not experience problems like divorce as American women do. Another white man in a suit that same night at the home of his Mestiza sociologist cousin proclaims that the greatest problem facing Indian women was the *machismo* of Indian men. Though I construct a narrative against these positions throughout this text, I also may seem to support them, with my concern with the subordination of women and my preoccupation with identity. It is how these concerns have become reified through development practice and discourse that concerns me, and especially how, through this reification, actual domination is masked by the pacifying hand of neoliberal multiculturalism.

DEVELOPING A GENDERED ANTIPOLITICS

Familiar colonial and power-laden processes enacted upon and by Napo Runa inform the neoliberal moment of development, the logic under which FOIN women's efforts to politically engage are limited. This is a gendered "antipolitics machine" (Ferguson 1996) of gender and identity development discourse. Engaging the notion of antipolitics appears contradictory, as I claim that the struggle over indigenous development is most political when gender is at play. And while it is true that efforts to develop Indian women do "empower" some women to political leadership

and to contest a racial and patriarchal State, the spaces of engagement that these efforts largely produce are of the antipolitics that Ferguson discusses -- a dehistoricized and disabled politics. This very particular political contradiction emerges when development is considered through a critical gender framework that indeed Ferguson omits. These antipolitics articulate within bounded notions of "indigenous culture" -- in struggles among different communities' access to development funding, the sexual transgressions of Indian women or hostility among NGOs collaborating with the federation -- a development desire that is articulated through identity.

CONAIE as the most official voice of Indian politics and Indian cultural identity, maintains the claim that indigenous culture is based on an Andean complementarity between the sexes, between humans and nature, and spirituality and daily life. Furthermore, *machismo* -- if experienced and expressed by indigenous people -- is foreign result of colonialisms (CONAIE 1994). Whatever the origins of patriarchy in Ecuador, it is a real experience among Napo Runa, as I argue especially in this chapter⁷. It would be unfair to overlook how CONAIE has been shifting its official gender discourse to accommodate issues of sexual rights⁸ and women's agency in the movement⁹, allowing, for example, a woman's leadership school of ECUARUNARI, albeit governed by masculine leadership. However, FOIN's leadership continues to marginalize women and utilize a traditionalist discourse about women's burden to maintain "authentic" Napo Kichwa culture. In FOIN leadership praxis, Woman is neither public nor political, is the bearer of Indian tradition, and must remain in the household tending the *chakra*, caring for family, and standing by her man¹⁰. Development projects of chickens,

chakras and *chanchos* show little threat to FOIN authority, as they garner scarce funding, and ultimately assure that women maintain tradition, which means out of politics, particularly if those politics diverge from those of masculine leaderships.

To inform this process within FOIN, in the sections below, I offer a cultural-historical account of Napo Runa through the frame of gender and colonialisms. Indeed a limited account, this discussion is not intended to suffice as a thorough representation of the complex Napo Runa engagements with colonialisms, nor as an essential version of the facts of Napo Runa gender relations. While I continue to give flesh to these relationships throughout this dissertation, I begin the process of de-essentializing certain concepts that have become co-terminus with indigenous peoples through development texts, such as interculturality, complementarity and *machismo*. By relating some of the more significant issues that shape indigenous gender politics in the contemporary Amazon, I show that a Napo Runa dynamic is both conflicted and intercultural, and concur with Muratorio that their resistance and accommodation has assured them their survival (1991).

KNOWING NAPO RUNA

My work is not alone in its interest in the "development" of Napo Runa. The recent dissertations of Patrick Wilson (2002) in anthropology, and Thomas Perreault¹¹ (2000) in cultural geography build critically upon the more idealized representations of Theodore Macdonald, Jr. (1999) on FOIN's engagement with development. This scholarship adds to a host of development institutional tracts on especially indigenous-directed

projects¹². All the above research directly or less admittedly, addresses how the Tena-Archidona area has achieved the moniker "the project cemetery". This space of eternal project failure (Ferguson 1996), is where a discourse of underdevelopment (Escobar 1995) flourishes, and has been both entrenched and transformed through eras of vindication of indigenous land rights in the 1970s with cries of "*fuera yankis*" (Yankee go home) to the 1980's shiny new pick up trucks and long outboard-motor canoes for FOIN, to a late 90's presence of rusting barrels of unprocessed crude oil in its patio and accusations of organizational and political party embezzlement. My project, while rooted in this same curiosity of my scholarly and *desarrollista compañer@s*, seeks to question what kind of subject development knowledge produces, and eventually what is a neoliberal development feminine subject. I admittedly build upon as I converse with the rising production of knowledge of indigenous women and "their culture"¹³, with a critical orientation to trouble the very constructions of indigenous femininity that these representations provide. My work also complements the recent research of Blanca Muratorio, who engages with the voices of elder Napo Runa women and their culture clash with modernity, as well as other recent texts that emerge from the literature of Amazonian Runa femininity and development¹⁴.

It is no coincidence that much of the literature on indigenous women in Ecuador, and especially of the Amazon, emerges from the development arena. I link this to the effects of neoliberalism upon the production of academic knowledge and upon social movements in Ecuador. Indigenous women have become the purvey of development feminism in Ecuador, while the Ecuadorian women's movement continues to be concerned largely with white, urban, middle and upper class

women¹⁵. This is related to another move described by Sonia Alvarez as the NGOization of feminism in Latin America (1998). Not only have some feminisms become NGOized, but so have social movements and Left politics in general. The indigenous movement itself has become deeply interdependent with NGOs and transnational funders. For example, in the highland province of Chimborazo, as NGO presence has increased, so have the number of indigenous organizations (Bretón Solo de Zaldívar 2002). However, this same interdependence has led indigenous movement critics to accuse indigenous politics of being overly influenced by outside forces and their dollars¹⁶. By turning projects to organized Indians, NGOs in turn authenticate their grassroots identification. Indigenous women have entered the realm of politics thanks in part to the support of women's development practices¹⁷, and the intellectual contributions of indigenous women are often presented in development contexts¹⁸. This is not to claim that a stain of development sullies indigenous women's politics, but points to how development shapes women's entry into politics, as well as to an indigenous ambivalence about this relationship that indigenous women not only experience also articulate.

The folding of indigenous women's concerns into development social science is linked to the development orientation of the social sciences in Ecuador. I knew development professionals in Ecuador to be trained almost entirely in the social sciences, and as students they were trained in applied development techniques, especially with rural populations. Some were agronomy engineers, yet this is a development-specific field, and engineering in its origins is a science of social governmentality. While the public Central University in Quito (UCE)

educates many of the urban and middle to lower classes, Ecuadorian academe is still largely reserved for the elite. There are newly notable exceptions in established universities to incorporate indigenous knowledges¹⁹, such as the indigenous issues program in FLACSO and various programs of the Salesiana University, both in Quito. While these programs include practical applications of social science and anthropology, Amazonian and Andean ethnography is founded in a masculinist tradition that focuses on matters of "indigenous culture" and still largely avoids broader transnational politics²⁰. Even Ecuadorian theses considering the issue of women and power in the Amazon are most often produced through some engagement with development²¹. Certainly, Ecuador lacks the comparatively wealthy funding apparatus for academic research of the North, and researchers often must design their investigation out of paid employment²². That indigenous women's issues are considered in an arena of development anthropology should emphasize how scholarship in Ecuador, like intellectual pursuits elsewhere, is influenced by political economic processes. It is the contemporary moment of neoliberal multiculturalism, one that barely masks *mestizaje*, and that shapes the production of knowledge about indigenous women and their "culture" for development.

Engendering Napo Runa

One issue that inevitably faces those interested in indigenous women in Ecuador, and especially the Amazon region²³, is that of the "natural" state of indigenous gender relationships. Because Indians are of concern, and in the face of men's domination of the Indian and national

sphere, the question always emerges whether indigenous men are "*machista*" or indigenous gender relations were or are traditionally, "complementary". Indeed, the presence or absence of "complementarity", loosely and popularly defined as "different but equal" is often declared without further consideration of its meaning or broader contexts (Perrin and Perruchon 1997)²⁴. Here, complementarity's articulation can either justify feminine subordination by men, or serve as a response to accusations of indigenous *machismo*.

Machismo in Ecuador has received the vague treatment in Ecuadorian social sciences. Both erasures of gender power I link to the assumption that patriarchy as a natural state of gender relations. *Machismo* in Ecuador popularly connotes a certain kind of masculinity that includes physical aggression (especially to women), heterosexual promiscuity (even and especially under the confines of marriage), heavy drinking (in the company of men and "loose women"), and the domination and control of women (cf, Reyes Aguinaga 1998)²⁵. While in the United States, Latinos embody a stereotype of "macho" male aggressiveness, bravado, and physical domination, ironically but not unsurprisingly, white-mestizo Ecuadorian dominant society suggests that it is Indians who are the true "*machistas*" by nature. The macho Indian image is in constant play with conflicting dominant representations of Indian men as sexless and emasculated. While apparently wildly different, both representations consider the inappropriate ways that Indian men manage their women, as well as how they should be curtailed from sexual relations with white women. These imaginaries resonate with other ways that colonized men are alternately racialized as violent and threatening, or emasculated²⁶.

In Ecuador, the complementarity question by design of its indigenous association is understood to be of the realm of "culture", and therefore anthropology. And because of the gendered implication of the term, complementarity is especially expected to be the concern of indigenous women-focused anthropology. As an anthropologist whose research involves indigenous women, I am often asked to confirm the following assessment: that indigenous men are indeed *machista*, or the defiant indigenist response of inherent indigenous gender complementarity. When discussing the nature of my research everyday with white- mestizo Ecuadorians, I often hear that the real problem facing indigenous women is indigenous men. These assumptions place even greater challenges to indigenous women activists, who often affirm complementarity as equality in defense of their indigeness, while simultaneously having to struggle for equality among their male *compañeros* (Cervone 1998).

A common trope evoked in these conversations with non-Indian Ecuadorians is the rural image of the indigenous man, rifle or machete in hand, walking before his woman who carries a burden, including a child on her hip or back²⁷. Those backing the "*machista* Indian" thesis assume that this imaginary affirms the Indian man's lack of chivalry -- walking free, leading the woman with their burden. The appropriate indigenist response is that the image demonstrates indigenous complementarity: the woman proudly carries the burden of her labors, and the man protects her from harm. However, this imaginary, from either entrenched position, does not capture the greater social and economic context, the shifting meanings of masculine and feminine labor, as well as behaviors that occur away from the public eye. What it does show is a white-mestizo patriarchal

assumption about the proper way a man should protect his woman. From the indigenist position, it demonstrates an assumption that Indian women and men naturally assume their roles in a homogenized traditional culture. To explore and explode any "complementary" gendered imaginaries of power is one orientation of this dissertation. Indian women and men are subject to history and its shifts, and caught among and within multiple patriarchies of racial, class and transnational significance. These hierarchies are rendered complementary in the realm of multicultural development.

I should not omit the connection between this *machista* Indian debate and the issue of domestic abuse in Ecuador, as there is a similar belief in White-mestizo society that indigenous men, as the real *machistas*, beat their women with impunity. There are even assumptions that physical abuse, colloquially called "*amor andino*" in Quito -- Andean (Indian) love -- is somehow a natural and mutually desired arrangement of Indian sexual relations (cf, Starn 1999: 176-177). Discussions of indigenous domestic violence take a racist turn when considered an "ethnic" norm, in the absence of other kinds of gendered violence that also occur every day in Ecuador. This includes domestic violence within other racial and class groups, as well as violence between different social and economic groups and within the same gender, including the diffuse violence of the State. At the same 2002 conference mentioned earlier, after hearing Muratorio's presentation on Napo Runa women's interpretations of domestic violence, a gringo anthropologist who works in Napo and I were accosted by a white National Congresswoman. In the discussion after the paper, the anthropologist had commented on the cultural significance of alcoholic consumption among Napo Runa men.

The congresswoman explained that she was working on indigenous collective rights, and how to address traditional indigenous authority structures in relation to the 1995 domestic violence law. In apparent commiseration with us, she told of being at a gathering to discuss indigenous collective rights where "the Indian men, after drinking, all began to beat their women."

This commentary added to my already established discomfort with the audience's responses to Muratorio's presentation and other similar discussions: one woman asked how development projects could be directed to Indian women in light of this situation, and another wished for Muratorio to apply her very historically located presentation to that of another highland indigenous pueblo. Whites' responses such as these had silenced me about the reality of alcohol abuse and domestic violence among Napo Runa, as I was aware of how these behaviors represent inherent Indian backwardness to dominant society. This silence adds to a broader omissions in especially Andean anthropology about the reality of domestic violence (Starn 1999: 175). I therefore face a challenge in these pages to relate practices of feminine domination while also disrupting racializing logics of essentialized Indian gender relations. My technique is to demonstrate the gender domination is a dynamic and historical process, and that neither *machismo* nor complementarity is by nature either indigenous or singular.

Fear of reproducing such essentialisms had impelled me among other researchers of indigenous politics to tread lightly or even avoid issues of indigenous patriarchy or domestic violence. Yet these evasions also reinforce the racist notion that such behaviors are only an Indian

problem²⁸. Muratorio has assertively addressed the experience of domestic violence among Napo Runa women, and concludes that an alienation between generations exacerbates violence against younger women (2001). To summarize her argument, this generational alienation is provoked by the profound effects of colonialisms to an established patriarchal social organization in which men and women held relatively complementary economic roles. In the past Napo Kichwa elder men and women would mediate conflicts such as domestic violence between youth and within the kin group. Now younger women individualize their problems with abusive spouses, and ironically, can even turn to tradition to justify their oppression, even when their feminine elders advise them to abandon abusive husbands. My research with younger Napo Runa confirms Muratorio's conclusions. As I will discuss later in this chapter, women who are abused by spouses as a result of their political and development work often blame themselves for their transgressions against an idealized feminine tradition. Indeed, that young women internalize their subordination and turn to "culture" to justify their gendered subjugation, is an affect of a neoliberal multicultural moment.

Gendered Colonialisms and Napo Runa

Indigenous peoples of Napo have known colonialisms since Spanish contact: they were subject to *encomienda* labor, though under less daily and violent control than highland peoples, their populations were dramatically reduced through diseases and Iberian abuses in the early 19th century (Muratorio 1991: 42). The same period also marked a time of Christianization and Quichuaization of the Tena-Archidona area, as a result of this "ethnocidal simplification" (ibid). Napo Runa were

missionized by the Jesuits, who subjected them to cruel civilization project: "The final aim of the Jesuits was to convert a hunting and gathering people into a European-style peasantry" (ibid: 79). The Jesuits were replaced by the Josephine mission, and "gringo" protestant missionaries. Napo Runa were then exploited by Hacienda debt peonage through rubber and gold capitalism through the first half of the 20th century. In this system, Runa men were subject to the forced labor of rubber tapping and gold panning, and some Runa girls would also be sent to haciendas where they were "raised" as servants subjected to the abuses of their male and female patrons (Muratorio 2001).

Muratorio and others speak of the problematic of shifting political economies and acute colonialisms that have placed Napo Runa women more solidly in the realm of the private and men in the public²⁹. Especially since the era of State encouragement of settler exploitation of "uninhabited" Amazonian territory beginning in the 1960s, Napo Runa have been forced to limit their mobility to fixed lots of land. The incursion of settlers combined with petroleum exploitation to the effects of deforestation, have contributed to diminishing hunting and fishing resources as well as land for shifting swidden horticulture. FOIN was key in the 1970s in the procurement of land titles for indigenous communities, but this process has also assured the limitation of the spaces in which they could conduct traditional sustenance. While women can continue in their traditional role of tending the *chakra*, even if largely limited to a designated plot of land, men often must seek economic sustenance elsewhere, and their options are most limited. For needed income in an extractive economy, young men often enter the military, and or the equivalent rite of passage into masculinity, as petroleum laborers³⁰.

Petroleum labor is intermittent, and both remove young men from the household sphere and intensely expose them to among the most masculinist arenas of dominant society. Women may work in urban areas as housekeepers, and in the tourist industry as cooks and maids. With Tena as the provincial seat, some *bachillerato*-educated Runa occupy the numerous government offices, NGOs and other development institutions. Many Runa also turn to bilingual education as a menial source of income³¹. Skyrocketing inflation and dollarization in recent years have compounded the effects of already substandard wages for even salaried employment, in an extractive economy where intermediaries drive most agricultural products to the *sierra*, and return with high priced consumer goods.

With virilocality as a traditional pattern of Napo Runa post-marital residence, rural families often choose to spend meager resources educating male children, thus devaluating girls' education (Garcés 1998). However, this practice is changing, and more young women are completing a high school level education, while some are often sent to the city to study. Most of the women who become active in FOIN and development politics emerge from an urban *colegio*-educated sector: either from a more anomalous family that chose to educate their girls, or like my collaborator and friend Letty, whose father was a leader in EIB. He made sure that his daughters at least completed high school, though he did not support their advanced education as he did his sons.

Women in the past had relative freedom of movement in the rural areas, and young women now have greater access to urban economic spaces. Men have largely lost their traditional gendered means of

subsistence that is linked to other masculine roles, and women report spouses' sexual jealousy when wives "walk about" to attend women's organizational meetings, sell produce, or work in the city. Though women continue to have access to some form of traditional subsistence: the *chakra*, the family, the household, they can become confined to this space through male sexual jealousy. Men move to assure domination of public space. This masculinization of the public has over the past century been abetted by missionary influence, and contemporarily by the also masculinist bureaucratic culture of State bureaucracy, NGOs and other development institutions, and is now entrenched in indigenous organizational culture.

FOIN's organizational patriarchy

While FOIN's orientation is oppositional to the Catholic Church (much land has been re-acquired from the Josesphine Mission) and the Ecuadorian State, its organizational culture has not escaped influence by these patriarchal institutions³². One most concrete example is how the State determines the structure of FOIN as a "legal" organization. According to the ministry of social welfare, which grants organizations state-recognized "legal" status, one must have an institutional structure that mirrors State hierarchy, with president, his staff, and a "democratic" voting structure of its constituents. Individuals gain membership status to the indigenous communal organization based on land tenure: according to state tradition, land is held in the male spouse's name. Therefore, women largely do not have official membership in the federation³³.

Indigenous organizations are no mere governing minions of the State; nor are they culturally autonomous and bounded entities. Indigenous activists claim that their leadership's practices of consultation with "the bases" for collective decision making might not be rapid, but this practice better achieves representation than the dominant political system.³⁴ Varying according to the statutes of individual federations, every 2-3 years during federation congresses, elections are held for administrative hierarchy positions of president and vice president, treasurer and secretary, and the *dirigencias* that vary among federations: public relations, land and environment, women and the family, health, education, and legal defense for example. The *dirigente's* labor is usually officially unremunerated³⁵. Voice and Vote are two categories of participation in organizational congresses: participants are given cards of different colors depicting whether they have only the right to speak at the congress, or to speak and to vote. FOIN women often spoke of "Voz y Voto" to indicate the scant actual participation of women in FOIN politics. In annual assemblies representatives named by constituent communities (usually the community president) gather to discuss problems, politics, and hear reports from the various *dirigencias* on their activities. Sometimes assemblies are called in order to discuss a specific problem that has arisen, such as to organize as part of a larger *levantamiento*, or address an internal political crisis. Most often, *dirigentes* communicate with constituent members by traveling to community events, like a *comuna's* anniversary, or the inauguration of a *casa comunal* or NGO chicken farm. Constituent members also regularly appear in FOIN to consult about a specific concern, usually legal. These are the official practices. However it is well known among followers of FOIN politics that older leaders from its inception -- "*los viejos*"-- maintain considerable

authority over FOIN political matters. They are believed to ultimately decide who is named to office and who steps down.

FOIN has been a male-dominated organization since its inception in 1969. FOIN institutionally has replaced "traditional" forms of mediation and authority: elder men and women and male *yachacs*, or shamans, who served as cultural intermediaries and mediators of conflict. FOIN is not staffed with *yachacs*, but elected indigenous activists concerned with the plight of their people. I make this point to recall that the contemporary demands made upon indigenous women to preserve indigenous culture are hardly equitable. I have no desire for FOIN or the indigenous movement in general to turn back to traditional forms of authority -- *yachac* authority among others was certainly patriarchal. As the contemporary moment of neoliberal multiculturalism is rooted in the past, yet it also requires an appropriate response. There remain younger indigenous leaders who are engaging critically with issues of cultural vindication, interculturality and environmental preservation where new gendered realities that validate the past might be negotiated.

Intercultural Kichwas de Napo

Napo Runa ethnohistory is based upon intercultural processes. Their ethnogenesis is most closely linked to their colonial history, including evangelization, debt-peonage and to the rise of the Indian movement in Ecuador. Muratorio's oral historical work with Napo Runa elder "Grandfather Alonso" contests the image of the Napo Runa as acculturated, passively subjugated to colonialisms, when they are

compared with the more reclusive and exotic appearing neighbors like the Huaorani or Cofán (1991). She suggests that it may be their very engagement with and against domination that has assured their cultural survival (ibid). There is some debate about the historical origins of Quichua-speaking peoples and the origins of the Quichua language that relates to rethinking of bounded categories such as "ethnicity" and "community"³⁶. Some cultural authorities claim that Napo Runa are the direct descendants of the Quijos peoples that resided in the area of Baeza at on the eastern sloped of the Andes at the time of Spanish conquest. Historical memory, as also influenced by public education, is most closely linked to Quijo peoples, though other language groups existing in the area around the time of Spanish contact have long disappeared or been absorbed into Quichua speaking groups. The Quijos spoke a language other than Quichua. Some historians and anthropologists choose to identify the indigenous peoples of Napo as "Quijo", taking after Whitten's reading of Oberem, and there have been moves to identify some Quichua communities around the area of Avila as of the Pueblo Quijo³⁷. I support the notion that their population results from inter-ethnic incorporation over several centuries. This hybrid process thus includes highland Quichua-speakers who fled to the lowlands as a "region of refuge" during the early colonial period, as well as Quijos and other groups that survived the ethnocidal waves of disease and exploitation.

Indeed, peoples living along the Napo have long engaged with trade and interchange with other cultural groups especially along waterways. This exchange included the Inca once they expanded their rule to the north of Ecuador. This "interculturalism" transcends to this day.

FOIN, as a CONAIE-based institution, also ascribes to its political philosophy of "interculturality", defined as the following:

*El principio de la Interculturalidad respeta la diversidad de Pueblos y Nacionalidades Indígenas y demás sectores sociales ecuatorianos, pero a su vez demanda la unidad de estos, en el campo económico, social, cultural y político, en aras de transformar las actuales estructuras y construir el Nuevo Estado Plurinacional, en un marco de igualdad de derechos, respeto mutuo, paz y armonía entre las Nacionalidades.*³⁸

This concept embraces indigenous Andean cultural patterns, their diversity, and their collaboration prior to conquest and throughout colonialism. As an indigenous political strategy of mobilization among indigenous pueblos and nationalities, it has been appropriated by indigenous-focused development. One interesting aspect of this statement, taken from the "Political Project of CONAIE" is the absence of any articulation about gender³⁹. As I discuss throughout this dissertation, masculinist and indigenist interpretations of interculturality can have contradictory consequences when articulated through development.

My outlining of cultural history through the discourses surrounding Napo Runa gender and colonial relations should introduce the dominant narratives that those developing indigenous women move within. As such, they shape indigenous women's participation in the hybrid politics of development and of the indigenous movement. Projects to increase women's labor, to empower individual women or make them equal

beneficiaries of development work within these discourses, but rarely question them.

COMPAÑERAS FIELES / FAITHFUL COMPANIONS

Development and Indigenous women's engagement with politics

In the remainder of this chapter, I relate the limits of FOIN indigenous women's political engagements from different locations: as an organization within FOIN, the leadership of that organization, of the first woman in FOIN's leadership *dirigencia*. These stories of indigenous feminine activism are significantly shaped by both FOIN patriarchy and NGO interventions. Despite FOIN and CONAIE claims of indigenous complementary gender relations and denials of patriarchy, there has been little evidence that these discourses of gender equality have spilled over into federation political practice. The male dominance of federation politics permeates its leadership to its base communities, where local leaders as well as official constituent members are almost exclusively male. This particular form of patriarchy has assured that indigenous federation dialogue with the State and NGOs has been dominated by male voices, which is especially problematic in light of a contemporary interest in the "empowerment" of indigenous women through development intervention.

The exclusion of women from leadership in the federation often has been backed with admonitions that political involvement leads women down a pernicious path of sexual promiscuity, infidelity to spouses and

federation, and neglect of traditional familial duties. I argue that this logic - - that when women enter the public sphere of politics, they corrupt the integrity of communal boundaries -- is linked to histories of the sexual control of women in the constitution and reproduction of "race" and nation. As discussed above, historical accounts of Napo Quichua peoples do not deny cultural logics and practices of feminine domination⁴⁰. However this particular form is significant to a contemporary moment when the Ecuadorian indigenous movement seeks to value an "indigenous identity" and distinguish it from a racist *and* patriarchal Ecuadorian nation. Thus, my intention is not to simply critique Indigenous organizations for their marginalization of women's voices in public/political spheres, but to point to the discursive and practical parallels between a patriarchal Ecuadorian State that has historically infantilized Indians and has silenced their voices⁴¹, and the Federation (and others) who similarly, even mimetically patronize Indian women. In this scenario, Indian women's voices and demands need to be voiced by men: women must be represented, they cannot represent themselves, and when they participate in the public arena of politics, they threaten imagined indigenous communal integrity.

As I show, masculinist resistance to women's political engagement rested upon a logic of the necessity for the discipline and control of women's sexualized bodies. By focusing on this form of control, I refer to how the sexual category of women is constructed in reference to their reproductive and sexual bodies -- as wives, mothers, as sexual beings, whose bodies reproduce national and racial subjects. These discourses calling to contain transgressive women's bodies are common in struggles over race and nation. In this way, I place the sexual into the political. Their status as *compañeras* in the indigenous struggle is dependent upon

their fidelity -- the containment of their sexualized bodies -- to masculine control.

Grupos de Mujeres, Women's organizations and development

The status of women's organizations and of a women's leadership has been a site of significant struggle within FOIN politics since the early 1990s. Behind the formation of women's organizations are transnational shifts in development models. International and national NGOs, which have long worked on issues of community development in rural Ecuador, have more recently promoted models that focus on women. Development focus on "gender" (women) combines with that of identity (Indians) to the effect of a proliferation of projects for indigenous women under models that often require that women "organize". These models include health, education, and agricultural assistance in "productive" projects for income generation and "nutritional security", and "empowerment" projects, which include organizational facilitation and gender consciousness-raising.

Initiated with the 1980s as the UN Decade of Women, Women in Development (WID) was the first focused effort to directly incorporate women into the development process⁴². Originating in Western development feminist's (standpoint) visions of unitary Woman, WID-based initiatives envisioned Third World women as excluded from development activities, and projects were subsequently organized to mobilize women collectively as equal development participants. In Napo, WID-inspired projects included women-focused collective "productive" projects, such as handicraft production and small livestock raising. Through the following

decade, WID came under increasing critique from its objects because of its Northern/Western bias, its isolation of "Woman" from local realities, and increase of women's overall labor burden⁴³.

Gender and Development (GAD), Empowerment and cultural models of development have replaced WID in policy and discourse (but not practice). GAD models, rather than focusing on women as the objects of development, designed projects based upon the recognition of gender differences. GAD was intended to address the gaps of WID by recognizing gender as a relationship between men and women, even including power⁴⁴, and therefore better incorporate local practices and their meanings. The Empowerment model seeks to generally educate women, with the goal of raising their consciousness (ideally about gendered power relationships) such that they participate in self-defined life enhancing projects.

While some implementers of GAD and Empowerment paradigms might define power as integral to these gendered methodologies (few did in fact in interviews), what "gender" signifies is disputable when it is articulated in the intersection of development and indigenous politics. One way in which NGOs often incorporate funder's GAD imperatives of incorporating gender into their practice is either by requiring the formation of women's groups through which they channel innocuous women's projects such as collective chicken farming and horticultural cultivation, or by simply counting a feminine presence in community promotional meetings as "gendered participation". Neither form of "gender participation" threatens the status quo and thereby hardly incorporates the concept of power into methodology. In productive projects, women's

activities are supervised by men, or the project failure is rationalized according to a logic that women lacked appropriate supervision. Mere feminine presence signifies "gender participation" by a counting of names (or X's) in the attendance roster, while women remain silent in the background of such meetings, in their "culturally appropriate" gender role of tending to children, serving chicha and preparing meals. The logic and practice of WID remain, in spite of a development discursive shift.

Among indigenous politics, development feminism is critiqued as a foreign model for a foreign problematic, and even works against the empowerment of indigenous peoples as it encourages the separation of the interests of Indian men and women. This division is often related to women's traditional association with land, culture, and reproduction. As I often heard in Napo regarding the organizational activities of women: "Separating women from men is like separating the land". Below, a seminal women's text of CONAIE expresses this association poetically;

<p><i>La tierra y la mujer son una y la misma madre, ambas producen, dan vida, nos alimentan y nos visten. Decimos que son una y la misma madre porque para nosotras, las mujeres indígenas, la tierra es lo que nos da vida, produce nuestros alimentos. Nosotras las mujeres somos parecidas a la tierra, pues damos vida, somos las reproductoras. Como la tierra es nuestra madre, no puede ser</i></p>	<p>Land and woman are one and the same as mother. Both produce, give life, feed and clothe us, we say that they are one and the same mother because for us, the indigenous women, the earth is what gives us life, what produces our sustenance. We women are like the land, as we give life, we are the reproducers. As the earth is our mother, it cannot be</p>
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<i>dividida, sería como dividir a nuestra madre.</i>	divided, it would be like dividing our mother. ⁴⁵
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In spite of the apparent importance of indigenous women to identity, land and culture, they remain largely absent from the realm of decision making in mixed indigenous politics. As Deere and León argue in their gendered assessment of indigenous struggles for land, though indigenous women are becoming more politically active through separate women's organizations in Ecuador, the incorporation of these "empowered" women into mixed gender organizational activities and especially into their leadership still has far to go (2000: 307-314).

The first effort to organize women as direct beneficiaries of a development project occurred in 1992, when FOIN created the Programa de Mujeres (Women's Program) with the support of Swissaid⁴⁶. The Program formed women's groups in communities to engage in communal agriculture, fish farming, and chicken projects, as well as in the production of handicrafts. The Programa de Mujeres was designed with Swissaid and male FOIN leaders, the latter of whom ran the project. Two urban Runa women served as project coordinators -- including Bertha Tapuy, whose leadership I discuss in the following section, and Francisca, who reflects on her experiences with Swissaid and other institutions in the third chapter.

Although this project was directed towards women, and formed women's groups, it was organized and managed by men; thus the federation's leadership viewed no threat in it. Privileging women as the recipients of development projects focused on the need to maintain cultural traditions entrenched the notion that women are the principle

bearers of culture. These projects helped assure that women were “*más indias,*” more Indian than their male counterparts in the face of capitalist modernity (de la Cadena 1991). The project eventually fell apart. One of its male coordinators, in a women's meeting of FOIN explained, “We men directed the project and just spent up that money as we pleased”. Even though this coordinator admitted some blame, the failure of this project and others like it was often interpreted among FOIN masculinist perspective to demonstrate an inability of women to act collectively, or organize effectively (Lilliott 1997).

La Organización de las Mujeres de las Bases de la FOIN/ The Organization of Women from the Bases of FOIN

Efforts to formalize women's participation followed the wave of similar gendered institutional shifts in indigenous federations, which I link to transnational development models that focus on women, and the efforts of some women seeking better representation in indigenous politics. Women's efforts in FOIN to achieve direct representation within the federation and to outside entities have followed a tumultuous path along the greater political turns of federation, State and transnational development. Between 1995 and 2000, a shifting group of federation women sought to legitimize their presence alternately and conjunctively through efforts to constitute a legal organization of women of FOIN⁴⁷, obtain direct representation as women in community and federation affiliation, as well as create an official women's leadership position within FOIN. If women achieved “legal” status, either as an individual FOIN affiliate, or as part of a legal organization, not only would women gain some independent decision making status from the men, they could also compete directly with men for development and organizational funding. All

efforts were met with masculine resistance of different forms; and in significant cases, development institutions directly participated to assure women's continued subordination.

In 1995, at the behest of an environmental NGO to create an organization for women of FOIN's "base" communal organizations, a women's organization was initiated⁴⁸. I was present when women of FOIN communities gathered at FOIN offices, held elections for a women's organization *dirigencia*, and drew up plans for the organization's principles. During this meeting, another group of largely urban and professional women presented their opposition to this new organization, claiming that they had organized previously as the women of FOIN. This small and urban group had gathered a year before to receive "loans" from the indigenous politician they supported. Their candidate for president of the "base" women's organization was rejected, and instead it was Bertha Tapuy who was supported largely by "base" women as *presidenta* of the first *Organización de Mujeres de las Bases de la FOIN*.

Under her leadership, the organization quickly blossomed, self-financing by selling crafts in an attractive kiosk on Tena's newly refashioned malecón⁴⁹. Interestingly, the NGO project never materialized, perhaps because the women's organization never achieved legal organizational status. Also under her leadership, the organization met with a rather rapid and dramatic demise. Beset with demands from male leaders for a take of the income from the *típica* store, which was voluntarily occupied by a dwindling group of women, the organization was unable to pay back the startup handicraft loans that Bertha had acquired from OPIP, the Pastaza provincial indigenous (Quichua) organization⁵⁰.

Indeed, the women's organization's (though indebted) financially independent status with the store was a threat to federation control. Federation leadership had difficulty gaining access to these funds. That the women controlled the funds autonomously from the men varied abruptly from federation tradition. NGO assistance for women's projects was always funneled through the organization hierarchy, and *dirigentes* also were accustomed to free access to the menial income provided by the intermittent sale of handicrafts from the old women's store adjacent to FOIN. The women's organization had to battle with accusations of federation infidelity: if women had their own organization, they would "live separately" from the men, and compete for funding and political influence with them. In essence, the organization, if liberated from legal supervision from the federation, would surely and easily come under the influence of competing masculine forces, in this case, political ones. And Bertha's leadership behavior -- her unruliness as a woman of political stature and political effectiveness -- fit well into this masculine fear.

When campaigning started for local elections, Bertha did not promote Pachakutik, what was then becoming the obligatory political affiliation of FOIN⁵¹, and instead sided with the mayor's political party. Though, as Bertha and her friends told the story to me, Bertha's betrayal was merely masculine insinuation: she had simply refused to campaign on behalf of Pachakutik, and by default appeared to be in support of the mayor -- "How did she gain the malecón space anyway", was her critics' reasoning. This omission was nonetheless interpreted as betrayal, a representation that colludes with other similar Pachakutik and Pachakutik faction politicking that I witnessed in 1999-2000⁵². Because of her denial

of political support for the federation, also read as a betrayal of her Indianness for her rejection of overt Pachakutik campaigning, she was forced by federation leadership to step down. The women's organization continued, though in a subordinate status only in relation to the NGO Cruz Roja Suiza's (CRS) health project that largely dispersed chickens and nutrition information to a handful of base communities⁵³, and Bertha remained largely alienated from FOIN for the following years⁵⁴.

Representing women in FOIN

Federation women then shifted their efforts to officialize a women's leadership position for the federation. Following similar trends in other indigenous organizations in Ecuador, the status of "Leader of the Woman and Family" was offered in 1998. However, the legal statutes of the federation to acknowledge this position did not change until 2001, when the federation finally legally changed its name to FONAKIN. In the interim, while the leadership position was materialized in discourse, her official status within the federation remained that of Secretary, which was not a decision-making position equal to others, such as President, Vice President, Land Rights, Health, or Public Relations. The first woman to occupy this status complained of her marginalization by federation men, while also rendered structurally (as Secretary) unable to make decisions without their approval. The men reasoned that she, as a woman, was inexperienced, and thus required masculine supervision. At the same time, she was also beholden to the women of the federation, who expected that she meet their demands as their federation representative. She demanded assistance, and a female committee to aid her unofficial

dirigencia was elected by a gathering of women of the federation. Without funds, this small group of women gained small income again by selling seeded jewelry out of the unadvertised women's office, set behind the FOIN structure. These crafts were largely sold or rented to various indigenous beauty pageant candidates. A male lower level federation leader often supervised the women's meetings, and they reported that their efforts to design project proposals to donor institutions were often met with patronizing suspicion.

Even though male leadership would articulate support for the women, if only in terms of "organizational assistance", when the women's efforts moved to concrete measures, male resistance took the form of bureaucratic waylaying: an endless "lets wait and see" while gossip accusing women of outsider influence, sexual misbehavior and feminism took hold. In 2000 these women officially presented at the federation congress their complaints: a demand for direct representation of women in the federation and of the legalized position of leader of Woman and Family, and if not these, then an official and legal organization of women. Their carefully drawn-up demands were summarily tabled for further discussion. The congress rationale was that federation was considering switching legal status to a confederation⁵⁵ at that time -- if FOIN changed its legal status to a confederation, then they would consider changing the statutes to directly address the women's concerns. The women who promoted this measure also blamed their political failure on how such concerns were always critiqued by federation men, and since few women had "Voice and Vote", the even small number present were not brave enough to support them in their entreaty. Indeed, confederation

organizational efforts were halted, and the status of women was not officially brought up again that year.

NGOs participate in defending the notion that indigenous women's "political participation" is achieved through their apparent participation in development projects. And even this "participation" is monitored for feminine fidelity. In 2000, under the rubric of crisis, an NGO official blamed FOIN's Women's Group for "stealing away" their UNICEF funding for base women. UNICEF had previously funded the NGOs efforts with a handful of communities at "gender" projects on health education and chicken farming. However, these projects questionably held any gender component whatsoever. FOIN women presented a federation-wide political participation education project for women to UNICEF, and received an initial approval for funding. Together with the CRS coordinator, leadership accused organization women of having been influenced by "outside forces" in their creation of the project. Here, these influences easily referred to either this gringa who just bought a round of Fantas for the women's office, Nancy who was in exile in Quito, or Bertha, at that time a *persona non grata* in FOIN. While male federation leadership meets with non-Indian NGO, state, petroleum and other capitalist enterprise officials, women's moves towards self determination are often met with the suspicion of seduction by an outsider, a racially and gendered significant betrayal according to indigenous leadership.

A Woman in federation leadership

I have known Nancy, along with Bertha, since I worked with the first women's organization of FOIN in 1995, for which she was an elected

leader⁵⁶. The following year, Nancy became the first female elected decision-making *dirigente* of FOIN⁵⁷. I imagine that her election was due in part to her ability to navigate the tense divide between representing women and allaying male fears by acting a leader in training for male leaders. When she spoke of her tenure in the *dirigencia*, she would often explain that she felt afraid of the role, and uncertain about the right thing to do; she would often follow suit with decisions the men made. While she was quite a popular leader for a period of time, accusations of spousal infidelity with implicit critiques of the roles of women in indigenous politics ultimately destabilized her personal and political life.

According to Nancy, her fall was accompanied and perhaps even instigated by deep political tensions within the federation brought about by the Sinchi Sacha debacle in Union Guacamayos⁵⁸, and related electoral party conflict within Pachakutik. During her tenure, FOIN leadership had "kicked out" Sinchi Sacha, a Quito-based NGO, from further federation collaboration. Sinchi Sacha had created ceramics project for women of Unión Guacamayos, a union of communities under FOIN, and supervised the building of an Amazonian cultural museum in nearby Archidona. The struggles over the project resources, practical failures, and divisive politicking had left many in FOIN angry, defensive, and even embarrassed. The *dirigencia* of FOIN had spent some time protesting the activities of Sinchi Sacha and questioning the behavior of a Guacamayos leader in relation to the project. One of the parties hostile to Nancy was this leader. While Nancy had been elected to her position under the presidency of Jose Avilés, his jailing and related federation scandal made the entire *dirigencia* step down in a congress, whereby new representatives were to be elected. According to Nancy however, the

dirigencia knew all along who would be supported as this decision was made previously with the older leadership. Though they even discussed her raising in the leadership as a result of the president's resignation, she had refused, feeling still quite unprepared.

Nancy had previous leadership experience within her community and with an American NGO, FUNEDESIN, before serving in the Women's organization. Her experiences with development institutions and indigenous politics run deep: she and her husband worked for a time for the USAID-supported FUNEDESIN⁵⁹, that now runs an ecotourist lodge and several "economic enhancement" projects such as marketing locally produced lumber, coffee and fruit. FUNEDESIN had gone through a similar process to that of Sinchi Sacha with indigenous communities of its collaboration, and when I visited its lodge and a nearby community, I heard little positive about what FUNEDESIN's "collaboration" had brought Indian communities. According to Nancy, she and her husband had been hired by the gringo to be *capacitados* as project coordinators, but she ended up as his housekeeper and her husband a mechanic. However, her employer also sent her to the US for a gender and empowerment leadership course, an experience that Nancy said helped "empower" her to critique the *gringo's* paternalism. These experiences also bolstered her critique of Sinchi Sacha and its collaborators.

Nancy's personal life at the time of her leadership was beset by troubles with her husband's abuse and infidelity, conflicts that reached into her natal family. While she struggled over whether to denounce her husband's abuses before the State authorities, he entered a meeting of the FOIN leadership and beat her before the other dirigentes, accusing

her of sexual infidelity. No one intervened in this "family matter". However, matters exploded into the FOIN public when an emergency assembly was called to discuss the moral behavior the president, Carlos and his vice president, Nancy. While I was not present for this event, others recounted the events that led up to the crisis, and Patrick Wilson has written about it in his dissertation (2002). Carlos's wife, apparently encouraged by an in-law, brought a letter to the federation office denouncing an affair between Nancy and Carlos. The Guacamayos leader previously under FOIN scrutiny was her kin, accompanied her on the venture. At the emergency assembly, he read her letter. Then an older federation leader (of "*los viejos*") then read from the 1991 national constitution defining marriage as monogamous. He directed his commentary directly to Nancy, calling her "Señora", rather than "compañera" (Wilson 2002).

It is most significant that in order to define *Nancy's* alleged behavior as illegitimate, the Ecuadorian Constitution served as the legitimizing text, the very text that was then the subject of the indigenous movement's debate for its negligence of the rights of indigenous peoples⁶⁰. In such, he validated the legitimacy of the State to preside over moral issues relating especially to women -- in this case, a woman who was also indigenous. It is also significant that his discussion was exclusively directed at Nancy while not involving her alleged partner in crime. The term "Señora" should remind her and others of her violation of her marital vows of spousal fidelity and of her symbolic subordination to her husband, while denying Carlos' responsibility (even though it was his wife that officially protested the affair) (Wilson 2002). *Nancy's* infidelity is scrutinized beneath the indigenous authority of FOIN as well as in relation to the State, whereby

her own spouse's previous and very public abuses were considered a family matter to be dealt within the home. Finally, this gesture reveals a patriarchal ideology that women's involvement in formal politics leads to their sexual transgressions. Once in the realm of the public, away from the watchful eye of their spouses, women could not be trusted to control their natural impulses. This logic crosscuts federation critiques of women in politics, that "walking about", as leaders must do, women would especially be subject to the seduction of other masculine forces, be it men, or other competing politics, as in the case of Bertha.

Carlos, though deposed along with Nancy at this assembly, rather quickly became re-integrated into FOIN politics. He was selected by FOIN to receive a PRODEPINE scholarship that allowed him to travel to Quito to study at the Saleciana, while helping design PRODEPINE-funded projects with the federation. Nancy, humiliated, departed to Quito with her youngest sister to look for work as a bilingual educator and to support her sister's education. She and her husband divorced, and he remarried. Carlos remained married, and Nancy would often give him part of her meager income to help support the schooling of his children, until he quite suddenly succumbed to a mysterious illness and harried surgery in 1999. Nancy rarely returned to Tena for several years after the FOIN debacle, and when she did, she remained most guarded when engaging with FOIN concerns and rather turned her indigenous activist energies and her grief to working itinerantly with NGOs and CONMIE.

Logics of feminine marginalization

Among the numerous injunctions placed against women's political presence in FOIN, there are several salient logics, and one enduring ideology. First, in order to be a respected leader, women are told that a candidate should be a married parent. Yet the social and practical mandates of motherhood and marriage limit these women that meet this ideal; they usually remain responsible for childcare and household duties, and the considerable amount of gratis time spent on political duties hampers their ability to fulfill their traditional feminine role. Their status as a federation leader may leave them subject to the jealousy of spouses. Women often report recriminations and even beatings after absences in behalf of political activity. A female leader's spouse, especially if also politically active, may be supportive of her political commitment, though he also is subject to gossip about the whereabouts of his woman. I knew several stories of some FOIN active women whose spouses even helped them with their efforts, yet after a drunken evening with *compañeros' chisme*, took out his frustrations violently.

Another logic is that a federation leader should be from the bases, and should be able to "speak" well. This is another contradiction for political women: though this status is slowly shifting with more rural girls following education on through to high school, even if under the disability of a struggling EIB education. Most married women living in rural communities do not speak Spanish well, and are less likely to master the masculine oratorical style, the other half of the meaning of "speaking well" (cf, Lilliott 1997). As many of the women who participate in efforts to organize as women of FOIN are ultimately urban or semi urban, they are informed by federation leaders that they, in order to lead well, should come from the bases. Though these women may be quite articulate in

public speaking, and are bilingual fluent (even more so than the urban men), can handle accounting and other organizational skills such as computer word processing, they are told that they are alienated from the communal experience. They can bear criticism that their interest in the plight of other indigenous women is a "feminist" and thus urban and of non-indigenous traditional orientations.

These are very clear mobilizations of ideologies about women as the preservers of cultural tradition, of community, and therefore race and nation. Male leaders may not speak Quichua well, be urban or semi-urban, be single or married with numerous lovers, or abandon families for days or weeks on behalf of federation gatherings and organizational meetings. Women who enter the public sphere are jealously monitored, eternally caught in a double bind where their leadership talents inhibit their political engagement. This position is likewise nurtured by development interventions: they materially assist in catching women between tradition and modernity, where their political engagement invokes their indigenous feminine alienation. To recall the story of CRS's struggle for UNICEF funding, the NGO coordinator accused the women of being too urban, and therefore of not being in touch with the bases, whereas he -- white-mestizo urban male in league with masculine leadership -- was more so in its health education project. Masculine and NGO leadership collude with logics of racial domination that women's bodies must be monitored for the maintenance of the boundaries of national and racial bodies.

I find it significant that these conflicts over women's sexualized bodies in Napo federation politics often emerge over matters of economy. This brings to fore the economic aspect of women's reproductive bodies.

In the above cases, funding and its insecurity were often at stake: Bertha and the women's groups' handling of funds separately from male leadership or "stealing away" funding from the NGO or federation, Nancy's leadership position that offered her access to federation funding and its direction in a moment of the federation's acute economic and political crisis. While NGOs and donor institutions may be appropriately concerned with gender equity and even transparency with funds and their allocation within the donor and recipient institutions, when *envidia* arises moments of stark financial want where femininity is at stake, it takes this specifically sexualized form. Indeed, this organizational phenomenon resonates with Muratorio's discussion of domestic violence among contemporary Napo Runa: while men find their resources for fulfilling their masculine economic roles limited, they unburden their frustrations on their spouses, especially when spouses are imagined to transgress boundaries of traditional femininity (2002)⁶¹.

While indigenous federations transform State treatment of Indians writ large, women are often subtly or more even actively dissuaded from formal federation politics. A racist and patriarchal state's historical marginalization of Indian is reproduced through its very critics. Here, the colonial notion of Indians as unfaithful to their white patrons finds an ironic gendered rearticulation, whereby the threat of betrayal that justifies the violent control of bodies is mobilized within an indigenous movement that struggles against the white-mestizo state. Women and gender are significant to nationalist ideologies and processes, including and especially in the constitution of "race": postcolonial feminist theorization of nation discuss how women may be symbols of the nation, relegated to roles of its biological reproducers in maternity, and in the maintenance of

culture, and how the control of their sexual bodies serves to maintain racial and therefore national boundaries⁶². In this section, I have focused on how notions of the control of women's racial and sexual bodies are articulated in matters of maintaining the integrity of an indigenous federation. Even though indigenous politics seek to construct Ecuador as a new plurinational State, federation leaders remember their colonial domination through the control of "their" women⁶³.

In the same way that nation cannot exist without consideration of the woman question, "race" requires gendered difference for its reproduction: varying masculinities and femininities articulate with racisms, and racialization requires the mobilization of gendered discourses and practices with different effects for men and women. As such, women's bodies are often the receptacles for the biological reproduction of "race"⁶⁴. Indigenous beauty pageants, such as the Chonta Warmi festival (Rogers 1999) and the Wayusa Warmi contest that I discuss in the following chapter, reinforce dominant development imaginaries of women as the bearers of Indian tradition, as well as indigenous woman as symbolic figurehead for indigenous politics, as in nation (Yuval-Davis and Anthias 1989). These most heightened performances of femininity are a narrative vehicle to relate taming practices of development upon Amazonian women's images and bodies in Napo. These contests clearly perform how Woman's body is burdened with nation, as well as suggest how, their symbolic importance notwithstanding, indigenous women lack equal access to the benefits of national appropriation. They are the standard bearers of community and the object of development domestication, their sexualized bodies subject to multiple patriarchies. Woman like Nancy, Bertha, the members of the women's organization, or even a beauty

pageant queen, forge paths within and around new roles in neoliberalism's factioning of collective interests. Perhaps because of their deep experiences with negotiating colonial and gender marginalizations, they are able to create new intercultural roles

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ENDNOTES CHAPTER 1

¹ DWI is my own acronym, with some humor as in Texas, DWI stands for driving while intoxicated.

² Kichwa is the bilingual education's phonetic spelling of Quichua. The use of K has caused some conflict with hispanofiles as use of the letter indicates the foreign origin of a word.

³ Inca king who fortified the reign of Tiwantinsuyo the furthest reaches north up to Ecuador and Quito in the early 16th century. Actually, there is some dispute about whether the Quichua language arrived before the Incan conquest, and some argue that the language spread north through the Amazon. I believe that this comment was meant to refer to the Incan conquest of Ecuador, which was assumed to bring with it the Quichua language.

⁴ I will discuss CONMIE -- Council of Indigenous Women of Ecuador -- again in the opening of Chapter 3 and more thoroughly as a site of indigenous women's movement conflict in Chapter 4.

⁵ This transcript is the only one of the extended ones in the text that I did not record on video or audiotape. I wrote what she said as she spoke. Except for the first transcript, all passages are also in the original Spanish, with some editing for brevity.

⁶ Earlier at the conference there had been some discussion about the handing out of differently colored cards to indicate voice or vote. It was decided that all should be able to participate and the cards were eliminated, yet I as the only gringa imagined that I would maintain my silence.

⁷ Highland Andean nationalities/pueblos have dominated CONAIE often to the exclusion of Amazonian differences (who are more diverse linguistically yet much fewer in total population). This highland/lowland tension has been the center of much intra-organizational conflict. Although gender complementarity is a distinctly *Andean* cosmology, FOIN patriarchy has adapted CONAIE's promotion of it (only in terms of its representation of gender), while they are often critical of other CONAIE policies as "awallacta" (highlander).

⁸ However, "sexual rights" largely exclude critique of compulsory heterosexuality. What this document does say about "different sexual orientation" rights is: "No discriminación de las personas que demuestren una orientación sexual distinta al hecho de ser hombre o mujer." (CONAIE (1998). *Política Intercultural en Salud y Derechos Sexuales*. Quito, CONAIE.: 32). This document's production was funded by UNFPA, el Fondo de Naciones Unidas para la Población y el Desarrollo.

⁹ Salguero, N., Ed. (1998). *Mujeres Contracorriente: Voces de Líderes Indígenas*. Quito, CEPLAES. : This book depicts the testimonial-style of several indigenous female leaders. However, it is not an official CONAIE document. Since its publication, some of the participating women have fielded critique from CONAIE based leaders that they had personally benefited from the publication, using it as a platform to represent Indian women in general, which is CONAIE's territory, not theirs.

¹⁰ Lilliott, E. (1997). Allimi Huarimi: multiplicity and contestation of identity in an indigenous women's organization in lowland Ecuador. *Anthropology*. Austin, University of Texas.

¹¹ On a humorous turn of the trope of every village in Guatemala having its own anthropologist, Tena, a town of some 45,000 at the time, including its surrounding hamlets, was the host of at least four social scientists conducting dissertation research, including: Tom, Pat, Frank Hutchins and myself. I know of at least three other dissertation researchers in the Napo area in ethnographic research among Napo Runa/Kichwa peoples between 1999 and 2002.

¹² [The list is too long to include here, but for starters:](#) Maennling, D. C. (1995). *Análisis de las principales organizaciones del sector público, del sector privado, de ONGs y organizaciones de base en el área de atención prioritaria del Proyecto Gran Sumaco, Proyecto Gran Sumaco, GTZ, INEFAN, Wray, N., J. Alvarado, et al. (1995). Economía Indígena e Integración al Mercado: el caso de los quichuas del Alto Napo, Ecuador. Amazonía: Economía Indígena y Mercado - los Desafíos del Desarrollo Autónomo*. R. Chase Smith and N. Wray. Quito, COICA-Oxfam, Soto

Andrade, I. and E. Contreras (1998). Diagnóstico del Proyecto de Mejoramiento de la Calidad de la Educación Intercultural Bilingüe, Escuelas de la Cooperativa San Pedro de Rukullakta y de la Vía Hollin Loreto, DYA, DYA and FOIN (November 1995). Programa de Intervención. Desarrollo integral de las comunidades indígenas del Alto Napo. Proyecto Desarrollo Integral de los Productores Indígenas de la Cooperativa San Pedro de Rucullacta. Quito.

¹³ Cite indigenous women, also Amazonian women:

¹⁴ Yet another non-exhaustive list includes: Guzmán Gallegos, M. A. (1997). Para que la Yuca Beba Nuestra Sangre: trabajo, género y parentesco en una comunidad quichua de la Amazonía Ecuatoriana. Quito, Abya Yala, CEDIME, Muratorio, B. (1998). "Indigenous women's identities and the politics of cultural reproduction in the Ecuadorian Amazon." American Anthropologist 100(2, 1998): 409-420, Salguero, N., Ed. (1998). Mujeres Contracorriente: Voces de Líderes Indígenas. Quito, CEPLAES, Baez, S. (1999). Experiencia de recuperación de chacra nativa en una comunidad Quichua del Ecuador. III Jornadas Internacionales Amazónicas. M. Restrepo G. Quito, CEDIME & UNICEF: 240-250. More

¹⁵ In Chapter 4 I critique the rationale of many white/mestiza feminists argument that the women's movement has been rejected by indigenous and black women, who "desire to organize by themselves." What I call development feminism is a kind of Northern feminism that is interested in the liberation of impoverished third world women, and though many of the development professionals that worked with gender issues I interviewed denied being "feminist", they certainly participated in development feminism.

¹⁶ cf, Neira, M. (2000). Los Indios Quieren el Poder. Vistazo: 70-75. ETC

¹⁷ My own conversations with indigenous women activists confirm this, also see Salguero, N., Ed. (1998). Mujeres Contracorriente: Voces de Líderes Indígenas. Quito, CEPLAES.

¹⁸ The líderes indígenas project of CEDIME and CEPLAES, two of the leading social interest and development NGOs in Ecuador is an excellent example of how indigenous women's political concerns can find voice through positive NGO collaboration Ibid.. This adds to the numerous presentations that I heard in development-oriented conferences.

¹⁹ There are several indigenous universities in Ecuador that are struggling for survival now, including ICCSI's indigenous university and CONFENIAE's.

²⁰ See Muratorio's critique of masculinist Amazonian literature. Especially after Starn's sharp essay on the poverty of politically oriented ethnography in the Andes Starn, O. (1994). "Rethinking the Politics of Anthropology: The Case of the Andes." Current Anthropology 35(1): 13-26., there is an emerging literature of the Andes of political and critical orientations, especially on race. see Starn, Weismantel, Cuisiquanqui (among others from the southern end who were engaged long before Starn's critique).....

²¹ See Aguirre V, G. (1999). Las mujeres indígenas en la construcción comunitaria: geografías sexuadas. Estudios Culturales. Quito, Universidad Andina Simón Bolívar. and Benavides G., M. (2002). La construcción del poder femenino en la Warmi Wankurina de la FOISE, periodo 1990-1999. Facultad de Sociología. Quito, Universidad Central del Ecuador.

²² Indeed, employment with an NGO or other development institution does not guarantee the promised salary. Folks who worked in development, especially in consultancies, complained regularly of having to wait long periods for payment, and only after their continued solicitation for it. I discuss this problematic in Chapter 4.

²³ I believe that the question of the nature of gender relationships more often comes up in relation to Amazonian indigenous peoples because they are more closely associated with savagery and nature as they inhabit tropical lowlands. "Civilized" or Christianized Indians of the highlands are assumed to be more influenced by dominant culture. Napoleon Chagnon's body of work reflects this kind of thinking: the tribal savage Yanomamo were imagined to closely resemble our human nature.

²⁴ Though I agree with the author's stance that this is a poorly theorized concept, my concern here is how this notion (poorly theorized) is evoked when discussing especially indigenous gender relations.

²⁵ This is not meant to be an inclusive list of what machismo is in Ecuador, but rather a representation of what machismo is popularly understood to be. That, for example, machismo includes homophobia, I do not include in this list, as homophobia is even in more progressive circles, not understood to be a problem.

²⁶ Cite racialized men as threatening. Fanon, F. (1990 (1957)). *The Fact of Blackness*. [Anatomy of Racism](#). D. Goldberg. Minneapolis:, University of Minnesota Press. Stoler, A. L. (1997). *Making Empire Respectable: The Politics of Race and Sexual Morality in Twentieth- Century Colonial Cultures*. [Dangerous Liaisons: Gender, Nation and Postcolonial Perspectives](#). A. McClintock, A. Mufti and E. Shohat. Minneapolis, University of Minnesota Press.

²⁷ [insert image from culturas de Ecuador, ayer y hoy](#). Starn also offers a similar image, in a ronda campesino poster for a conference organized by the communist party of Peru. A virile ponchoed man stands in the foreground with a rifle, and behind him stand several people, the first of which is a campesino woman carrying a child (Starn 1999; 186-187)The Ecuadorian left, in the same way treats womens' subordination as a concern secondary to that of class. .

²⁸ I attended series of NGO workshops disseminating information in indigenous communities about the Domestic Violence Law was met with a range of responses, and there appeared to be an overarching indigenous interest in understanding the parameters of the law, and consideration of indigenous authority structures that could also negotiate it. Many rural community members expressed that they did not know anything about this "mishu" law. I this discuss this project in Chapter 3 and 4.

²⁹ See also Garcés, A. (1998). *Entre la Tradición y la Modernidad: Las líderes indígenas de la provincia del Napo*. [Mujeres Contracorriente: Voces de Líderes Indígenas](#). N. Salguero. Quito, CEPLAES: 91-132. Though the public/private divisions have been critiqued as an effect of colonialisms, and not a universal cultural effect, it is clear that Napo Runa have known colonialisms and modernities.

³⁰ [Suzana sawyer's diss](#).

³¹ I think that bilingual education is also a significant factor in educating indianness. Many indigenous leaders, men and women, arise from its ranks, and some spoke to me of re-learning Quichua through their training. [Maria Elena Garcia's dissertation discusses how bilingual education in Peru not only creates Indians of its educators, but also considerable conflict with the communities it targets](#).

³² Indeed, the two were largely one and the same until the Liberal "revolution" of Eloy Alfaro, and Constitutional the separation of church and state in 1906. However, much like the United States, a Christian morality still dominates Ecuadorian politics.

³³ Carmen Diana Deere and Magdalena Leon have thoroughly discussed the consequences for indigenous women of indigenous struggles for land rights throughout Latin America. To summarize, though certain gains have been made by indigenous peoples for collective land rights, the absence of gender in their struggles has deepened the consequences for indigenous women. Deere, C. D. and M. León (2000). [Género, Propiedad e Empoderamiento: tierra, Estado y mercado en América Latina](#). Bogotá, Universidad Nacional, Facultad de Ciencias Humanas and Tercer Mundo Editores. I further discuss this problematic later in the chapter.

³⁴ Cite Garcia S., F. (2002). [Formas Indígenas de administrar justicia: Estudios de caso de la nacionalidad quichua ecuatoriana](#). Quito, FLACSO, Sede Ecuador. Probably Lucero and Andolina...Leon T., J., Ed. (1994). [De Campesinos a Ciudadanos Diferentes: el levantamiento indígena](#). Quito, CEDIME., Cornejo Menacho, D., Ed. (1992). [Indios: Una reflexión sobre el levantamiento indígena de 1990](#). Quito, Abya Yala.

³⁵ Much like the public servant who must make ends meet under a substandard salary, the indigenous dirigente might take advantage of unofficial forms of compensation or exchange for their efforts. This becomes shaky ground for the activist; when they are in federation favor, these perks are perceived as gifts deserved, in kind compensation. When they are out of favor, it becomes evidence of corruption.

³⁶ [explain language debates.](#)

³⁷ Guevara Yepetz shares the opinion that those indigenous of Napo are "really" Quijo. This "official" historian of Napo and director of the Cultural Office of the Municipio of Tena has much to say about the natural state of indigenous matters, which I also discuss in Chapter 2.

³⁸ The principle of Interculturality respects the diversity of the Indigenous Peoples and Nationalities and the other Ecuadorian social sectors, but at the same time demands the unity of these, in the economic, social, cultural and political arenas, in areas to transform the actual structures and to construct the New Plurinational State, in a frame of equal rights, mutual respect, peace and harmony among the nationalities. CONAIE (1997). Proyecto Político de la CONAIE. Quito, IBIS-Dinamarca and CONAIE.(12).

³⁹ This document does include equality of gender and sexual difference in its definition, however it was elaborated largely through the coordination of the women's office of CONAIE. CONAIE (1998). Política Intercultural en Salud y Derechos Sexuales. Quito, CONAIE.

⁴⁰ See Oberem, U. (1980 (1970)). Los Quijos: Historia de la Transculturación de un Grupo en el Oriente Ecuatoriana. Otavalo, Ecuador, Colección Pendoneros and Banco Central del Ecuador., Whitten, N. (1985). Sicuanga Runa: The Other Side of Development in Amazonian Ecuador. Urbana, University of Illinois Press., and Descola, P. (1996 (1987)). La Selva Culta: Simbolismo y praxis en la ecología de los Achuar. Quito, Abya Yala., Muratorio, B. (1991). The Life and Times of Grandfather Alonso: Culture and History in the Upper Amazon/Rucuyaya Alonso y la Historia Social y Económica del Alto Napo, 1850-1950. New Brunswick, New Jersey. for rather cursory ethnographic discussions of Napo Quichua patriarchy. For more thorough discussion, see Muratorio, B. (1998). "Indigenous women's identities and the politics of cultural reproduction in the Ecuadorian Amazon." American Anthropologist **100**(2, 1998): 409-420. as well as her upcoming publications on the topic of Napo Quichua women's multifaceted experiences with racial and class patriarchies.

⁴¹ [Cite more sources](#), eg: Guerrero, A. (1991). La Semántica de la Dominación: el concertaje de los indios. Quito, Ediciones Libri Mundi, Muratorio, B. (1993). "Nationalism and ethnicity: images of Ecuadorian Indians and the imagemakers at the turn of the nineteenth century." Ethnicity and the State: 21-54, Muratorio, B., Ed. (1994). Imágenes e Imaginarios: Representaciones de los indígenas ecuatorianos, Siglos XIX y XX. Estudios - Antropología. Quito, FLACSO -- sede Ecuador. [See also Silvia Rivera for similar arguments about the state treatment of Indians in Bolivia:](#)

⁴² Kabeer gives a thorough discussion of different development models for women, and links them to UN decade development initiatives Kabeer, N. (1994). Reversed Realities: Gender Hierarchies in Development Thought. New York, Verso..

⁴³ Ibid, Chowdhry, G. (1995). Engendering Development: Women in development (WID) in international development regimes. Feminism /Postmodernism/ Development. M. Marchand and J Parpart. New York, Routledge.

⁴⁴ Jean Franco discussess the gap between development approaches to gender and academic feminism, where power was the focus of feminist academic analyses of gender difference, in development practice this fundamental perspective is largely absent. Franco, J. (1998). Defrocking the Vatican: Feminism's Secular Project. Cultures of Politics/Politics of Cultures. S. Alvarez, E. Dagnino and A. Escobar. Boulder, Westview Press.

⁴⁵ Author's translation. (CONAIE 1994: 38), also cited in (Deere and Leon 2000: 307).

⁴⁶ Swissaid is a Swiss-based international NGO that focuses on Third World development projects and sees the equal participation of men and women a central to sustainable development. . See: <http://www.swissaid.ch> for more information on its philosophy.

⁴⁷ Legalization, that is, the submission of a membership and leadership committee to the Ministry of Social Welfare, is a common prerequisite to receive any development economic support, especially for women. This is an oft-debated process in development circles. One development practitioner in Puyo explained to me the endless revolution of this debate in his NGO. A female coordinator based in Quito claimed that it was best to avoid State control, especially since legalization inevitably entailed state bureaucracy and invoked struggles for power among participants. He, who worked directly with these groups, defended legalization of women's groups as he saw the process of legalization as edifying and empowering, creating a sense of ownership for participants.

⁴⁸ A longer version of the early story of this women's organization I tell in my master's thesis. I also include there the achievements of other female activists in FOIN (Lilliott: 1997)

⁴⁹ A malecón is a kind of waterfront boardwalk. Tena's is downtown, along the Tena river which runs through the center of town. Tena has only recently moved to present itself as a tourist destination. Previously, tourists to points beyond in the Ecuadorian Amazon would merely change busses there to Misahuallí, a small port and tourist town on the Napo River. Under the leadership of Alex Hurtado as mayor, the past 6 years had seen a shift in political economics whereby the natural beauty of Tena's environment, including its indigenous population, has been promoted to entice tourist capital. Though it might be an exaggeration to suggest that the bottom line of the mayor's interest in allowing the women's organization this space was simply about his desire to utilize them as objects of tourist consumption. However, I can surmise that Bertha's agreement with the mayor engaged on some level his interest in appealing to the tourist. Tena's malecón in 1995 was a newly revamped space, complete with a gaily painted dugout canoe sculpture, driftwood constructed kiosks, and a bamboo bar that overlooked the river. By 2000, Tena had blossomed several internet cafes, river rafting enterprises, and other Ecuadorian and Amazonian crafts shops. A decade before it was merely a muddy bus stop, a place where Indians came to sell to intermediaries fistfuls of river panned gold powder, a sack of cacao or coffee, or where women on the street sold a bundle of yuca, plantain or seasonal fruit. The images of a decade before still exist, though set against the verdantly decorated bamboo shop fronts of the ecotourist industry.

⁵⁰ OPIP in Puyo had a quite successful handicraft store and restaurant in Puyo (called), and Bertha had ties with Puyo-based organizations through her previous activism with CONFENIAIE, the Amazonian-wide indigenous confederation, and base of CONAIE.

⁵¹ The complicated story of [the rise of Pachakutik party politics](#) includes how the party has different processes, goals and orientations in the Amazon than the sierra, and nationally than locally. Pachakutik is nationally and in the Amazon considered an indigenous political party, even through mestizos participate in party politics. When I was in Tena, affiliation with FOIN unofficially meant compulsory affiliation with Pachakutik, even though in the 1999 elections some mestizos participated as candidates -- because as Pachakutik critics reasoned, for their better funding.

⁵² During the 1999-2000 round of elections, Pachakutik in Napo was decidedly divided between a FOIN faction beholden to Jose Avilés and another congressman who was increasingly alienated from old FOIN leadership. Avilés had been imprisoned for embezzlement after the Bucaram debacle -- Populist President "El Loco" Abdalá Bucaram was ousted by national political protest in 1998 for blatant corruption and general duplicity, though after he had already made political affinities with certain Pachakutik diputados. Most of these politicians ended up in jail after Bucaram's dismissal, though likely on charges trumped up by his competitors, such as Jamil Mahaud, whose own ousting occurred on January 21, 2000. The competing Pachakutik diputado

had not defended Avilés, likely to also defend his own hide.

Women of the women's group were invited to Pachakutik political meetings, and even retrieved perfunctorily by 4X4 s at their homes to attend. They interpreted their presence at such meetings as a de facto sign of their support of the inviting faction. They also wondered if the new law that required 30% feminine participation in party candidacy also made their participation more appealing to the male dominated Pachakutik. Though some of the women wished to remain politically neutral, that is abstain from campaigning, they were informed by federation leadership that such behavior was not only unacceptable, as it was a betrayal of their people.

⁵³ I will discuss the activities of this NGO, The Swiss Red Cross, later in this chapter. Cruz Roja Suiza works under an interesting co-identified affiliation with the indigenous organizations with which it works. See Marcela Benavides' licenciatura thesis for an ethnographic depiction of its effects on women's organizations in Sucumbíos province. Benavides G., M. (2002). *La construcción del poder femenino en la Warmi Wankurina de la FOISE, periodo 1990-1999. Facultad de Sociología*. Quito, Universidad Central del Ecuador..

⁵⁴ However, due to her political maneuvering, was named to the position of coordinator of a State institution, ORI for Napo. ORI, Operación Rescate Infantil, is a branch of the Ministry of Social Welfare, ORI pays special attention to the basic welfare needs of young children. (see the institution's web page, <http://www.ori.gov.ec/pages/ori1.htm>). In the following years, when she attempted to coordinate activities with the women of FOIN, her efforts were met with suspicion by the federation's male leadership as an outsider political influence.

⁵⁵ Confederations organize the activities of federations, such as CONAIE on a national level and CONFENIAE for the Amazon region. Since FOIN had groupings of communities organized under them, for example, Union Guacamayos was a collective of several base communities, then FOIN could technically move to the status of confederation. It still has not made that official move.

⁵⁶ Nancy is the same individual who I also discuss attending an indigenous beauty pageant with me in Chapter 2, as well as an intercultural intermediary of Chapter 3.

⁵⁷ A version of this story is told in Lilliott, E. and P. Wilson (2002). *Compañeras fieles: discursos y prácticas de marginalización política de mujeres indígenas en Napo*. Primer Encuentro de LASA sobre Estudios Ecuatorianos, Quito, Ecuador. For this chapter in particular I am indebted to Pat's insight, help, stories and feedback.

⁵⁸ See Pat Wilson's different works based upon these Sinchi Sacha projects: Wilson, P. (2002). "They Are Stealing Our Culture": NGOs, Indigenous Organizations, and the Crisis of Development in Ecuador's Amazon. *Department of Anthropology*. Pittsburgh, PA, University of Pittsburgh, Wilson, P. C. (2002). "Ethnographic Museums and Cultural Commodification: Indigenous Organizations, NGOs, and Culture as a resource in Amazonian Ecuador." *Latin American Perspectives*.

⁵⁹ Douglass McMeekin, is the executive director of the. Foundation for Integrated Education and Development <http://www.funedesin.org/>. Their web site has an impressive array of self-congratulatory claims of saving the environment and the people of the Ecuadorian Amazon through Yachana Lodge ecotourism, micro-enterprise, for profit enterprise, health care at the Mondaña clinic. UNICEF supported the initial project, though FUNEDESIN claims to now be self-funding. When I interviewed McMeekin, he told me of collaborative efforts they were making with USAID lumber projects.

⁶⁰ The 1998 "multicultural" constitution that eventually came out of that debate recognized the collective rights of indigenous peoples.

⁶¹ My mention of matters of economy invokes the proliferation of literature about the link between poverty and domestic violence, however I wish not to reinforce a culture of poverty model that associates violence on women as an inherent to economic need. Economic need does not produce

violence against women, but rather I point to how *envidia*, jealousy and desire include matters of economic and sexual bodies.

⁶² (cf, Yuval-Davis, N. and F. Anthias (1989). Introduction. Women-Nation-State. Y. Davis and F. Anthias. New York, St. Martin's Press: 1-15, McClintock, A. (1997). "No Longer in a Future Heaven": Gender, Race, and Nationalism. Dangerous Liaisons: Gender, Nation and Postcolonial Perspectives. A. McClintock, A. Mufti and E. Shohat. Minneapolis, University of Minnesota Press.

⁶³ This also resonates with Carol Smith's discussion of Mayan women's sexual control in relation to the maintenance of community boundaries against both the ladino state and the guerilla movement. Smith, C. A. (1995). "Race-Class Gender Ideology in Guatemala: Modern and Anti-Modern Forms." Society for Comparative Study of Society and History **723-749**, Smith, C. A. (1996). "Myths, Intellectuals and Race/Class/Gender Disjunctions in the Formation of Latin American Nations." Journal of Latin American Anthropology **2**(1): 148-169.

⁶⁴ Cite women as biological receptacles for race. McClintock, A. (1997). "No Longer in a Future Heaven": Gender, Race, and Nationalism. Dangerous Liaisons: Gender, Nation and Postcolonial Perspectives. A. McClintock, A. Mufti and E. Shohat. Minneapolis, University of Minnesota Press.

ENDNOTES CHAPTER 2

2,3,5,6,

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SUBJECTS: Modernism (Literature) - Latin America.

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TITLE: Colonialism and development in the contemporary world / edited
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NAMES: Dixon, C. J. (Chris J)

Heffernan, Michael, 1942-

CALL NUMBER: JV 236 C65 1991

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STATUS: Available

SOURCE: London, England ; New York, NY, USA : Mansell Pub., 1991.

DESCRIPTION: viii, 232 p. : ill.

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Spivak, Gayatri Chakravorty.

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:4 -----

TITLE: Colonialism and development in the contemporary world / edited
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NAMES: Dixon, C. J. (Chris J)
Heffernan, Michael, 1942-

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Chakravorty Spivak.
DS 463 S426 1988 Koerner Library; Koerner Library

:2 Subaltern studies.

:3 Subaltern studies.

:4 Subaltern studies : writings on South Asian history and society.

:5 Subaltern studies : writings on South Asian history and society.
DS331 S83 V.5 Main Stacks

:6 Subaltern studies : writings on South Asian history and society.
DS 331 S83 Koerner Library

:1 -----

TITLE: Selected Subaltern studies / edited by Ranajit Guha and Gayatri
Chakravorty Spivak.

Subaltern studies.

NAMES: Guha, Ranajit.

Spivak, Gayatri Chakravorty.

CALL NUMBER: DS 463 S426 1988

LOCATION: Koerner Library

Koerner Library c. 2

STATUS:

DS 463 S426 1988 [sg/gc]

Extended - 31May97

SOURCE: New York : Oxford University Press, 1988.

DESCRIPTION: xiv, 434 p. : ill. ; 21 cm.

SUBJECTS: India - History - British occupation, 1765-1947.

Continue display? Enter Y or N (or HELP):y

NOTES: Selection of essays from five published collections of Subaltern

studies between 1982 and 1987.
Includes bibliographical references.

... For RELated works, enter REL

:2 -----

TITLE: Subaltern studies.

DESTINATION: Main Stacks V.13 1996 AND ON as published/Standing order. [On
order January 03, 1997]

SOURCE: Delhi, New York, Oxford University Press, 1982-

:3 -----

TITLE: Subaltern studies.

DESTINATION: Main Stacks V.8 1991; V.9 1992; V.10 1993; V.11 1994; V.12 1995
only [On order January 03, 1997]

SOURCE: Delhi, New York, Oxford University Press, 1982-

Continue display? Enter Y or N (or HELP):y

:6 -----

TITLE: Subaltern studies : writings on South Asian history and society.
Writings on South Asian history and society
Selected subaltern studies.

NAMES: Guha, Ranajit.

CALL NUMBER: DS 331 S83

LOCATION: Koerner Library

Library has: V.1 1982 - V.5 1987

Latest bound: V.5 1987

Unbound at: Koerner Library Current Journal

Missing: V.7 1990; V.6 198

2

:1 -----

TITLE: Colonialism and culture : Hispanic modernisms and the social
imaginary / Iris M. Zavala.

NAMES: Zavala, Iris M.

CALL NUMBER: PQ 7081 Z38 1992

LOCATION: Koerner Library

STATUS: Available

SOURCE: Bloomington : Indiana University Press, c1992.

DESCRIPTION: 240 p. ; 25 cm.

SUBJECTS: Modernism (Literature) - Latin America.

Spanish American literature - History and criticism.

Literature and history - Latin America.

Comparative literature - Spanish American and European.

Literature, Comparative - European and Spanish American.

Latin America - Civilization.

Continue display? Enter Y or N (or HELP):y

NOTES: Includes bibliographical references (p. 215-229) and index.

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:1 -----

TITLE: Mirror of India / Roland and Sabrina Michaud.

NAMES: Michaud, Roland.

Michaud, Sabrina.

CALL NUMBER: DS 414.2 M53 1990

LOCATION: Fine Arts Library

STATUS: Available

SOURCE: London : Thames and Hudson, 1990.

DESCRIPTION: 175 p. : chiefly col. ill. ; 25 x 31 cm.

SUBJECTS: India - Pictorial works - 1981-

India - Civilization - Pictorial works.

NOTES: Introd. translated from the French by Ruth Sharman; notes on the
plates ... by Emily Lane.

... For RELated works, enter REL

Continue display? Enter Y or N (or HELP):y

:2 -----

TITLE: The mirror of Herodotus : the representation of the Other in the
writing of history / Francious Hartog ; translated by
Janet Lloyd.

NAMES: Hartog, Francois.

CALL NUMBER: D 58 H473 H4713 1988

LOCATION: Koerner Library
Koerner Library c. 2

STATUS:
D 58 H473 H4713 1988 [sg/gc] Missing 1 hold

SOURCE: Berkeley : University of California Press, c1988.

DESCRIPTION: xxv, 386 p.

SERIES: New historicism ; no. 5

SUBJECTS: Herodotus Historiae.
History, Ancient.

NOTES: Translation of: Le miroir d'Herodote.

Continue display? Enter Y or N (or HELP):y

Includes bibliographical references and index.

.

:1 -----

TITLE: Icon and conquest : a structural analysis of the illustrations
of de Bry's Great voyages / Bernadette Bucher ; translated by
Basia Miller Gulati.

NAMES: Bucher, Bernadette.

CALL NUMBER: E 141 B883 B813 1981

LOCATION: Koerner Library

STATUS:
E 141 B883 B813 1981 [sg/gc] Due - 20May97

SOURCE: Chicago : University of Chicago Press, 1981.

DESCRIPTION: xvii, 220 p., [20] p. of plates : ill. ; 22 cm.

SUBJECTS: Bry, Theodor de, 1528-1598. America.
Indians in art.
Indians.
Indians - Public opinion.

Continue display? Enter Y or N (or HELP):y

Public opinion - Europe.

Indians - First contact with Western civilization.

America - Early accounts to 1600.

America - Discovery and exploration.

NOTES: Translation of: La sauvage aux seins pendants.

Includes index.

Bibliography: p. 203-214.

.

:1 -----

TITLE: Marvelous possessions : the wonder of the New World / Stephen
Greenblatt.

NAMES: Greenblatt, Stephen Jay.

CALL NUMBER: E 59 F53 G74 1991a

LOCATION: Koerner Library

STATUS:

E 59 F53 G74 1991 A [sg/2hr]

in Reserve

SOURCE: Chicago : University of Chicago Press, 1991.

DESCRIPTION: ix, 202 p., [8] p. of plates : ill. ; 24 cm.

SUBJECTS: Marvelous, The - Social aspects.

Wonder - Social aspects.

Travel in literature.

America - Discovery and exploration.

Continue display? Enter Y or N (or HELP):y

America - Description and travel.

NOTES: "The Clarendon lectures (Oxford University) and the Carpenter lectures (University of Chicago), 1988"--P. opposite t.p.

Includes bibliographical references (p. [152]-194) and index.

... For RELated works, enter REL

:2 -----

:1 -----

TITLE: LORDS OF HUMAN KIND.

NAMES: KIERNAN, VICTOR GORDON

CALL NUMBER: JV 305 K53 1969

LOCATION: Koerner Library

Main Stacks

Check Main Library card catalogue for complete information

STATUS: Available

SOURCE: LONDON WEIDENFELD & NICOLSON 1969.

... For RELated works, enter REL

:2 -----

TITLE: The lords of human kind : black man, yellow man, and white man
in an age of empire / V.G. Kiernan.

Continue display? Enter Y or N (or HELP):y

NAMES: Kiernan, V. G. (Victor Gordon), 1913-

EDITION: Columbia University Press morningside ed.

CALL NUMBER: JV 305 K53 1969a

LOCATION: Koerner Library

STATUS: Available

SOURCE: New York : Columbia University Press, 1986, c1969.

DESCRIPTION: 336 p. : ill.

SUBJECTS: Indigenous peoples.
Colonies.
Racism.

NOTES: Reprint. Originally published: Boston : Little, Brown, 1969.
Includes bibliographical references.

:1 -----

TITLE: Imagining India / Ronald Inden.

NAMES: Inden, Ronald B.

CALL NUMBER: DS 435.8 I47 1990

LOCATION: Koerner Library c. 2
Koerner Library c. 3

STATUS: Available

SOURCE: Oxford, UK ; Cambridge, Mass., USA : Basil Blackwell, 1990.

DESCRIPTION: vii, 299 p. ; 24 cm.

SUBJECTS: India - Study and teaching - Europe.
India - Study and teaching - United States.

NOTES: Includes index.
Bibliography: p. [271]-286.

... For RELated works, enter REL
Continue display? Enter Y or N (or HELP):y

:2 -----

TITLE: Imagining India : essays on Indian history / Ainslie T. Embree ;
edited by Mark Juergensmeyer.

NAMES: Embree, Ainslie Thomas.
Juergensmeyer, Mark.

CALL NUMBER: DS 475 E43 1989

LOCATION: Koerner Library

STATUS: Available

SOURCE: Delhi ; New York : Oxford University Press, 1989.

DESCRIPTION: x, 220 p. ; 25 cm.

SUBJECTS: India - History - 19th century.
India - History - 20th century.

NOTES: Chiefly covers 19th-20th centuries.
Includes bibliographical references.

... For RELated works, enter REL
Continue display? Enter Y or N (or HELP):y

:3 -----

TITLE: Imagining India / Richard Cronin.

NAMES: Cronin, Richard.

CALL NUMBER: PR 888 I6 C76 1989

LOCATION: Koerner Library

STATUS: Available

SOURCE: New York : St. Martin's Press, 1989.

DESCRIPTION: ix, 203 p. ; 23 cm.

SUBJECTS: English fiction - 20th century - History and criticism.

Indic fiction (English) - History and criticism.

Anglo-Indian fiction - History and criticism.

India in literature.

India - Biography - History and criticism.

NOTES: Includes index.

Bibliography: p. 195-201.

:1 -----

TITLE: Imagining the Pacific : in the wake of the Cook voyages /
Bernard Smith.

NAMES: Smith, Bernard William.

CALL NUMBER: G 420 C73 S65 1992

LOCATION: Koerner Library

Special Collections Div.

STATUS:

G 420 C73 S65 1992 [sg/gc]

Due - 20May97

SOURCE: New Haven : Yale University Press, 1992.

DESCRIPTION: xiii, 262 p. : ill. (some col.) ; 30 cm.

SUBJECTS: Cook, James, 1728-1779 - Journeys.

Voyages around the world.

Pacific Area in art.

NOTES: Includes bibliographical references (p. 249-252) and index.

Continue display? Enter Y or N (or HELP):y

:1 -----

TITLE: Entangled objects : exchange, material culture, and colonialism
in the Pacific / Nicholas Thomas.

NAMES: Thomas, N. P. G. (Nicholas P. G.)

CALL NUMBER: GN 663 T46 1991

LOCATION: Koerner Library

STATUS: Available

SOURCE: Cambridge, Mass. : Harvard University Press, 1991.

DESCRIPTION: xiii, 259 p. : ill., maps ; 25 cm.

SUBJECTS: Material culture - Oceania.

Exchange.
Acculturation - Oceania.
Economic anthropology - Oceania.
Oceania - Social life and customs.

NOTES: Includes bibliographical references (p. 211-255) and index.
Continue display? Enter Y or N (or HELP):y

:1 -----

TITLE: Western images of China / Colin Mackerras.

NAMES: Mackerras, Colin.

CALL NUMBER: DS 740.4 M28 1989

LOCATION: Koerner Library

STATUS:

DS 740.4 M28 1989 [sg/gc1]

Due - 22May97

SOURCE: Hong Kong ; New York : Oxford University Press, 1989.

DESCRIPTION: viii, 337 p., [8] p. of plates : ill. ; 24 cm.

SUBJECTS: China - Foreign public opinion, Occidental.

NOTES: Includes index.

Bibliography: p. [304]-319.

:1 -----

TITLE: White mythologies : writing history and the West / Robert Young.

NAMES: Young, Robert, 1950-

CALL NUMBER: D 16.8 Y67 1990

LOCATION: Koerner Library c. 1-2

Koerner Library c. 3

STATUS:

D 16.8 Y67 1990 C.2 [sg/2hr]

at Fine Arts; in Reserve

D 16.8 Y67 1990 C.3 [sg/3day]

in Reserve

D 16.8 Y67 1990 [sg/gc]

1 hold; Due - 20May97

SOURCE: London ; New York : Routledge, 1990.

DESCRIPTION: viii, 232 p. ; 24 cm.

SUBJECTS: History - Philosophy.

Literature, Modern - Philosophy.

Continue display? Enter Y or N (or HELP):y

NOTES: Includes bibliographical references (p. [176]-213) and index.

:1 -----

TITLE: Cartes de visite in nin[e]teenth century photography / William
C. Darrah.

Cartes de visite in nineteenth century photography.

NAMES: Darrah, William Culp, 1909-

CALL NUMBER: TR 680 D28 1981

LOCATION: Special Collections Div.

STATUS: Available

SOURCE: Gettysburg Pa. : W.C. Darrah, c1981.

DESCRIPTION: 221 p. : ill. ; 29 cm.

SUBJECTS: Carte de visite photographs.

NOTES: Includes indexes.

Bibliography: p. 201-202.

:1 -----

TITLE: The myth of the savage : and the beginnings of French colonialism in the Americas / Olive Patricia Dickason.

NAMES: Dickason, Olive Patricia, 1920-

CALL NUMBER: E 18.82 D53 1984

LOCATION: Koerner Library

Koerner Library c. 2-4

STATUS:

E 18.82 D53 1984 C.2 [sg/1day]

in Reserve

E 18.82 D53 1984 C.3 [sg/1day]

in Reserve

SOURCE: Edmonton : University of Alberta Press, c1984.

DESCRIPTION: xvii, 372 p. : ill. ; 26 cm.

SUBJECTS: French - America.

Indians, Treatment of - America.

France - Colonies - America.

Continue display? Enter Y or N (or HELP):y

America - History - To 1810.

NOTES: Includes index.

Revision of thesis (Ph.D.)--Universite d'Ottawa, 1977.

Bibliography: p. [333]-363.

:1 -----

TITLE: The Imaginary Indian [Book - paperback]

NAMES: Francis, Daniel

EDITION: 1

LOCATION: Xwi7xwa Library c.1, 2, 3 SHELVED AT: Pr F73 1992

SOURCE: Vancouver, B.C. Arsenal Pulp Press 1992

DESCRIPTION: xii, 258 p.: ill.

SUBJECTS: FIRST NATIONS - CANADA - PUBLIC OPINION

FIRST NATIONS - CANADA - MASS MEDIA

ATTITUDES, RE FIRST NATIONS - CANADA

STEREOTYPES - FIRST NATIONS - CANADA

CANADA - POPULAR CULTURE

NOTES: Copy 1 donated by Sharilyn Calliou, c.2 donated by Sheila Maracle; c.3 donated by Darrell Roze

:1 -----

TITLE: Countering colonization : Native American women and Great Lakes missions, 1630-1900 / Carol Devens.

NAMES: Devens, Carol.

CALL NUMBER: E 78 G7 D48 1992

LOCATION: Koerner Library

STATUS:

E 78 G7 D48 1992 [sg/gc]

Extended - 15Sep97

SOURCE: Berkeley, Calif. : University of California Press, c1992.

DESCRIPTION: xi, 185 p. : map ; 24 cm.

SUBJECTS: Indian women - Great Lakes Region.

Women - Great Lakes Region - History.

Sex role - Great Lakes Region - History.

Indians of North America - Great Lakes Region - Missions.

Indian women - Canada, Eastern.

Continue display? Enter Y or N (or HELP):y

Women - Canada, Eastern - History.

Sex role - Canada, Eastern - History.

Indians of North America - Canada, Eastern - Missions.

NOTES: Includes bibliographical references (p. 165-180) and index.

:1 -----

TITLE: Discours sur le colonialisme. English
Discourse on colonialism / Translated by Joan Pinkham.

NAMES: Cesaire, Aime

CALL NUMBER: JV 51 C413 1972

Check Main Library card catalogue for complete information

STATUS:

JV 51 C413 1972 [mn/gc]

Extended - 15Sep97

SOURCE: New York : MR, [1972].

DESCRIPTION: 79 p. ; 22 cm.

SUBJECTS: Colonies

NOTES: Discourse on colonialism.

An interview with Aime Cesaire.

:1 -----

TITLE: Images of imperial rule / Hugh Ridley.

NAMES: Ridley, Hugh.

CALL NUMBER: PN 56 C63 R5 1983

LOCATION: Koerner Library c. 2
Koerner Library

STATUS: Available

SOURCE: London : Croom Helm ; New York : St. Martin's Press, c1983.

DESCRIPTION: vii, 181 p. ; 23 cm.

SUBJECTS: French literature - History and criticism.
German literature - History and criticism.
Colonies in literature.
English literature - History and criticism.

NOTES: Includes index.
Bibliography: p. 166-175.

:1 -----

TITLE: Nationalism and sexuality : respectability and abnormal
sexuality in modern Europe / George L. Mosse.

NAMES: Mosse, George L. (George Lachmann), 1918-

EDITION: 1st ed.

CALL NUMBER: HQ 18 E8 M67 1985

LOCATION: Koerner Library
Koerner Library c. 2

STATUS:
HQ 18 E8 M67 1985 C.2 [sg/1day] in Reserve

SOURCE: New York : H. Fertig, 1985.

DESCRIPTION: viii, 232 p., [10] p. of plates : ill. ; 24 cm.

SUBJECTS: Sex customs - Europe - History.
Sexual ethics - Europe - History.
Middle class - Europe - Conduct of life.

Continue display? Enter Y or N (or HELP):y
Sex customs - Germany - Case studies.
Fascist ethics.
Sex customs - Great Britain - Case studies.

NOTES: Includes index.
Bibliography: p. 195-223.

:1 -----

TITLE: Eurocentrism / Samir Amin ; translated by Russell Moore.

NAMES: Amin, Samir.

CALL NUMBER: HC 240 A795 Y35 1989

LOCATION: Koerner Library

STATUS: Available

SOURCE: New York : Monthly Review Press, c1989.

DESCRIPTION: xiii, 152 p. ; 21 cm.

SUBJECTS: Capitalism - Europe - History.
Europe - Economic conditions.
Europe - Social conditions.

NOTES: Translation of: L'eurocentrisme.
Includes bibliographical references.

:1 -----

TITLE: Discourses of difference : an analysis of women's travel writing and colonialism / Sara Mills.

NAMES: Mills, Sara, 1954-

CALL NUMBER: PR 788 T72 M5 1991

ASSIGNED TO: English 492 [ENGL492]

LOCATION: Koerner Library RESERVE AREA
3 DAY LOAN

STATUS: Available

:1 -----

TITLE: Discourse analysis as sociocriticism : the Spanish Golden Age / Antonio Gomez-Moriana.

NAMES: Gomez-Moriana, Antonio.

CALL NUMBER: PQ 6066 G66 1993

LOCATION: Koerner Library

STATUS: Available

SOURCE: Minneapolis : University of Minnesota Press, 1993.

DESCRIPTION: viii, 179 p.

SUBJECTS: Spanish literature - Classical period, 1500-1700 - History and criticism.

Discourse analysis, Literary.

NOTES: Includes bibliographical references and index.

:1 -----

TITLE: Colonial situations : essays on the contextualization of ethnographic knowledge / edited by George W. Stocking, Jr.

NAMES: Stocking, George W., 1928-

CALL NUMBER: GN 308 C64 1991

LOCATION: Koerner Library
Koerner Library c. 2-3

STATUS:

GN 308 C64 1991 C.2 [sg/2hr]

GN 308 C64 1991 [sg/gc]

in Reserve
Extended - 15Sep97

SOURCE: Madison, Wis. : University of Wisconsin Press, c1991.

DESCRIPTION: viii, 340 p. : ill. ; 24 cm.

SERIES: History of anthropology ; v. 7

SUBJECTS: Ethnology - History.

Ethnology - Philosophy.

Continue display? Enter Y or N (or HELP):y

Ethnocentrism - Europe.

Imperialism - History - Case studies.

NOTES: Includes bibliographical references and index.

:1 -----

TITLE: Modernity and identity / edited by Scott Lash and Jonathan
Friedman.

NAMES: Lash, Scott.

Friedman, Jonathan.

CALL NUMBER: HM 131 M567 1991

LOCATION: Koerner Library

STATUS:

HM 131 M567 1991 [sg/gc]

Due - 22May97

SOURCE: Oxford, UK ; Cambridge, USA : Blackwell, 1992.

DESCRIPTION: viii, 379 p. : ill. ; 24 cm.

SUBJECTS: Group identity.

Civilization, Modern - 20th century.

Postmodernism.

NOTES: Papers from two conferences held in Oct. 1988, one held at the

Continue display? Enter Y or N (or HELP):y

Institute of Contemporary Arts in London, the other held at
the Center for Research in the Humanities in Copenhagen.

Includes bibliographical references and index.

:1 -----

TITLE: Colonial identity in the Atlantic world, 1500-1800 / edited by
Nicholas Canny and Anthony Pagden.

NAMES: Canny, Nicholas P.

Pagden, Anthony.

Institute for Advanced Study (Princeton, N.J.)

CALL NUMBER: E 18.82 C64 1987

LOCATION: Koerner Library

Koerner Library c. 2

STATUS:

E 18.82 C64 1987 [sg/2hr]

in Reserve

SOURCE: Princeton, N.J. : Princeton University Press, c1987.

DESCRIPTION: xi, 290 p. ; 25 cm.

SUBJECTS: America - History - To 1810 - Congresses.

Europe - Colonies - America - Congresses.

Continue display? Enter Y or N (or HELP):y

Ireland - Civilization - Congresses.

NOTES: Chiefly revised versions of essays presented at a seminar held
in 1982 at the Institute for Advanced Study, Princeton, N.J.

Includes bibliographical references and index.

Introduction: colonial identity in the Atlantic world / John H.
Elliott

The formation of a colonial identity in Brazil / Stuart B.
Schwartz

Identity formation in Spanish America / Anthony Pagden
Nouvelle-France/Quebec/Canada / Gilles Paquet and Jean
Pierre Wallot

Identity in British America / Michael Zuckerman

Identity formation in Ireland / Nicholas Canny

Changing identity in the British Caribbean / Jack P. Greene

Afterword : from identity to independence / Anthony Pagden and
Nicholas Canny.

2

:1 -----

TITLE: Ethnography and the historical imagination / John and Jean Comaroff.

NAMES: Comaroff, John L., 1945-
Comaroff, Jean.

CALL NUMBER: GN 345 C64 1992

LOCATION: Koerner Library

STATUS:

GN 345 C64 1992 [sg/gc]

Extended - 15Sep97

SOURCE: Boulder : Westview Press, 1992.

DESCRIPTION: xiv, 337 p.

SERIES: Studies in the ethnographic imagination.

SUBJECTS: Ethnology - Philosophy.

Ethnology - Methodology.

NOTES: Includes bibliographical references and index.

:1 -----

TITLE: All the world's a fair : visions of empire at American international expositions, 1876-1916 / Robert W. Rydell.

NAMES: Rydell, Robert W.

CALL NUMBER: T 395.5 U6 R93 1984

LOCATION: Main Stacks
Main Stacks c. 2

STATUS:

T 395.5 U6 R93 1984 C.2 [mn/gc]

Tracing

SOURCE: Chicago : University of Chicago Press, 1984.

DESCRIPTION: x, 328 p. : ill. ; 24 cm.

SUBJECTS: Exhibitions - History.

NOTES: Includes index.

Bibliography: p. 293-316.

... For RELated works, enter REL

:1 -----

TITLE: Real and imagined women : gender, culture, and postcolonialism / Rajeswari Sunder Rajan.

NAMES: Sunder Rajan, Rajeswari.

CALL NUMBER: HQ 1075.5 I4 S86 1993

LOCATION: Koerner Library

STATUS: Available

SOURCE: London ; New York : Routledge, 1993
DESCRIPTION: 153 p.
SUBJECTS: Sex role - India.
Feminism - India.
Sati.
Women - India - History.
NOTES: Includes bibliographical references and index.
... For RELated works, enter REL

:1 Orientalism / Edward W. Said.
DS 12 S24 1994 Koerner Library

:1 -----
TITLE: Orientalism / Edward W. Said.
NAMES: Said, Edward W.
CALL NUMBER: DS 12 S24 1994
LOCATION: Koerner Library

STATUS: Available

SOURCE: New York : Vintage Books, c1994.
DESCRIPTION: xi, 394 p.
SUBJECTS: Imperialism.
East and West.
Asia - Foreign public opinion.
Middle East - Foreign public opinion.
Asia - Study and teaching.
Middle East - Study and teaching.
Continue display? Enter Y or N (or HELP):y
NOTES: Includes new "Afterword": (p. 329-352) dated March 1994.
Includes bibliographical references and index.

1

:1 -----
TITLE: Culture and imperialism / Edward W. Said.
NAMES: Said, Edward W.
EDITION: 1st ed.
CALL NUMBER: PN 761 S28 1993
LOCATION: Koerner Library c. 1,3-4
Koerner Library c. 2
STATUS:
PN 761 S28 1993 C.2 [sg/2hr] at Fine Arts; in Reserve

PN 761 S28 1993 C.3 [sg/gc1]
PN 761 S28 1993 [sg/2hr]

Due - 23May97
in Reserve

SOURCE: New York : Knopf : Distributed by Random House, 1993.

DESCRIPTION: xxviii, 380 p. ; 24 cm.

SUBJECTS: European literature - History and criticism - Theory, etc.

Continue display? Enter Y or N (or HELP):y

Literature - History and criticism - Theory, etc.

Imperialism in literature.

Colonies in literature.

Politics and culture.

NOTES: Includes bibliographical references (p. [337]-361) and index.

- | | | |
|---|--|---|
| 1 | COLONIAL ENCOUNTER A READING OF SIX NOVELS | 2 |
| 2 | COLONIAL ENCOUNTERS EUROPE AND THE NATIVE CARIBBEAN 1492 1797 | |
| | 3 | |
| 3 | COLONIAL ENCOUNTERS EUROPE AND THE NATIVE CARIBBEAN 1492 1797 | |
| | PETER HULME | 1 |
| 4 | COLONIAL ENCOUNTERS IN THE AGE OF HIGH IMPERIALISM | |
| 1 | | |
| 5 | COLONIAL ENGINEERING CO LIMITED MICROFORM CONSULTING AND | |
| | CONTRACTING ENGINEERS | 1 |
| 6 | COLONIAL ENTREPRENEURS FAMILIES AND BUSINESS IN BOURBON MEXICO | |
| | CITY | 1 |
| 7 | COLONIAL ENTRY BOOKS A BRIEF GUIDE TO THE COLONIAL RECORDS IN | |
| | THE | |
| | PUBLIC RECORD OFFICE BEFORE 1696 | 1 |

:1 -----

TITLE: Colonial encounters in the age of high imperialism / Scott B. Cook.

NAMES: Cook, S. B., 1952-

CALL NUMBER: JC 359 C4 1996

LOCATION: Koerner Library

STATUS: Available

SOURCE: New York : HarperCollins College Publishers, c1996.

DESCRIPTION: xv, 176 p. : ill., maps ; 24 cm.

SERIES: HarperCollins world history series.

SUBJECTS: Imperialism.

Colonies - History.

Civilization - History.

Technology transfer - History.

Continue display? Enter Y or N (or HELP):y

World politics - 19th century.

World politics - 20th century.

NOTES: Includes bibliographical references and index.

:2 -----

TITLE: Colonial encounters : Europe and the native Caribbean, 1492-1797
/ Peter Hulme.

NAMES: Hulme, Peter.

CALL NUMBER: F 1619.3 G68 H85 1992

LOCATION: Koerner Library

STATUS: Available

SOURCE: London ; New York : Routledge, 1992.

DESCRIPTION: xv, 348 p.

SUBJECTS: Indians of the West Indies - Government relations.
Indians of the West Indies - First contact with Western
civilization.

Continue display? Enter Y or N (or HELP):y

Indians in literature.

Indians of the West Indies - Public opinion.

Public opinion - Europe.

NOTES: Includes bibliographical references and index.

... For RELated works, enter REL

:1 -----

TITLE: Imperial eyes : travel writing and transculturation / Mary
Louise Pratt.

NAMES: Pratt, Mary Louise, 1948-

CALL NUMBER: D 34 L29 P73 1992

LOCATION: Koerner Library

Koerner Library c. 2-3

STATUS:

D 34 L29 P73 1992 C.2 [sg/3day]

in Reserve

D 34 L29 P73 1992 C.3 [sg/gc1]

1 hold; Due - 20May97

SOURCE: London ; New York : Routledge, 1992.

DESCRIPTION: xii, 257 p. : ill. ; 24 cm.

SUBJECTS: Imperialism.
European prose literature - History and criticism.
Europe - Relations - Latin America.

Continue display? Enter Y or N (or HELP):y

Europe - Relations - Africa.

Latin America - Description and travel.
Africa - Description and travel - To 1900.
Latin America - Historiography.
Africa - Historiography.
Latin America - Relations - Europe.
Africa - Relations - Europe.

NOTES: Includes bibliographical references (p. [228]-250) and index.

:1 -----

TITLE: From site to sight : anthropology, photography, and the power of
imagery : a photographic exhibition from the collections of
the Peabody Museum of Archaeology and Ethnology and the
Department of Anthropology, Harvard University / Melissa Banta
and Curtis M. Hinsley, with the assistance of Joan Kathryn
O'Donnell.

NAMES: Banta, Melissa.
Hinsley, Curtis M.
O'Donnell, Joan Kathryn.
Tozzer Library.
Harvard University. Dept. of Anthropology.

CALL NUMBER: GN 34.3 P45 B36 1986

LOCATION: Koerner Library

STATUS: Available

Continue display? Enter Y or N (or HELP):y

SOURCE: Cambridge, Mass. : Peabody Museum Press : Distributed by Harvard
University Press, c1986.

DESCRIPTION: 136 p. : ill. (some col.) ; 28 cm.

SUBJECTS: Peabody Museum of Archaeology and Ethnology - Exhibitions.
Harvard University. Dept. of Anthropology - Exhibitions.
Photography in anthropology - Exhibitions.

NOTES: Includes index.
Bibliography: p. [128]-134.

:1 -----

TITLE: Images of women [videorecording].
Careers and cradles.
Women at war.
Service in the sky.
Attention, women at work.
Thin dreams.
No way! not me.
Not a love story, a film about pornography.

NAMES: National Film Board of Canada.

CALL NUMBER: PN 1992.8 W65 I52 1989 Video
LOCATION: Koerner Library Audio-Visual Collection

STATUS: Available

SOURCE: [Montreal] : National Film Board of Canada, 1989.

Continue display? Enter Y or N (or HELP):y

DESCRIPTION: 1 videocassette (54 min.) : sd., col. ; 1/2 in.

SERIES: Media & society (Montreal, Que.) ; 2

SUBJECTS: Women in mass media - Canada.

Sex role in mass media.

NOTES: "For examining the portrayal of women in the mass media-- one
documentary and six film excerpts"-- container.

VHS format.

Careers and cradles (excerpt)

Women at war (excerpt)

Service in the sky (excerpt)

Attention: women at work (excerpt)

Thin dreams

No way! not me (excerpt)

Not a love story : a film about pornography (excerpts)

Various directors.

... For RELated works, enter REL

:2 -----

TITLE: Images of women : the portrayal of women in photography of the
Continue display? Enter Y or N (or HELP):y

Middle East, 1860-1950 / Sarah Graham-Brown.

Portrayal of women in photography of the Middle East, 1860-1950.

Women in photography of the Middle East, 1860-1950.

NAMES: Graham-Brown, Sarah.

CALL NUMBER: HQ 1726.5 G73 1988

LOCATION: Koerner Library

STATUS: Available

SOURCE: London, [Eng.] : Quartet Books, 1988.

DESCRIPTION: xi, 274 p. : ill., ports. ; 27 cm.

SUBJECTS: Women - Middle East - Social conditions.

Women - Middle East - Social conditions - Pictorial works.

Photography of women.

NOTES: Includes index.

Bibliography: p. 252-265.

:3 -----

Continue display? Enter Y or N (or HELP):y

TITLE: Images of women : report of the Task Force on sex-role
stereotyping in the broadcast media.
NAMES: Canadian Radio-Television and Telecommunications Commission.
CALL NUMBER: PN 1992.8 W65 C352 1982
LOCATION: Koerner Library c. 3
Koerner Library c. 4
Law Library c. 1-2

STATUS: Available

SOURCE: Ottawa : Minister of Supply and Services, 1982.
DESCRIPTION: 189 p.
SUBJECTS: Women in mass media - Canada.
Sex role in mass media - Canada.
Sex role in advertising - Canada.
Women in television - Canada.

NOTES: Published also in French.

:1 -----

TITLE: The colonial harem / Malek Alloula ; translation by Myrna
Godzich and Wald Godzich ; introduction by Barbara Harlow.
NAMES: Alloula, Malek.
CALL NUMBER: HQ 1791.5 A7613 1986
LOCATION: Koerner Library

STATUS: Available

SOURCE: Minneapolis : University of Minnesota Press, c1986.
DESCRIPTION: xxii, 135 p. : ill. ; 24 x 28 cm.
SERIES: Theory and history of literature ; v. 21
SUBJECTS: Women - Algeria - Social conditions.
Postcards - Algeria.
Photography of women.
Harem.

NOTES: Translation of: Le harem colonial.
Continue display? Enter Y or N (or HELP):y
Bibliography: p. 135.

:1 -----

TITLE: Gender, culture and empire : European women in colonial Nigeria
/ Helen Callaway.
NAMES: Callaway, Helen.
St. Antony's College (University of Oxford)
CALL NUMBER: JQ 3092 Z13 W6 1987
LOCATION: Koerner Library

STATUS:

JQ 3092 Z13 W6 1987 [sg/gc]

Tracing

SOURCE: Basingstoke : Macmillan in association with St. Antony's
College, Oxford, 1987.

DESCRIPTION: xiv, 278 p. : 1 facsim., 1 map ; 23 cm.

SERIES: St. Antony's/Macmillan series (London, England)

SUBJECTS: Women colonial administrators - Nigeria - History.
Nigeria - Politics and government - To 1960.

Continue display? Enter Y or N (or HELP):y

NOTES: Bibliography: p252-266. - Includes index.

... For RELated works, enter REL

:1 Guaman Poma de Ayala : pionero de la teologia de la
liberacion / Manuel Garcia Castellon.
BT 83.57 G37 1992 Koerner Library

:2 Guaman Poma : writing and resistance in colonial Peru / by Rolena
Adorno.
F 3430.6 G8 A63 1986 Koerner Library

Enter item numbers, command (or HELP): 1,2

:1 -----

TITLE: Guaman Poma de Ayala : pionero de la teologia de la
liberacion / Manuel Garcia Castellon.

NAMES: Garcia Castellon, Manuel, 1945-

CALL NUMBER: BT 83.57 G37 1992

LOCATION: Koerner Library

STATUS: Available

SOURCE: Madrid : Editorial Pliegos, [1992]

DESCRIPTION: 176 p. : ill. ; 21 cm.

SERIES: Pliegos de ensayo ; 79

SUBJECTS: Guaman Poma de Ayala, Felipe, fl. 1613.
Liberation theology - History.
Incas - Historiography.
Indians, Treatment of - Peru.

Continue display? Enter Y or N (or HELP):y

Peru - History - To 1820 - Historiography.

NOTES: Includes bibliographical references (p. [169]-176)

... For RELated works, enter REL

:2 -----

TITLE: Guaman Poma : writing and resistance in colonial Peru / by
Rolena Adorno.

NAMES: Adorno, Rolena.

EDITION: 1st ed.

CALL NUMBER: F 3430.6 G8 A63 1986

LOCATION: Koerner Library

STATUS:

F 3430.6 G8 A63 1986 [sg/gc]

Extended - 05Jun97 10:33

SOURCE: Austin : University of Texas Press, 1986.

DESCRIPTION: ix, 189 p. : ill. ; 24 cm.

SERIES: Latin American monographs (University of Texas at Austin.
Institute of Latin American Studies) ; no. 68.

Continue display? Enter Y or N (or HELP):y

SUBJECTS: Guaman Poma de Ayala, Felipe, fl. 1613.

Peru - History - To 1820 - Historiography.

NOTES: Includes index.

Bibliography: p. [167]-179.

:1 -----

TITLE: Resistance and renewal : surviving the Indian residential school
/ Celia Haig-Brown.

NAMES: Haig-Brown, Celia, 1947-

EDITION: [Updated ed.]

CALL NUMBER: E 96.5 H34 1991

LOCATION: Koerner Library c. 1-4

STATUS:

E 96.5 H34 1991 C.2 [sg/3day]

in Reserve

E 96.5 H34 1991 C.4 [sg/gc1]

Due - 22May97

E 96.5 H34 1991 [sg/2hr]

in Reserve

SOURCE: [Vancouver] : Tillacum Library, 1991, c1988.

DESCRIPTION: 171 p. : ill.

SUBJECTS: Kamloops Indian Residential School.

Continue display? Enter Y or N (or HELP):y

Indians of North America - British Columbia - Education.

Indians of North America - Canada - Education.

Shuswap Indians - Education.

Residence and education.

NOTES: Includes index.

"Includes a new preface by the author."--[p.4] Cover.

Printing dates vary.
Bibliography: p. 163-167.
Copyright date refers to earlier ed.

:1 -----

TITLE: Articulating hidden histories : exploring the influence of Eric
R. Wolf / edited by Jane Schneider, Rayna Rapp.
NAMES: Schneider, Jane, 1938-
Rapp, Rayna.
CALL NUMBER: GN 345 A77 1995
LOCATION: Koerner Library

STATUS:
GN 345 A77 1995 [sg/gc] Due - 20May97

SOURCE: Berkeley : University of California Press, c1995.
DESCRIPTION: ix, 400 p.
SUBJECTS: Wolf, Eric R., 1923-
Ethnology - Philosophy.
Political anthropology.
Economic anthropology.

Continue display? Enter Y or N (or HELP):y
History, Modern.

NOTES: Includes bibliographical references (p. 357-396).

:1 -----

TITLE: The white men : the first response of aboriginal peoples to the
white man / Julia Blackburn ; foreword by Edmund Carpenter.
NAMES: Blackburn, Julia.
CALL NUMBER: GN 368 B57 1979
LOCATION: Koerner Library c. 2
Koerner Library

STATUS: Available

SOURCE: London : Orbis, 1979.
DESCRIPTION: 192 p. : ill. (some col.) ; 25 cm.
SUBJECTS: First contact of aboriginal peoples with Westerners.
NOTES: Bibliography: p. 190.
Includes index.

... For RELated works, enter REL

:1 -----

TITLE: Contracting colonialism : translation and Christian conversion
in Tagalog society under early Spanish rule / Vicente L.

Rafael.

NAMES: Rafael, Vicente L.
CALL NUMBER: DS 666 T2 R3 1988
LOCATION: Koerner Library

STATUS:

DS 666 T2 R3 1988 [sg/gc]

Extended - 15Sep97

SOURCE: Ithaca : Cornell University Press, 1988.

DESCRIPTION: xiii, 230 p. ; 24 cm.

SUBJECTS: Tagalog (Philippine people) - History.

Converts - Philippines.

Christianity - Philippines.

Spanish language - Translating into Tagalog.

Continue display? Enter Y or N (or HELP):y

Philippines - Colonization.

NOTES: Includes index.

Bibliography: p. 220-226.

Anthropology 408 Visual Anthropology

Spring Term MW 3:30-5.00

B. Muratorio

This course will provide an introduction to the principles and methods of visual anthropology. It is intended as a critical analysis of the ethics and politics of representational processes across cultures, situating both images and image makers in the historical socio-political contexts of which they are a part. We will explore the visual dimensions of human action from non-verbal communication and ritual and ceremonial performance to art and the manufacturing of other cultural objects, as well as the centrality of visual communication in the formation of cultural identity.

The course will focus primarily on photography and film, not only to understand their use as research tools for recording data in anthropological fieldwork, but as data in themselves. We will also analyze the similarities and differences between anthropological and non-anthropological uses of visual narratives in relation to issues such as gender, race, ethnicity, and class.

In understanding the central place of the visual in human culture, this course will adopt an interdisciplinary approach to incorporate all those students who are interested in the intersections between anthropology, sociology, museum studies, fine arts, and history.

Specific research assignments and course evaluations will be announced at the beginning of the course. Given the visual content of the lectures and discussions, attendance and class participation will be mandatory.

Prerequisites: ANTH. 407, or permission of the instructor.

THE UNIVERSITY OF BRITISH COLUMBIA

**Department of French, Hispanic and Italian Studies
&
The Programs of Latin American Studies and Comparative Literature**

SPANISH 580B (Cross-listed with COML Lit. and LAS - SFU)

**LATIN AMERICAN NARRATIVES OF NATION: LATIN AMERICAN NARRATIVES OF
NATION: The Making and Re-Making of National Myths**

Spanish 580-201 (3)
Time: Mondays 4-6 PM

Winter Session 2002
Place: Buto 826

Course Chair: Dr. Rita De Grandis
E-m: rdegrand@interchange.ubc.ca

Office: Buchanan C368 Phone: 822-4055

Assignments and messages may be left in the department office (Buchanan Tower 797)
(phone: 822- 2879), (822-4055) or by e-m.

Office Hours:

Wednesday: 12 to 12:50 & 3-3:30
Or by appointment

COURSE DESCRIPTION

The main purpose of this course is to examine questions of literature and nation formation in Latin America and the Caribbean. The major works of nineteenth century writers will be analyzed (*Facundo*, *Amalia*, *Soledad*, *Martín Rivas* etc.) in light of the constitutive connection between eroticism, among others, and nationalism as figures in modernizing fictions. The course will also examine the projection and transformations of these national romances into new forms and genres at the end of the twentieth century (i.e. Ricardo Piglia's *Artificial Respiration*). These novels structure a connection between private and political passions. The framework of analysis will take into consideration a comparative perspective (by drawing comparisons with other geo-cultural areas), and will rely on theoretical approaches from history, contemporary cultural and literary theory, as well as from a gender perspective.

Note: Students from other programs are welcomed. This course will be conducted in English since it is cross-listed with the Latin American Studies Program (Simon Fraser

University) and the Comparative Literature Program (UBC). Papers can be written in Spanish, English and/or French.

Required Texts:

Doris Sommer, *Foundational Fictions. The National Romances of Latin America*, University of California Press, 1991.

Novels:

Domingo Faustino Sarmiento, *Facundo*

Alberto Blest Gana, *Martín Rivas*

Bartolomé Mitre, *Soledad*

José Mármol, *Amalia*

Juan León Mera, *Cumandá*

Recommended:

Writing the Nation. Self and Country in Post-Colonial Imagination, Edited by John C. Hawley. Critical Studies. Rodopi, 1996.

Nation and Narration, Edited by Homi Bhabha, London and New York, Routledge, 1990.

Between Civilization & Barbarism. Women, Nation and Literary Culture in Modern Argentina, Francine Masiello, Lincoln & London: University of Nebraska Press, 1992.

Ernest Gellner, *Nations and Nationalism*, Oxford: Basil Blackwell, 1992.

Marie Louise Pratt, *Critical Theory, Cultural Politics and Latin American Narrative*. Ed. Steve Bell. Notre Dame: University Press, 1993.

Asunción Lavrin (ed.) *Latin American Women: Historical Perspectives*, London: Greenwood, 1979.

Benedict Anderson, *Imagined Communities Reflections on the Origin and Spread of Nationalism*, London: Verso, 1991.

Hyden White, *Tropics of Discourse*, London: The Johns Hopkins University Press, 1986.

Paul Veyne, *Comment on écrit l'histoire*. Paris: du Seuil, 1978.

Roland Barthes, *The Rustle of Language*, New York: Hill and Wang, 1986.

Eric Hobsbawn, *Nations and Nationalism Since 1780: Programme, Myth and Reality*. Cambridge: Cambridge University Press, 1991.

All required and recommended readings, as well as any other readings listed in class

program or suggested in class as additional readings will be available through the instructor or through the reserve reading room in the Koerner library.

Course Evaluation:

Oral Presentation of Term Paper	20%
Final Analytical Essay (15-20 pages)	70%
Class Participation (attendance and informed contribution -i.e. critical commentaries on the readings)	10%

Class Program

WEEK 1 (January 7)

Introduction to the problematic around links between literature and nation formation.

Readings from:

- Benedict Anderson (Chapters 1 to 5)
- Homi Bhabha "Narrating the Nation," in *Nation and Narration*. Homi Bhabha (ed), London: Routledge, 1990: 1-7.
- Ernest Renan "What is a nation?" in *Nation and Narration*. Homi Bhabha (ed), London: Routledge, 1990: 8-22. Doris Sommer Chapter 1: Part I (up to first paragraph of page 17) & Part II (pages 30-51) (*Foundational Fictions*)

WEEK 2 (January 14)

- Discussion of assigned reading
- Bartolomé Mitre's *Soledad* (1847)

Readings from:

- Norman S. Holland, "Soledad: Bartolomé Mitre's "Social Contract"," in *Writing the Nation: Self and Country in Post-Colonial Imagination*. John C. Hawley (ed.), Amsterdam: Rodopi, 1994: 73-87.

WEEK 3 (January 21)

- Domingo Faustino Sarmiento's *Facundo* (1845) (excerpts)

Readings from:

- Doris Sommer's Chapter 2 (*Foundational Fictions*)

Supplementary:

- Ricardo Piglia's "Sarmiento's vision" in *Sarmiento and his Argentina*, edited by Joseph T. Criscenti: Boulder & London, Lynne Rienner Publishers, 1993: 71-76.
- Luis Ramos's "Saber del Otro" in *Desencuentros de la modernidad en América*

Latina. Literatura y política en el siglo XIX, México: Fondo de Cultura Económica, 1989: 19-34

- Doris Sommer, "Plagiarized Authenticity: Sarmiento's Cooper and Others," in *Do the Americas Have a Common Literature?* Duke University Press, 1990: 130-155.

WEEK 4 (January 28)

- Prof. Blanca Muratorio: Invited lecture on visual representations in 19th. Century's Latin America
- José Mármol's *Amalia* (1851) (excerpts)

Readings from:

- Doris Sommer's Chapter 3 (*Foundational Fictions*)

WEEK 5 (February 4)

- Discussion of assigned readings
- Alberto Blest Gana's *Martín Rivas* (1862)

WEEK 6 (February 11)

- Alberto Blest Gana's *Martín Rivas* (1862)

Reading from:

- Doris Sommer's Chapter 7 (*Foundational Fictions*)

WEEK 7 (February 18) Mid-Term Break **Have your topic of research decided**

WEEK 8 (February 25)

- *El Zarco* de Ignacio Altamirano (1888)

WEEK 9 (March 4)

- *El Zarco* de Ignacio Altamirano

Reading from:

- Doris Sommer's Chapter 7 (*Foundational Fictions*)

WEEK 10 (March 11)

Remembrance Day

WEEK 11 (March 18)

- José León Mera's *Cumandá* (1879)

Reading from:

- Doris Sommer's Chapter 8 (*Foundational Fictions*)

WEEK 12 (March 25)

- José León Mera's *Cumandá* (1879)

WEEK 13 (April 1)

Oral presentations

Closing discussion. Course Evaluation

Certificado de Especialización en Desarrollo Cultural y Gestión de Centros Históricos

Curso sobre Consumo y Apropiación Cultural en Centros Históricos

Setiembre 19-24, 1999

Dra. Blanca Muratorio

Objetivo del curso:

El objetivo de este curso es introducir a los estudiantes a los debates contemporáneos sobre cultura popular y globalización en América Latina. El curso consistirá de tres sesiones de 2 horas cada una. En la primera sesión se presentaran los conceptos y los problemas teóricos. En la segunda sesión se abordará el tema de la religiosidad popular y en la tercera el tema de el arte popular y su consumo.

Formato del curso:

El curso consistirá de clases por la profesora y discusión de lecturas con la participación de todos los estudiantes. La profesora organizará horas de consulta durante la semana para aquellos estudiantes que lo soliciten.

Syllabus

I.- Cultura popular. Cultura de masas. Modernidad y globalización. Hegemonía.

Kingman Garcés, Eduardo, Ton Salman y Anke van Dam

1999 Introducción. Las culturas urbanas en América Latina y los Andes: lo culto y lo popular, lo local y lo global, lo híbrido y lo mestizo. En Ton Salman y Eduardo Kingman , eds., Antigua Modernidad y Memoria del Presente. Quito: Flacso, Sede Ecuador. Pp. 19-53.

Rowe, William y Vivian Schelling

1991 Introduction y Urban Contexts. Moving to the City. En Memory and Modernity. Popular Culture in Latin America. London: Verso. Pp. 1-15 y 97-106.

Lecturas suplementarias:

II.- Religion and Popular Culture. Celebrations. Corpus Christi. Popular Saints. Milagros. Retablos. Healing and conceptions of health. Middle-America and The Andes.

Feb. 2. Lecture , slides, altars, and saints

Feb. 4 Lecture and discussion of readings

Rowe and Schelling, Read again: Colonization, Magic, and the Limits of Obedience pp.19-24; The Faces of Popular Culture. I Rural Contexts pp.49-64, and Popular Catholicism. Rebellion in the Andes pp 68-74.

Luise Margolies , José Gregorio Hernández: The Historical Development of a Venezuelan Popular Saint. **Studies in Latin American Popular Culture** Vol.3 1984 pp 28-46.

Supplementary:

Eduardo Morales, **The Guinea Pig. Healing, Food, and Ritual in the Andes.** 1995. Chap. 3. The Cuy in Andean Medicine.

June Macklin and Luise Margolis, Saints, Near-Saints, and Society. **Journal of Latin American Lore.** 14:1 1988.

Certificado de Especialización en Desarrollo Cultural y Gestión de Centros Históricos

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Formato del curso:

El curso consistirá de clases por la profesora y discusión de lecturas obligatorias (marcadas con * en el syllabus) con la participación de todos los estudiantes. La profesora organizará horas de consulta durante la semana para aquellos estudiantes que lo soliciten.

Syllabus

I.- Cultura popular. Cultura de masas. Modernidad y globalización. Hegemonía.

*Kingman Garcés, Eduardo, Ton Salman y Anke van Dam

1999 Introducción. Las culturas urbanas en América Latina y los Andes: lo culto y lo popular, lo local y lo global, lo híbrido y lo mestizo. En Ton Salman y Eduardo Kingman, eds., Antigua Modernidad y Memoria del Presente. Quito: Flacso, Sede Ecuador. Pp. 19-53.

*Rowe, William y Vivian Schelling

1991 Introduction y Urban Contexts. Moving to the City. En Memory and Modernity. Popular Culture Latin America. London: Verso. Pp. 1-15 y 97-106.

Lecturas suplementarias:

García Cancilini, Néstor

1982 Las Culturas Populares en el Capitalismo. Cuba: Casa de las Américas.

1990 Culturas Híbridas: Estrategias para Entrar y Salir de la Modernidad. Méjico: Editorial Grijalbo.

Martín Barbero, Jesús

1987 De los Medios a las Mediaciones. Méjico: Gustavo Gili.

II.- Religiosidad Popular. Santos y casi-santos. Milagros, Retablos, e historia popular. Explorando las artesanías religiosas

*Rowe, William and Vivian Schelling, Colonization, Magic, and the Limits of Obedience pp.19-27 y Popular Catholicism. pp 68-74. En Memory and Modernity.

*Luise Margolies , José Gregorio Hernández: The Historical Development of a Venezuelan Popular Saint. **Studies in Latin American Popular Culture** Vol.3 1984 pp 28-46.

Lecturas suplementarias:

Durand, Jorge y Douglas S. Masey
1995 Miracles no the Border. Retablos of Mexican Migrants to the United States.
Tucson: University of Arizona Press. (selecciones).

Egan, Martha
1991 Milagros. Votive Offerings from the Americas. Museum of New Mexico Press. (pp.65-119, versión en Castellano).

III.- Arte, artesanía, Patrimonio, Museos, Turismo y la economía global.

* Rowe, William y Vivian Schelling, Journey to the Museum pp.64-68, y Patchwork, Machismo and New Social Movements pp. 185-188. En Memory and Modernity.

*Kaplan, Flora
1993 Mexican Museums in the Creation of a National Image in World Tourism. En June Nash, ed., **Crafts in the World Market. The Impact of Global Exchange in Middle American Artisans**. State University of New York Press.

Lecturas suplementarias:

García Canclini, Néstor
1982 Las Culturas Populares en el Capitalismo. Cuba: Casa de las Américas.

ANTH 353 ETHNOGRAPHY OF LATIN AMERICA: POPULAR CULTURE

Instructor: Dr. Blanca Muratorio

1999-2000

Please, fill in this form. It will help me organize assignments and research topics.

NAME:

PHONE:

EMAIL:

Major area/s of interest:

Have you taken any courses dealing with Latin America?:

None:

Already taken:

Presently enrolled:

Do you have a special interest in one or more Latin American countries?

If yes, specify.

Have you lived in or visited any Latin American country? If yes: which countries, when, for how long?

Please, rank your interest on the following topics in relation to Latin America:(10=High)

Popular food

Popular music

Media (e.g TV, radio)

Gender issues

Popular religion, festivals

Popular culture and Politics

Folk arts and crafts

Languages (reading knowledge): Spanish: yes no Portuguese: yes no

If you would like to work with somebody else in this course for any group assignments, please provide names.

Other comments:

Anthropology 408. Visual Anthropology

Instructor: Dr. Blanca Muratorio

Winter II, 1998-99

Please, fill in this form. It will help me organize class discussions and assignments

NAME:

PHONE:

EMAIL:

Major and areas of interest in the discipline:

Rank your interest in the following areas of visual culture:

Photography

Film/Video

Painting/Fine Arts

Cultural objects/museum studies

Historical photographs

Other Comments relevant for this course:

Anthropology 495/540 Memory and Forgetting 1999-2000

Instructors: Julie Cruikshank and Blanca Muratorio

Please, fill in this form.

Name:

How can you be contacted: Phone or e-mail

Major/ year

Discipline

Ethnographic area

Topics of interest

Interests in this course:

Other relevant comments:

16h45-18h45

Hemiciclo

Historia social de los Andes en la colonia, la independencia y el siglo XIX. Insurrección, lenguajes y formas de movilización en el contexto andino.

Sinclair Thomson. NYU. El reencabezamiento: impactos lecciones y memorias en la insurrección tupamarista de la Independencia andina.

Rossana Barragán. Carrera de Historia y CIDES –UMSA. *Los discursos políticos de la represión: una comparación entre 1718 y 1809.*

Carlos Espinosa. USFQ. *EL Arco de rebeliones en contra de la Monarquía Absoluta Colonial: repertorio de protesta y conflictividad social – política en el siglo XVIII en la audiencia de Quito. 1740- 1809.*

Georges Lomné. IFEA. Las ceremonias, pantomimas de la primera Junta de Quito. Reflexiones sobre la teatralización de la política.

19h00

Hemiciclo

Inauguración

Jueves, 12 de noviembre

9h00-11h00

Hemiciclo

Ecuador: 200 años de relaciones exteriores
Las primeras definiciones de lo internacional: de la crisis de la monarquía hispánica a la afirmación de la República.

Marie-Danielle Demélas. Institut de Recherche pour le Développement. *Separar y unir: Algunas preguntas sobre la formación de las nuevas naciones andinas y sus relaciones a principios de la independencia.*

14h30-16h30

Hemiciclo

Historia social de los Andes en la colonia, la independencia y el siglo XIX.

Mireya Salgado, FLACSO. *Religiosidad y política popular. Los símbolos y espacios religiosos en el tiempo de las sublevaciones.*

Marcela Echeverri, CUNY. *Indios y esclavos en las alianzas realistas en el suroccidente de la Nueva Granada, 1808-1820.*

Marixa Lasso. Case Western U. *Los grupos populares y la independencia: un nuevo paradigma.*

Eduardo Kingman. *Caridad, seguridad y policía en el largo siglo XIX.*

14h30-17h30

Auditorio

La economía política del Ecuador.

Marco Naranjo. FLACSO. *Un Puerto en busca de una Nación, Guayaquil y la idea fundacional del Ecuador como país.*

Alberto Acosta. FLACSO. *La deuda externa del Ecuador desde la independencia a nuestros días.*

Guillermo Arosemena. AHG. *El desarrollo regional en la Independencia y la República.*

Vicente Albornoz. CORDES. *De la independencia al tercer milenio: los modelos de crecimiento aplicados en el Ecuador.*

Irving Zapater PUCE. *La independencia doscientos después.*

Juan Paz y Miño. Comisión Permanente de Conmemoraciones Cívicas. *Balance socioeconómico de los doscientos años de independencia*

SEMINARIO INTERNACIONAL

PODER, POLÍTICA Y REPERTORIOS DE LA MOVILIZACIÓN SOCIAL EN EL ECUADOR BICENTENARIO 11-13 de noviembre de 2009, FLACSO Ecuador

Miércoles, 11 de noviembre

9h00-11h00

 **Hemiciclo**

Memoria crítica y disciplinas.

Catalina León Galarza. Universidad de Cuenca. *La memoria a contrapelo: identidades, memorias y descolonización en el Ecuador contemporáneo.*

Antonio Villaruel. FLACSO. *Memoria urbana limitar en la literatura.*

Jorge Cancimance. FLACSO. *Memoria y reparación en Colombia.*

Angus Lyall. FLACSO. *Memoria y movimiento indígena en Cayambe.*

José Antonio Figueroa. IAEN *La exotización del Caribe colombiano, paramilitarismo y organización campesina.*


11h15-13h30


Hemiciclo

 **Historia social de los Andes en la colonia, la independencia y el siglo XIX.**

Carmen Fernández. USFQ. *Visualidad en el periodo Colonial de la mirada domesticada a la irreverencia (Oratoria sagrada en el siglo XVII)*

Sabrina Guerra. USFQ. *Párroco de indios y control social en Guano.*

 **Elisa Sevilla Pérez.** FLACSO. *Richard Spruce y Jiménez de la Espada: ciencia y poder en las expediciones naturalistas de mediados del siglo XIX.*

 **Ana Sevilla Pérez.** FLACSO. *Manuel Villavicencio: ciencia, imaginación y nacionalismo del primer mapa del Ecuador.*

 **Gabriela Zamorano.** *Historia, fotografía y nación.*

Ana Gimeno. Universidad de Valladolid. *Ecuador y España a través del trato del General Flores con la Familia Real Española: testimonios epistolares.*

Carlos Espinosa. Universidad San Francisco de Quito. *El Ecuador en el juego del sistema de estados: posicionamientos y retos externos entre 1830 y 1870.*

Tomás Uribe. *Ecuador y Colombia: Afirmación autoidentitaria y conflicto en la era republicana temprana*

11h15-13h30

Hemiciclo

Ecuador: 200 años de relaciones exteriores Convulsión internacional y nacionalismo
George Lauderbaugh. Jacksonville State University. *Estados Unidos y Ecuador durante la Segunda Guerra Mundial: conflicto y convergencia.*

Rafael Quintero. Universidad Central del Ecuador. *México en Quito.*

Francisco Carrión. FLACSO. *El conflicto limítrofe con Perú como eje ordenador de la política exterior ecuatoriana 1942-1998.*

Hemiciclo

114. 13?

Política, representación y disputas sobre integración nacional en la primera mitad del siglo XX.

Gioconda Herrera. FLACSO. *Asociaciones católicas y la regeneración de la nación.*

Ana María Goetschel. FLACSO. *"las paradojas del liberalismo y las mujeres: la coyuntura 1907 – 1909 en el contexto en el primer centenario de la Independencia del Ecuador"*

Ernesto Capello. *Mapas urbanos y nacionales: representación del espacio regional y nacional entre 1900 y 1950.*

Trinidad Pérez. USFQ. *Nace el Arte moderno: Espacios y definiciones en disputa en el contexto del Estado Liberal (1895-1950).*

16h45-18h45

Hemiciclo

Moderador Ernesto Capello ¿?

Política, representación y disputas sobre integración nacional en la primera mitad del siglo XX.

Mercedes Prieto. FLACSO. *Los indios y la nación: ¿sujetos históricos o sujetos del folklore?*

Eduardo Kingman. *Cultura popular y vida cotidiana en el contexto del primer centenario.*

Valeria Coronel. FLACSO. *El problema de la integración social y los derechos políticos: pueblo y nación en la primera mitad del siglo XX.*

Viernes, 13 de noviembre

9h00-11h00

Hemiciclo

Conflictos rurales, indígenas y Estado

Luis Alberto Tuaza. FLACSO. *Concepciones del Estado y principales demandas de las organizaciones campesinas indígenas 1940-1960.*

Hernán Ibarra. CAAP. *Conflictos rurales, violencia y opinión pública en las décadas de los cincuentas*

Cecilia Ortiz. FLACSO. *Religión, nación, institucionalización e integración en el mundo shuar: el papel de los salesianos en la época de la colonización.*

11h15-13h30

Auditorio

Elites regionales, golpes militares, nuevos actores y giros culturales.

Rafael Polo. FLACSO. *Los discursos de la modernidad en los grupos culturales de izquierda en los años setenta.*

Patricio Moncayo. FLACSO. *El golpe militar de 1962 y el fin de un período excepcional de estabilidad política.*

Betty Espinosa. FLACSO. *Clases medias y Estado Social: Rupturas y Soportes*

Mónica Mancero. FLACSO. *Representaciones y estrategias de las élites cuencanas en la disputa sobre un proyecto hegemónico regional 1995-2005.*

Hemiciclo

Ecuador: 200 años de relaciones exteriores ¿De la alineación a la política exterior contra-hegemónica?

Ronn Pineo. Towson University. *Las relaciones entre Ecuador y Estados Unidos durante la Guerra Fría, del fin de la década del cuarenta a inicios de los años sesenta*

Guillaume Long. FLACSO. *Ecuador en el mar: Materialismo, seguridad e identidad en la política exterior de un país periférico.*

Grace Jaramillo. FLACSO *De la alineación a la política exterior contra-hegemónica*

14h30-16h30

Hemiciclo

Estado-nación, ciudadanía y democracia: El Ecuador en la segunda mitad del siglo XX.

Luis Verdesoto. Corporación Instituto de la Ciudad y **Gloria Ardaya,** Directora de postgrado en Gestión Pública, CIDES/ UMSA. Bolivia. *La estabilidad de la Democracia y la democratización del Estado en el Ecuador.*

Beatriz Zepeda. FLACSO. *Construyendo la Nación, en el siglo XXI. La Patria en el Discurso de Rafael Correa.*

Julio Echeverría. *Crisis y reformulación de la modernización política en el Ecuador (1978-2008).*

Simón Pachano. FLACSO. *Estado, Ciudadanía y Democracia.*

Auditorio

Moderador Santiago Ortiz ¿?

Movimientos, Actores y Prácticas del Cambio Político Contemporáneo. (1990-2009)

Henry Allan. *Regeneración y movilizaciones urbanas: la lucha de los comerciantes minoristas en Guayaquil.*

Sofía Cordero. FLACSO. *Pachakutik, formas y tensiones organizativas de un movimiento político*

Stalin Herrera. UASB. *Los movimientos sociales frente al Estado y al gobierno*

Franklin Ramírez. FLACSO. *Democracia, movimiento social y estado.*

16h45-18h45

Hemiciclo

Moderadora Valeria Coronel ¿?

Memoria crítica y descolonización.

Darío Euraque. Instituto Hondureño de Antropología e Historia y Trinity College. *Memoria Histórica, Cultura y el Instituto Hondureño de Antropología de Historia ante el Golpe de Estado del 28 de Junio: el caso del Centro Documental de Investigaciones Históricas de Honduras (CDIHH) y su Reto Epistemológico- Político*

Floresmilo Simbaña. CONAIE. *Como se escribe la historia del movimiento indígena desde la reforma agraria.*

Blanca Muratorio. Universidad de British Columbia. *Historia y memorias sociales: Un coleccionista de presencias y evocaciones populares*

Gabriel Salazar. Universidad de Chile. *El bicentenario en Chile: anverso y reverso de una celebración.*

January 16 2006

Blanca Muratorio

Class presentation

Popular religion

**Celebrating the sacred in life and death: Present,
memory and identity in popular religiosity**

2003 Museum exhibit in Quito, Ecuador, 2003

Introduction

My presentation will be an anthropological view of popular religión in Latin America. This is a vast topic and there many popular religions in that area . I will then concentrate on Catholic popular religiosity: that is how a particular religión is practiced by the people in the Andean country of Ecuador, where I did anthropological fieldwork for many years.

The presentation will be organizad into 3 parts:

- 1. A brief introduction to the topic of popular Catholic religiosity in Latin America**
- 2. A video on the anthropological exhibit based on that topic**

Peggy Lucas

- Ecuador Health Project

this summer

peggyL@interchange.abc.ca

which I curated in 2003 in the Historic Centre of the city of Quito, capital of Ecuador.

3. A question and discussion period.

I want to start by asking you some questions, but so you understand the meaning of what I will be asking I will first try to explain how we anthropologists understand religion.

Religion refers to beliefs and dealings with forces believed to be supernatural. These dealings are intended to secure benefits, or to prevent harm expected to result from the intervention of the supernatural in human affairs.

Anthropology does not have a way, nor does it want to, distinguish between “true” and “false” religions. A religious system is merely taken as an assembly of facts. A belief is a fact, not because it is true, but because it affects people in a number of ways; it makes them feel, think, or act and the feelings, thoughts and actions are the concern of the anthropologist.

(give example; religion as a force among young people. When the previous Pope John xxiii died last year, many young people were seen crying and going together to Rome from all parts of the world to pray . Why in 2005? When I was their age we went to political rallies and religion was not a subject of interest, much less an authority figure like the Pope) That why of the religious behavior in a particular historical moment is what the anthropologist wants to understand,

So now we are in 2006 and I want to ask you not if you are religious, which is none of my concern, but for the purposes of this class I would like to know if you have some knowledge or contact with any religion. Let's see a show of hands. Then some knowledge or contact with any Christian religion? Ok now with Catholic religiosity in here or in Latin America?

Have you ever experienced the need to say (or rather think) before an exam: o god (whoever that may be) I'll do anything if I don't get question 3 ? Or make similar

promises so that boy friend or girl friend actually phones for a Saturday evening date??

OK. What that implies is you want some supernatural force to speak for you or intervene in your favor. That is the basis of popular Catholic religiosity in the Latin American context

Religiosity is the actualization of a given religion into beliefs and practices in a specific culture and historic moment. It becomes a way of imagining the world and generating models of reality to solve deep concerns of daily living and regarding death and immortality.

For instance, the last film by Mel Gibson about the Passion of Christ is based on a very particular fundamentalist interpretation of Christian religiosity, certainly not shared by many other Christians.

Fundamentalism characterizes any doctrine that takes even its most trivial aspects as literal and absolute.

Christian, Islamic, Jewish or Hindu fundamentalism

- **Literal interpretation of religious texts**

- **Against change and modernization**
- **No compromises with other approaches to religion
Or secularisms**
- **Strict principles to adhere to authority and
religious laws**

Popular religiosity as practiced in Latin America is almost the opposite of fundamentalism. It makes endless compromises between religion and magic, between tradition and modernity. Popular religiosity, like other forms of popular culture , transforms, reconverts, resignifies meanings, traditions and memories in the process of change. So people invent new saints : (eg. Martin Valverde , a Mexican ex-bandit, now consider a saint by some drug dealers (narco saint) or Brother Gregorio, a successful physician in real life in Venezuela, now an aspiring saint and worshipped by thousands. Sometimes people abandoned certain saints for interesting reasons. Other saints, on the contrary, can become very fashionable.)

Through practices and experiences of popular religiosity, people search for the meaning of life. So, these beliefs and practices acquire specific importance in the key moments of the life cycle from birth to death. They also help people to cope with profound personal crisis, or the impact of natural disasters. (I tried to search for that evidence in the ethnographic research, and visually and emotionally represent what we found, in the exhibit).

How can we characterize this approach to the religious experience? It is a spontaneous, personal, almost familial, and often playful (ludic) relationship between people and the supernatural. And for this relationship people need the intermediaries. If an abstract and imposing God represents the ultimate source of power, in order to reach It, you need some help from friends (as it happens in daily life) : The preferred intermediaries are the different saints with the proper qualifications and, of

course, the Virgin Mary, who as any mother, has powerful influence over her son.

there is no clear demarcation between magic and religion. It is an existential faith that search for results. People do not care very much if to achieve these results they are “practicing” religion or magic, or if the intermediaries, like in real life, have to be bribed and coerced into complying with what they were asked to do. (the custom of putting Saint Anthony upside down, or of depriving him of his baby Jesus, is a graphic example of these practices showing the personal and intimate relationship between the saint and the devotee). (This idea is illustrated in the exhibit and I hope will be clearer for you).

The saints and the Virgin, with whom the devotees have daily interaction, are ^{considered} spirits who understand and empower them to pass exams, win lotteries, cure them from all kind of illnesses, find a husband, or get rid of an abusive one. Thousands of people thus find they can

give meaning to their lives in the globalized and
homogeneizing world of neoliberalism, where the
anonymous character of the market pretends to dictate
our fundamental values and provide us with the
meaning of life (primarily as well behaved consumers)

go to

The fact that a population of devotees still continue to
create saints for different needs (even out of the
influence of the official church), tell us that popular
religiosity has its own dynamics to adjust itself to new
historic times. It does not create a social revolution, but
it does create a sense of common identity, social
solidarity and human equality. (My prayers to Saint
Anthony are as good as yours).

It is not difficult then to understand that in moments of
social and economic crisis, so pervasive in Latin
American countries such as Ecuador, people turn to
collective rituals to ask for the intervention of the

supernatural. Not because they simplistically believe that this intervention is going to replace the necessity to act in this world, but because these communal rituals are a way of expressing some form of human solidarity in front of forces the majority of them do not have the power to control. And maybe this is true until a better and more powerful alternative comes along.

1. Topic

Substance of Topic: Popular religiosity as practiced in Quito's urban historic center. Quito is the Capital of Ecuador. In South America.

In terms of Museographic methods

Exhibit not of the ethnographic Other but of us

Exhibit not of objects but of social relations. I used the life cycle from birth to death. it is an anthropological exhibit organized around the sacred in the cycle of life as understood and practiced by popular Catholicism in Latin America: from birth and baptism, to Christmas and the special birth of baby Jesus, to the entrance of

the girl into puberty with the celebration of the sweet fifteen, to marriage, the home, work, festivities such as holy week, personal crisis such as illness and more public crisis as those produced by natural disasters such as floods or earthquakes, to death and its commemoration. Most cultures have one form of another of sacred celebrations in relation to these stages in the life cycle.

Participatory museography

For the mounting of the exhibit—nuns

---street vendors

During the exhibit—for the public

The results became data for further research.

Kim: Some additional observations:

The paper would be clearer if you state from the beginning that you are analyzing the video of the commemoration. When discussing the potlach, it is a bit confusing for the reader. Some observations seem to be about the potlach in general and not about that particular one. You could also expand on the ethnographic details of how the interconnectness of Tlingit identity and memory are particularly revealed in that video. Your discussion raises a series of questions such as: Why is the potlach a “truly subjective” experience and at the same time a symbolic collective text and an expression of cultural memory? Maybe you should also reflect on your use of the characterization of Tlingit society as “traditional, oral society” in 1982 when the video was made. It seems to me it rather essentializes a society rather than help you deal with the “fluidity” of identity in the present. In terms of Julie’s comments about the making of the video as visual memory, I recommend that you look at Terence Turner’s work on the use of video by the Kayapo. In his article *Representing, resisting, etc* in Stocking’s *Colonial Situations* and several other articles if you are interested. He really shows how the Kayapo use video to record their ceremonies and rituals within the aesthetics of their own culture.

Caroline: Some additional comments

A very enjoyable paper. You have a nice way of positioning yourself without falling into unbearable narcissism, and good insights into making theoretical sense of family ethnography. For the purposes of comparison I think that class and ethnicity make a difference in terms of immigrants and how they perceive home and homeland. Being British in a primarily British culture is very different than being, let’s say from Honduras in BC now. I wonder also why your mother did not choose to celebrate Irishness. The meaning of home and homeland are situational, not only in personal terms, but in terms of which countries are homes and homelands, and the relative freedom the immigrant has to move from one to the other.

Karen. Some additional comments.

The core of your discussion seems to me is more about the relationship between myth and history than about memory. I am sorry I did not know about your topic before. There is an excellent book that discusses in depth almost all the issues that interest you: Jonathan Hill (ed) *Rethinking History and Myth. Indigenous South American Perspectives on the Past*. I would recommend you look at the Commentary by Terence Turner, one of the last chapters in the book. It will answer many of your questions. Also you should not be puzzled by the fact that Bolivia has nationalized folklore. The whole area of folklore studies was born in Europe in the mist of nation-state building.

Lisa : Some additional comments.

A very good theoretical introduction and very informative in terms of the background that would allow you to discuss the voices of women. I know the sources are difficult to find and you did a very good job, but I think you can look deeper in the ones available for ethnographic details of the everyday life of women, e.g. Malysheva's article for her experiences of collectivization and living the miseries of totalitarianism.

Andrea. Some additional comments:

Since you present yourself as writing from the particular position of an oppressed group, I think you would find the comparison between blacks and indigenous peoples of the Americas (including Latin America where there are several millions of both groups) quite illuminating. Comparison always implies similarities and differences. But the experiences of colonialism are very similar all over the world for subordinate peoples. Also, in terms of indigenous women in Ecuador, for instance, there is a similar movement going on now of counter memories against the discourse of reinvindication controlled by the male-dominated indigenous organizations. Also among black women, where similar struggles as the one you described are taking place. One thing that you should take into account is that what the current literature on these issues is showing is that those memories of women are not only of being victimized, but also of the different ways in which women resisted colonialism in everyday life.

Linda. Some additional comments:

The topic is really interesting, but it needs a clearer introduction for the general reader and I think a contextualization in comparative perspective, since forgetting about the violence against indigenous peoples does not just happens in Oregon, and indigenous peoples' contestation of official history has been going on since Colonial times, as the evidence clearly shows in the whole Andean region, for instance. In terms of reenactment of particular historical events by indigenous peoples you may look at the video series Before Columbus (in Koerner), in the third tape "Rebellion" the Kuna of Panama reenact an uprising of 1925 as a ritual of education for Kuna children. I agree with Julie that you should clarify (or eliminate?) That distinction between natural and artificial memory It looks like you are essentializing indigenous peoples' memories as "natural"

Tracy-Anne. Some additional comments.

Your paper gets more interesting when you start discussing some of the specific cases . It seems to me it is the best way to get at the topic of memory, rather than the history of the eugenics movement. In terms of the relationship between that movement and race, gender and nation, I recommend the book by Nancy Leys Stepan, *The Hour of Eugenics*". Race, Gender, and Nation in Latin America. The relationship between eugenics, racism and class is made very clear. It will also help you explain the role of forgetting in the official history of Canada.

Rosa Some additional comments:

A very good framework to start the research on this topic. I have some suggestions here that we can discuss further if you plan to continue with your research on this topic. In terms of the religious community, I think you should consider how this was also a compromise by which indigenous memories were incorporated and the hegemony resisted and reconfigured. (See Raymond Williams *Marxism and Literature* for a theoretical discussion of the concepts of hegemony , tradition and selective tradition). You should also look at the different incorporation of indigenous peoples in the Mexican nation in different historical periods; the influence of indigenism and the intellectual elite of the 1930's and 40s. One way to look at that incorporation will be to look at the Mexican museums that are so important in creating the images of the nation. In terms of monuments and the Mexican revolution , the vast literature on monuments and the French revolution would be helpful. I have reservations about your statement that the Mexican revolution incorporated "the real Indians" into national identity .We can talk about relevant literature on this issue if you are interested. I am really glad you decided to take this course. It was good having you in the class.

Caleb. Some additional comments

It seems to me you have not done the proper research for this paper. The literature on memory and photography is extensive, as I tried to demonstrate in the lecture on visual anthropology and memory. In all that literature you would find insights into the complex relationships between photography and cultural memory. Even more specifically, there is Celia Lury's book "*Prosthetic Culture. Photography, memory, and Identity*". Also the literature on anthropology and photography discusses at length some of the assumptions that you seem to take for granted :e.g photographs are never "the way it was", not even for native peoples. They are always constructions. Also, the idea that indigenous peoples were just "victims" of photographs taken by white people has been questioned in the anthropological literature. For a discussion of many of these issues I suggest you look at the book edited by Elizabeth Edwards *Anthropology and Photography* and at the work of Terence Turner for a theoretical analysis of self-representation by indigenous peoples.

Cecilia: Some additional comments

An interesting topic and well written. I agree with Julie on the use of websites, especially for the colonial history of Portugal !! There is an extensive literature on this. You need to understand

more in depth the meaning of Portuguese colonialism in Africa. It would be interesting for you to read the work of Jean and John Comaroff , two anthropologists who have written extensively on many aspects of colonialism in Africa. It will take you further than a one-sided psychological explanation of colonial identities in terms of cognitive dissonance.

Dana: Some additional comments

You did a good research paper on a short time. Your discussion of memory and history is insightful and you tie it very well with the history of this specific commemoration. In addition to gender, you should look at counter-memories of people of different ethnic background , such as indigenous peoples and Japanese Canadians, for instance. .In terms of power and heroes of war, in addition to class it is important to consider the power of militarism in such a figure as Patton in the US. Also because those values are sometimes shared by the left and not only by wright-wing conservatives as you note.

Julie: Some additional comments

This paper needs a lot more work. The review of the literature and the case analysis do not go together. The literature should have been used to make the analysis, otherwise they are like two disconnected papers. Your thesis about family albums and memory is well made for the Holocaust memorial , but not very convincing for the Royal family case. A more thorough analysis of the Holocaust Memorial Museum would have made a stronger paper, where you could have used the literature for the last topic in the course, and additional ones on photography. You have good ideas, but you have to be willing to devote more time for research and serious thinking on the issues if you want to do graduate work.

Jean. Some additional comments;

I really enjoyed reading your paper. It is very well written and extremely interesting. You make a very good use of the concept of selective tradition. I suggest you look at Raymond Williams

Marxism and Literature where he specifically discusses this term. I particularly liked your insights of the internal divisions and struggles within a cultural tradition. Have you read the Introduction to Sider and Smith *Between History and Histories*? There is an excellent discussion of that issue. In terms of the ethnography, as a reader, I would have like you to mention the other cultures where there is a concept of two spiritness to understand better how this is a pan-Indian phenomenon. It is only across North America? I wonder if this concept does exist in the Amazon, for instance. It would be interesting to search for it, because spirit helpers is a reality there too. Your comments about the limitations of the research up to now are to be commended as the mark of the true scholar.

Evaluations midterm Memory 1999-2000

Alice Campbell

An excellent essay, comprehensive, thoughtful, and clearly written. You make a very good argument for the social character of memory. The three themes are well chosen. You make very good connections between the arguments of the different readings: Portelli and Borges in p.2 , Portelli to cross-examine Thompson's idea of "memory biography", and then Sider to comment on Thompson. When we discuss memory and place, I think you will realize that memory is attached to place in many different ways that go beyond what Nora calls *lieux de memoire*.

Leah Huff Craik

A clear and well written essay. The choice of a single thread of dominant and counter-memories helps in tying your arguments together. I liked the idea of using Portelli to do an internal critique of Sider's and Cohen's controversy about the story of Camella Teoli. You underline very well the role of silence in the articles on the mafia and the Spanish civil war memories. In both cases fear played a major role. Later on we will see similar circumstances in the cases of Chile, Argentina and Russia. I think the problem with Nora lies not so much in his interpretation of France at different historical periods, but in his attempt to generalize the French case to other historical and cultural experiences.

Carrie Dockendorf

Good overview of the readings, but we need more on your own understandings of them. The first paragraph is too dense. You should explain more clearly some of the terms you are using : e.g. what does it mean "memory may define culture or be controlled by it"?

Your discussion of gendered memories tends to locate memories in terms of polarities and either or situations. This polarization dismisses the nuances and ambiguities of different social and historical circumstances that you discuss in p.2.

Both Nora and LeGoff try to show that there are different forms of social memory in literate and pre-literate societies, not that it exists only in literate ones.

You distinguish history as public and social and memory as individual, but you had already establish that even individual memory has to be considered and interpreted in particular social and historical circumstances. Maybe you should revised your last paragraph in light of the previous comments.

Johanna Kuyvenhoven Hiemstra

For the first four pages, at least, I had difficulties distinguishing what could have been an essay on memory written before taking this course, and the main objective of the assignment, which was to see how the theoretical and ethnographical insights of the different readings and discussions helped you in questioning assumptions about memory. This problem is somewhat aggravated by the fact that you chose to do the actual discussion of the readings in footnotes rather than in the text. Terms such as “society’s essentiality” or statements such as “social memory is almost instinctual” may be used as dangerous metaphors, but as analysis of social reality they are unacceptable.

In discussing social memory, individual memory, and History, I think you separate them too sharply and lose sight of how they continuously interrelate. If history is carried by shelves, not selves, then indigenous peoples are people without history, a conclusion I am sure you do not agree with.

I hope you see both of us when writing your final essay.

Adriana Tweedlie

You make good use of a great part of the literature to discuss an example. I think your use of the term collective memory should be more critical. Both in the case of African slaves and, I think, in the case of the Chilean exile community, internal differences of place of origin and of class, experiences, and ideologies make the use of the term collective memories questionable, specially in creating shared lieux de memoire. The work of Sider and Cohen, but more particularly Portelli’s insights and the role of silence and fear in recalling and enacting memory may be important contributions to the understanding of the issue of memories in exile communities. We will look at those issues when we discuss Russia, Argentina and Chile in relation to memory and totalitarianism.

Rohine Lal

You make some short summaries of some of the readings, but you need to characterize for yourself (and us) how you are using terms such as “culturally and historically situated”. You mention Rosaldo, but do not explain which is his main argument about imperialist nostalgia (the title of his chapter. You have to give a better account of all these arguments, because at the end of p.3 you still have not explained why, according to you, memory is culturally and historically situated. When discussing gender, you comment on Thompson’s article, but focus on forgetting rather than on gender differences with respect to war memories.

When discussing women of the mafia you should be more careful in the way you use collective memory. Your use of the terms personal, social, and collective memories at the end also need clarification. It seems to me you have left out of your analysis a lot of the readings: Sider, Cohen, LeGoff, Nora, Portelli, Hamilton. What have you learned from them?

Jonah Fluxgold

A clear and enjoyable introduction to situate yourself in relation to the main issues of the course. In p.2 your discussion of living memory and history could have been enriched by the contributions made by Nora and Hamilton and your critical assessment of them. Remember that LeGoff also discusses different forms of counter-memories.

It is a pity you left out all the more ethnographic materials. These are essential in an anthropology course to understand how memory works socially and individually, and the relations between the two in specific historical circumstances. These comparisons will help you in delimiting a topic for the final essay that is to be based on the analysis of a specific case.

Aiden Hofner

This is a good introductory story for which you should provide the source. In your interpretation you tend to equate “official history” with social memory. Counter-memories existed then and are coming out today from the margins. Not even totalitarian states can have total control of popular memories (Julie will discuss these issues for Russia later on). LeGoff also notes the power of counter-memories. In the last page you seem to assume that in non-totalitarian states (outside of the Soviet Union), all information is readily available to everyone and that there are no “official stories.” This is contradicted by all the suppressed information and misinformation on many countries (including the Soviet Union) during the Cold War years and beyond. Portelli’s article helps clarify this issue when he discusses the construction of information about Trastulli’s death in the newspapers and in historical documents in a country like Italy where there was freedom of the press at the time.

Florence Williams

You quote from Wachtel quite extensively, but do not tell us what is your own understanding of it or how it relates to the ethnographic examples discussed in the other readings. These are some of the issues we presented and discussed in class. Your having missed 70% of class-hours is a problem we are concerned with.

In your analysis of the relationship between history and memory, for instance, you rely only on Wachtel and do not include the different positions taken by authors such as Hamilton, Nora, LeGoff on this issue. You should clarify your characterization of collective memory. Portelli’s reading, for instance, will help your understanding of working-class memories in relation to class-consciousness and in different historical periods, as well as the relationship between individual and social memories.

Sharon Fortney

You do a thoughtful overview of the readings but at the beginning you collapsed too many issues that need further development on your part. For instance, you mention Portelli's article in the second paragraph to say that "individual accounts of reality may differ from reality", but one of the main points of Portelli's article is to question the idea of the "reality" of one event when doing oral histories. Your quote from Portelli on p.4 corroborates this interpretation. To characterize how collective memory functions you rely only on Halbwachs, as quoted in Wachtel, but there is no critical evaluation of the concept in view of the other readings and class discussions. The second part of the essay is better organized but, in general, you should be able to go deeper into some of these arguments to be able to write a critical final essay paper.

Erin Schroeder

This essay should be better organized in terms of topics so that we are able to assess more clearly your own understanding of the issues. For instance, your discussion of the relationship between individual and social memory gives the impression you think there is kind of mechanical connection of individual memories into one collective one. You also seem to take for granted terms such as "the true nature" or the "reality" or the "correct" character of an event. The issue is not false versus correct, but how personal experiences and different ideologies operate to filter and modify memories. Most of the readings (especially Portelli's) question these assumptions where memories are concerned.

You have left out many of the other readings (e.g. Siebert, LeGoff, Nora, Hamilton, Leyderdorff) which would have helped in clarifying these issues with further examples.

As

Campbell A+

Huff A

Tweedlie A-

Bs

Kuyvenhoven B+

Fortney B+

Dockendorf B+

Fluxgold B+

Hofner B

Schroeder B

Lal B-

Williams C+

Out of 35

A+ 32

A 30

A- 29

B+ 27-28

B 26

B- 25

C+ 22-23

ANTH 408 VISUAL ANTHROPOLOGY

Monday/Wednesday 3.30-5.00 ANSO 202

Winter II, 1998

Instructor: Dr. Blanca Muratorio

E-mail: mura@unixg.ubc.ca

Office Hs: Wed: 2-3

Office: ANSO 2209

Th:11
.30-12
.30

This course will provide an introduction to the principles and methods of visual anthropology. It is intended as a critical analysis of the ethics and politics of representational processes across cultures, situating both images and image makers in the historical socio-political contexts of which they are a part. We will explore the visual dimensions of human action from non-verbal communication and ritual and ceremonial performance to art and the manufacturing of other cultural objects, as well as the centrality of visual communication in the formation of cultural identity.

The course will focus primarily on photography and film, not only to understand their use as research tools for recording data in anthropological fieldwork, but as data in themselves. We will also analyze the similarities and differences between anthropological and non-anthropological uses of visual narratives in relation to issues such as gender, race, ethnicity, and class.

In understanding the central place of the visual in human culture, this course will adopt an interdisciplinary approach to incorporate all those students who are interested in the intersections between anthropology, sociology, museum studies, fine arts, and history.

Required text in Bookstore:

Marcus Banks and Howard Morphy (eds.), *Rethinking Visual Anthropology*. New Haven and London: Yale University Press. 1997.

All other required readings :

On reserve in Koerner

Course Prerequisites:

Anthropology 407 will not be considered a prerequisite. However, this is a senior undergraduate course. All students should have a strong background in social sciences or humanities.

Course Format:

Readings will be assigned from books and articles each week. Students will be asked to summarize and present arguments from assigned readings and to actively participate on the analysis of visual materials in the class. The instructor will introduce the key issues each week.

Given the visual content of the materials to be presented in class, regular class attendance and active participation are essential components of this course and will

be graded accordingly.

Course Evaluation

Assignments and Due Dates:

Throughout the course:

Regular attendance, class participation
and discussion..of weekly readings.....20%

February 22: Short written assignment on
photography.....15%

March 15: Short written assignment on
film.....15%

March 22: Last day for submitting a
1 page written outline for final
research paper to be discussed with
instructor

March 29: Short written assignment on
cultural objects.....15%

April 12: Final research paper on
a topic chosen by the student in
consultation with the instructor.....35%

Failure to submit the assignments by the due dates will result in 5% penalty off the grade for each day beyond the deadline. Extensions will be granted only in exceptional circumstances (e.g. illness, funerals, etc) and not because of academic workload. Please retain a copy of all submitted assignments.

Guidelines for class presentations, short assignments, and final research paper will be given in advance and discussed in class.

CLASS SYLLABUS

Outline and Required Readings

1. Weeks 1-2 Jan. 4-13.

Introduction: Visual Anthropology. Visual Culture. Ethics of Representation

Week 1 Jan. 4-6

1.1 General Introduction . Discussion of assignments

Week 2 Jan. 11-13

1.2 Visual Culture. Representation. The ethics and politics of representation

Howard Morphy and Marcus Banks, Introduction: Rethinking visual anthropology. In Banks, Marcus and Howard Murphy (eds.)1997 Rethinking Visual Anthropology. New Haven: Yale University Press. (Required text)

David MacDougall, The visual in anthropology. In Banks, Marcus and Howard Murphy (eds.)1997 Rethinking Visual Anthropology.

Jay Ruby, 1996 Visual Anthropology. In *Encyclopedia of Cultural Anthropology*, David Levinson and Melvin Ember (eds.) Vol. 4: 1345-1351. (Article, Koerner)

Kathleen Kuehnast, Visual Imperialism and the export of prejudice: an exploration of ethnographic film. In Peter Ian Crawford and David Turton (eds.) *Film as Ethnography*. (Book, Koerner)

January 13: Discussion of Ethics and Politics of Representation

2. Weeks 3-6 Jan. 18-Feb. 24

Anthropology and photography

Week 3. Jan. 18-20

2.1 Introduction: Photography in anthropology

Elizabeth Edwards, Introduction. In E. Edwards (ed.) *Anthropology and Photography*. (Book, Koerner).

Jay Ruby Seeing Through Pictures: The Anthropology of Photography. [1] *Camera Lucida* 3:19- 32 (article, Koerner).

2.2 Photography and Class Distinctions. (Example)

John Berger, The Suit and the Photograph, In John Berger, About Looking. pp 27-36.

☞ **January 20: Analysis and discussion of examples of photography and class.**

Week 4 Jan. 25-27

2.3 The Private use of photographs. Family Albums. Home videos

Bourdieu, Pierre

1990 "Introduction. The Cult of Unity and Cultivated Differences." In
Pierre Bourdieu
et. al. Photography. A Middle-brow Art Standford University Press. pp.
1-31.(article, Koerner)

Holland, Patricia

1991 "Introduction: History, Memory and the Family Album." In Jo Spence
and Patricia Holland (eds.) Family Snaps. The Meanings of Domestic
Photography. Virago Press pp. 1-14.(article, Koerner).

Richard Chalfen Picturing culture through indigenous imagery: a telling story. In
Crawford and Turton, Film as ethnography. Spec. Pp 233-237. (on Japanese family
albums and home videos) (book, Koerner).

☞ **January 27: Analysis and discussion of examples on family albums.**

Week 5 Feb. 1-3

2.4 The public use of photographs: Gender, ethnicity, race. "Tradition and Modernity". Colonialist and tourist gazes. Postcards. Advertisement

Elizabeth Edwards, Beyond the Boundary: a consideration of the expressive in
photography and anthropology. In M. Banks and Morphy. Rethinking Visual
Anthropology. (Text)

Raymond Corbey, Alterity: The Colonial Nude. Critique of Anthropology.8(3) 1988.
(Article, Koerner)

Lutz, Caroline A. and Jane L. Collins

1993 Chap. 4, Brightly Different and Chap. 7, The photograph as Intersection of Gazes.
In Reading National Geographic. (Book, Koerner).

John Berger, Ways of Seeing. Chap.7 on Advertisement. (Book, Koerner).(see video)

🕒 **February 3: Film by John Berger on Advertisement.**

Week 6 Feb. 8-10

2.5 Photography and history. Cartes de visite. The analysis of historical photographs

Robert M. Levine, Images of History. Chap. 3. Reading Photographs.(book, Koerner)

👉 **February 10: Analysis of historical photographs in terms of Levine’s questions.**

Week 7 Feb. 15-17 Study week.

_____ **February 22: Short assignment on photography due.**

Week 8 Feb. 22-24

2.6 Missionaries’ and anthropologists’ representations of indigenous peoples. Taking the photographs home.

J. R. Miller, Reading Photographs, Reading Voices: Documenting the History of Native Residential Schools. In Jennifer Brown and E. Vibert (eds.), Reading Beyond Words. (Article, Koerner).

Blanca Muratorio, Introduction. In the Gaze of the Other. In Retrato de la Amazonía. Ecuador: 1880- 1945. Lucía Chiriboga and Soledad Cruz (eds.). Quito: Ediciones Libri Mundi. 1990 (Article, Koerner)

Judith Binney and Gillian Chaplin, Taking the photographs home: The recovery of Maori History. Visual Anthropology. 4, pp. 431-442 . 1991 (article, Koerner).

3. Weeks 9-10 March 1-10

Film as ethnography

Week 9 March 1-3

3.1 Introduction. Anthropology and ethnographic film. Indigenous peoples in films. Romanticism, Realism Beyond Realism. Film spectatorship.

Colin Young, Observational cinema. In Paul Hockings (ed) Principles of Visual

Anthropology. 1995 (book, Koerner).

David MacDougall, Beyond Observational Cinema In Paul Hockings (ed.) Principles of Visual Anthropology. 1995 (book, Koerner)

Peter Loizos, First exits from observational realism: narrative experiments in recent ethnographic films In Banks and Morphy Rethinking Visual Anthropology.(text)

Wilton Martinez, Who constructs anthropological knowledge? Toward a theory of ethnographic film spectatorship. In Crawford and Turton, Film as Ethnography (book, Koerner)

☺ **March 3: Analysis of film on the Yanomami, or other relevant film for this topic.**

Week 10 March 8-10

3.2 Gender and ethnographic film; commercial video.

Jennifer A. Folkerth, Postmodernism, feminism, and ethnographic film. In Boonzajer Flaes and Harper, Eyes Across the Water. (Book, Koerner)

Elena Tajima Creef, Model minorities and monstrous selves; The Winter Olympic showdown of Kristi Yamaguchi and Midori Ito. Visual Anthropology 9(1). 1993. (Article, Koerner).

☺ **March 10: Analysis of film: Millenium, or Maasai women, or any other relevant.**

 March 15: Short assignment on film due.

4. Weeks 11-12 March 15-24

Art and the visual of cultural objects (painting, portable and family altars, “milagros” or miracle paintings)

Week 11 March 15-17

4.1 Introduction. Visual culture. Art and cultural translation.

4.2 Painting . European and aboriginal painting

Cruikshank, Julie

1995 Imperfect Translations: Rethinking Objects of Ethnographic Collection. Museum

Anthropologist. 19:1. 25-38. (Article, Koerner)

Nicholas Thomas, Collectivity and nationality in the anthropology of art. In Banks and Morphy, Rethinking Visual Anthropology. (Text)

Ruth Phillips, Art History and the Native art object. New discourses, old differences? Ms

John Berger, Ways of Seeing. Chaps.3 The Nude and Chap. 4 . Oil painting (book, Koerner)

Fred R. Myers, Culture-Making: Performing Aboriginality at the Asia Society Gallery. American Ethnologist 21:4 1994. (Article, Koerner)

☺ **March 17: Analysis John Berger’s film on The Nude**

 March 22: Last day to submit research paper outline for discussion.

Week 12 March 22-24
4.3 Religious iconography.

Jennifer A. Gonzalez, Rhetoric of the Object: Material Memory and the Artwork of Amalia Mesa-Bains. Visual Anthropology. 9 (1) 1993. (Article, Koerner)

Durand, Jorge and Douglas S. Massey
1995 Miracles at the Border. Retablos of Mexican Migrants to the United States. University of Arizona Press. (Mexico, USA).chaps.1 and 2 pp.5-27 and look at reproductions. (Book, Koerner).

✝_☸ **March 24: Analysis of altars, milagros, and other cultural objects**

 March 29: Short assignment on cultural objects due.

5. Weeks 13-14. March 29-April 7
Indigenous self-representations The case of the Kayapo

Terence Turner, Defiant Images: The Kayapo Appropriation of video. Anthropology Today. 8(6) 1992.

Terence Turner, Representation, Collaboration and mediation in contemporary

ethnographic and indigenous cinema. *Visual Anthropology* 11(2). 1995

Pat Aufderheide, The video on the villages project: Videomaking with and by Brazilian Indians. *Visual Anthropology* 11(2). 1995.

Jay Ruby, The moral burden of authorship in ethnographic film *Visual Anthropology*. 11(2) 1995

Faye Ginsburg, The Parallax effect: the impact of aboriginal media on ethnographic film. *Visual Anthropology*. 11(2). 1995.

James C. Faris, Anthropological transparency: film, representations and politics. In Crawford and Turton, *Film as ethnography* (book, Koerner)

☹ **April 7: Analysis of Terence Turner's films on the Kayapó.**

 April 12: Final research paper due.

Bibliography of Supplementary Readings and Topics

(Please, look at supplementary readings for each of the topics in the Outline)

Some general books and readers

Boonzajer Flaes, Robert M. and Douglas Harper (eds.)

1993 Eyes across the Water Two: Essays on visual anthropology and sociology.
Amsterdam:Het Spinhuis

Brennan, Teresa and Martin Jay (eds.)

1996 Vision in Context. Historical and Contemporary Perspectives on Sight. London:
Routledge.

Debord, Guy

1977 Society of the Spectacle. Detroit: Black and Red.

Fyfe, Gordon and John Law (eds.)

1988 Picturing Power: Visual Depictions of Social Relations: London: Routledge.

Goody, Jack

1997 Representations and Contradictions. Ambivalence Towards Images, Theatre,
Fiction, Relics and Sexuality. London: Blackwell.

Chiozzi, Paulo (ed.)

1989 The teaching of Visual Anthropology. Firenzi: Editrice Il Sedicensimo.

See Jay Ruby's page in the Internet

Visual Anthropology Review. Journal of the Society for Visual Anthropology.

Books and articles for specific topics in the Outline

1.INTRODUCTION

1.2 Introduction, Visual Anthropology. Visual Culture. Ethics of representation.

Timothy Asch, The ethics of ethnographic film-making . In Peter Crawford and David
Turton, Film as Ethnography.(book, Koerner)

Mike Ames, Cultural Copyright and the politics of documents that move and speak

(manuscript)

Chris Wright, The Third Subject. Perspectives on visual anthropology. Anthropology Today. 14(4) 1998. Review of Banks and Morphy (ds.) Rethinking Visual Anthropology. (Xerox)

Paul Henley, Seeing is Understanding. Review of Banks and Morphy (eds.), Rethinking Visual Anthropology. The Times Literary Supplement. May 8, 1998. (Xerox)

Margaret Mead, Visual anthropology in a discipline of words. In Paul Hockings (ed.) Principles of Visual Anthropology Second Edition 1995 Berlin: Mouton de Guyter.(Book, Koerner)

Paul Hockings, Conclusion: Ethnographic filming and anthropological theory. In Paul Hockings (ed.) Principles of Visual Anthropology Second Edition 1995 Berlin: Mouton de Guyter.(Book, Koerner)

Gross, Larry , 1985 Life Vs. Art: The interpretation of Visual Narratives. Studies in Visual Communication 11:4. 2-11. (Xerox)

Cathrine M. Soussloff, Review Article. The turn to visual culture: On visual culture and the techniques of the observer. Visual Anthropology Review. 12(1). 1996. (Xerox)

Kirsten Hastrup, Anthropological visions: some notes on visual and textual authority. In Peter Ian Crawford and David Turton (eds.) Film as Ethnography . Manchester: Manchester University Press. 1992.

2. PHOTOGRAPHY

General books on photography

Collier John and Malcolm Collier
1986 Visual Anthropology. Photography as a Research Method. Revised and Expanded Edition. Albuquerque. University of New Mexico Press.

Edwards, Elizabeth (ed.)
1992 Anthropology and Photography. New Haven : Yale University Press.

Barthes, Roland
1981 Camera Lucida. Reflections on Photography. New York: Hill and Wang.

Berger, John

- 1972 Ways of Seeing. London: BBC and Penguin Books.
1980 About Looking. New York: Pantheon Books.
1985 The Sense of Sight. Writings by John Berger. Edited with an Introduction by Lloyd Spencer. New York: Vintage Books.

Berger, John and Jean Mohr

- 1982 Another Way of Telling. New York: Pantheon Books.

Bourdieu, Pierre

- 1990 Photography. A Middle-brow Art. Stanford. Stanford University Press.
1991 Towards a Sociology of Photography. Visual Anthropology Review. 7:1, 129-133.

Burnett, Ron

- 1995 Cultures of Vision. Images, Media and the Imaginary. Bloomington: Indiana University Press.[Pn1995b86 1995]On Barthes camera lucida

Sekula, Allan

- 1984 Photography Against the Grain. Essays and Photo Works 1973-1983. The press of Nova Scotia College of Art and Design.

Sontag, Susan

- 1973 On Photography. New York: Anchor Books.

Tagg, John

- 1988 The Burden of Representation. Essays on Photographies and Histories. Macmillan Education,

Winter, Gordon

- 1966 A Country Camera 1844-1914. Penguin Books.

Carl Sandburg, The Family of Man. New York. Museum of Modern Art. 1955

Lincoln Kirstein, Photographs by Cartier-Bresson. New York. Grossman Publishers. 1963.

Muse . Canadian Museums Association Journal. Winter 1989. Devoted to Photography.

2.1 Photography in anthropology

Banta, Melissa and Curtis M. Hinsley 1986 From Site to Sight. Anthropology, Photography, and the Power of Imagery. Cambridge. Peabody Museum Press. (Book, Koerner)

2.3 The private use of photographs. The family album

John Berger, Uses of Photography. In John Berger About Looking. pp. 48-63. (On photography and memory) (Book, Koerner).

Judith Williamson, Family, Education, Photography. In Nicholas B. Dirks et.al. Culture/Power/History. Princeton: Princeton University Press. 1994.

Patricia Holland, 1991 "More than Black and White. The extended and Shared Family Album." In Jo Spence and Patricia Holland (eds.) Family Snaps. The Meanings of Domestic Photography. Virago Press pp. 118-127.

Benally, Suzanne (Navajo, Santa Clara)

1992 "Women Who Walk Across Time." In Lucy Lippard (ed.) Partial Recall The New Press pp.101-104. (North American Indians).

Smith, Jaune Quick-To-See (Flathead, Montana)

1992 "Family Album" In Lucy Lippard (ed.) Partial Recall The New Press pp. 59-63. (North American Indians).

Kuhn Annette

1995 "Family Secrets. An Introduction." In Family Secrets. Acts of Memory and Imagination. Verso pp.1-9.

Ruby, Jay

1983 "Images of the Family: The Symbolic Implications of Animal Photography" In Aaron H. Katcher and Alan M. Beck New Perspectives in Our Lives with Companion Animals University of Pennsylvania Press pp.138-147.

Yannik Geffroy, Family Photographs. A visual Heritage. Visual Anthropology. 3. Pp. 367-409. 1990.

**2.4 The public use of photographs. Gender, ethnicity, race, Colonialist gazes.
Postcards. Advertisement.**

Washington Dc. Smithsonian 1998. Delivering views: distant cultures in early postcards.
(Main NC 1872 D46 !998)

Willoughl, Martin A history of postcards 1992 (Main NC1872. W55 1992)

Annelies Moors and Steven Machlin, Postcards of Palestine. Critique of Anthropology.
7(2). 61-77. 1987.

Irving Goffman, Advertisement

Poole, Deborah

1997 Vision, Race, and Modernity. A Visual Economy of the Andean Image World.
Princeton: Princeton University Press.

Lutz, Caroline A. and Jane L. Collins

1993 Reading National Geographic. Chicago: University of Chicago Press.

Malek Allula, The Colonial Harem. 1986

Sarah Graham-Brown, Images of Women. The Portrayal of Women in Photography of the
Middle East 1860-1950 1988.

McElroy, Keith

? Early Peruvian Photography. Ann Arbor: UMI Research Press. .

2.5 Photography and history

Levine, Robert M.

1987 Windows on Latin America. Understanding Society through Photographs.
Boulder: Lynne Rienner.

1989 Images of History. Nineteenth and Early Twentieth Century Latin American
Photographs as Documents. Durham: Duke University Press.

Hoffenberg, H.L.

1982 Nineteenth-Century South America in Photographs. New York: Dover
Publications.

2.6 Missionaries' and anthropologists' representations of indigenous peoples. Taking the photographs home.

:Malmsheimer, Lonna M.

1985 "Imitation White Man": Images of Transformation at the Carlisle Indian School. *Studies in Visual Communication* 5:4, 54-75.

1987 Photographic Analysis as ethnohistory: Interpretive Strategies. *Visual Anthropology*. 1 pp.21-36.

Judith Binney and Gillian Chaplin, Taking the photographs home: The recovery of Maori History. *Visual Anthropology*. 4, pp. 431-442 . 1991.

Blackman, Margaret B.

1980 Posing the American Indian. *Natural History* 89:10 68-75.

Jackins, Ira

1984 Franz Boas and Photography. *Studies in the Anthropology of Visual Communication*.10:1, 2-60.

Scherer, Joanna Cohan

1975 Pictures as Documents: Resources for the Study of North American Ethnohistory. *Studies in the Anthropology of Visual Communication*. 2:2, 65-86.

Marcia Crosby, Constructions of the Imaginary Indian. In Stan Douglas (ed.) *The Politics of Art*. Vancouver. Talon Books. ?

Robert Fulford, Let's bury the noble savage. *Rotunda* 30. 1992.

Rick Hill, In our own image: Stereotyped images of Indians led to a new Native art form. *Muse* 6(4). 1989.

2. Other Photographic methods, examples, etc

Caldarola, Victor J,

1985 Visual Contexts: A photographic Research Method in Anthropology. *Studies in Visual Communication* 11:3. 33-53.

1988 Imaging process as ethnographic inquiry. *Visual Anthropology* 1: pp. 433-451.

??? You can't believe your eyes: Inaccuracies in Photographs of North American Indians. *Studies in the Anthropology of Visual Communication*. ????

1990 Picturing cultures: Historical photographs in anthropological inquiry. Visual Anthropology. 3(2-3) Special Issue.

1995 Ethnographic photography in anthropological research. In Paul Hockings (ed.) Principles of Visual Anthropology Second Edition 1995 Berlin: Mouton de Guyter.(Book, Koerner)

Andrew Lakoff, Freezing time: Margaret Mead's Diagnostic photography. Visual Anthropology 12(1). 1996.

Stanley Brandes, Photographic Imagery in the ethnography of Spain. Visual Anthropology. 13(1) 1997.

Sheila De Cuyper, On the Future of photographic representation in anthropology. Lessons from the practice of community photography in Britain. Visual Anthropology 13(2). 1997-98.

John Collier, Cultural energy (comments on a photographic exhibit). Visual Anthropology 13(2). 1997-98.

Elizabeth Edwards, Review of exhibit: Impossible science of being: Dialogues between anthropology and photography. Visual Anthropology. 13(2) 1997-98.

Stuart Kirsch, Ethnographic Representation in the Shadows of Development. Review Essay . Visual Anthropology 12(2). 1996/97.

3 FILM AS ETHNOGRAPHY

General books, readers.

Peter Crawford and Turton 1992 Film as ethnography. Manchester: Manchester University Press.

Devereaux, Leslie and Roger Hillman (eds.)
1995 Fields of Vision. Essays in Film Studies, Visual Anthropology, and Photography. Berkeley: University of California Press.

Shohat, Ella and Robert Stam
1994 Unthinking Eurocentrism. Multiculturalism and the Media. London: Routledge.

Fatimah Tobing Rony, *The Third Eye. Race, Cinema, and Ethnographic Spectable*. Durham: Duke University Press. 1996.

Bell Hooks, *Reel to Real. Race, Sex, and Class at the movies*. New York: Routledge. 1996

Summerfield, Ellen

1993 *Crossing cultures through film*. Yarmouth: Intercultural Press. [pn1995.9I55s86 1993]

Taylor, Lucien (ed.)

1994 *Visualizing Theory. Selected Essays from V. A.R. 1990-1994*. London: Routledge.

Tobias, Michael (ed.)

1997 *The Search for Reality. The art of documentary Filmmaking*. Michael Wiese Productions.

Jack Rollwagen (ed.) *Anthropological Film making Anthropological Perspectives on the Production of Film and Video for General Public Audiences*. Chur London: Hardwood Academic Press. 1988 (book, Koerner)

Bill Nichols, *Ideology and the Image. Social Representation in the Cinema and Other Media*. Bloomington: Indiana University Press. 1981 (book, Koerner) see specific articles

Peter Loizos, *Innovation in Ethnographic Film. From Innocence to self-consciousness. 1955-1985*. Manchester: Manchester University Press. 1993.

Paul Stoller, *The Cinematic Griot. The cinema of Jean Rouch*. Chicago: The University of Chicago Press. 1992.

Jay Ruby (ed.) *The cinema of John Marshall. USA*; Hardwood Academic Publishers.

John Collier, *Visual Anthropology and the future of ethnographic film*. In Jack R. Rollwagen ed. *Anthropological Filmmaking*. 1988.

3. 1 Introduction Anthropology and ethnographic film. Indigenous peoples in films.

Fatimah Tobing Rony, *Taxidermy and Romantic ethnography. Robert Flaherty's Nanook of the North*. In *The Third Eye. Race, Cinema and Ethnographic Spectable*. Durham: Duke University Press (1996 (book, Koerner)).

Dean MacCannell, Cannibal Tours. In Lucien Taylor (ed) Visualizing Theory (Book, Koerner)

Asen Balikci, Anthropologists and Ethnographic film-making In Jack R. Rollwagen (ed), Anthropological Filmmaking. 1988. (Book Koerner).

June Nash, Autobiographical filming as an ethnographic tool. In Rollwagen, Anthropological Filmmaking. (Book, Koerner).

Jay Ruby, Out of Sync. The cinema of Tim Asch . Visual Anthropology 11(1). 1995.(xerox)

David MacDougall, Subtitling Ethnographic Films: Archetypes into Individualities. Visual Anthropology. 11(1). 1995.(xerox).

Rosalind C. Morris, New Worlds from Fragments: Film, ethnography and the representation of North West Coast Cultures. Boulder: Westview Press. 1994 (book, Koerner)

3.2 Gender and ethnographic film. Commercial videos.

De Lauretis, Teresa
1984 Alice Doesn't. Feminism, Semiotics, Cinema. Bloomington: Indiana University Press.

McClung Fleming, E.
1965 The American Image as Indian Princess. 1765-1783. Winterthur Porfolio II.

Visual anthropology. 9(1) 1993 Whole issue devoted to gender and visual. .

Beth Notar, Of Labor and Liberation: Images of women in current Chinese television advertising. Visual Anthropology. 10(2) 1994.

4. ART AND THE VISUAL IN CULTURAL OBJECTS

4.1 Introduction

Cruikshank, Julie, 1992“Oral Tradition and Material Culture. Multiplying Meanings of ‘Words’ and Things” Anthropology To-Day. 8(3).

Peter Fuller, Seeing Berger, A revaluation. London: Writers and Readers. 1980

Hess, Hans

1974 How Pictures Mean. New York: Pantheon Books

Hollander, Anne

1975 Seeing Through Clothes. New York: Avon Books.

John Forrest, Visual Aesthetics for five senses and four dimensions: An ethnographic Approach to aesthetic objects. In Ray Browne and Pat Browne. Digging into Popular Culture. Theories and Methodologies in Archeology, Anthropology, and other Fields. Bowling Green: State University Popular Press. 1991.

Nadia C. Seremetakis, The Senses Still. Perception and Memory as Material Culture and Modernity. Boulder: Westview Press. 1994.

4.2 Painting. European and aboriginal painting.

Bruno Latour, Visualization and Social Reproduction. Opening one eye while closing the other...a note on some religious paintings. In Gordon Fyfe and John Law, Picturing Power: London: Routledge. 1988.

Fred Myers, Beyond the intentional fallacy: Art criticism and the ethnography of aboriginal acrylic painting. Visual anthropology. 10(1).1994.

Eric Gable, Review of Johannes Fabian Remembering the Present. Visual Anthropology 13(2). 1997/98. Pp.85-86.

Howard Morphy, Aboriginal Art in a global context. In Daniel Miller (ed.) Worlds Apart. Modernity Through the Prism of the Modern. London: Routledge. 1995.

Myers, Fred R.

1994 "Culture-making: Performing Aboriginality at the Asia Society Gallery" American Ethnologist 21(4): 679-699. (Australia)

Jewsiewicki Bogumil

1990 "Collective Memory and its Images: Popular Urban Painting in Zaire-
A Source

of 'Present Past'" In Marie-Noelle Bourget et.al. Between Memory and History
Hardwood Academic Publishers pp.183-194. (Africa).

Millones, Luis and Mary Louise Pratt
1990 Amor Brujo: Images and Culture of Love in the Andes. Syracuse University
(Sarhua, Peru, indigenous paintings).

Hollander, Anne
1975 Seeing Through Clothes. New York: Avon Books.

Adorno, Rolena
1988 "Icons in Space: The Silent Orator" In Guamán Poma. Writing and
Resistance in
Colonial Peru. University of Texas Press. pp.6-69. (Peru, Indigenous
chronicle).

Gruzinski, Serge
1993 "Painting and Writing" In The Conquest of Mexico. The Incorporation
of Indian Societies into the Western World 16th and 18th Centuries Polity
Press pp.6-69. (Codices, indigenous iconography, Mexico).

4.3 Religious iconography

Francisco Ferrandiz Martin, A trace of fingerprints: Displacements and textures in the use
of ethnographic video in Venezuelan spiritism (on the cult of Maria Lionza) Visual
Anthropology 13 (2) 1997-98.

4. Other topics (not covered in outline)

Body painting

Francoise Dussart, A body painting in translation. In Banks and Morphy, Rethinking
Visual Anthropology

Turner, Terence
1980 "The Social Skin" In Jeremy Cherfas and R. Lewin (eds.) Not Work Alone
Temple Smith pp.112-138

Marcus Banks, Representing the bodies of the Jains. In Banks and Morphy
Rethinking Visual Anthropology.

Gardens and Flowers

Joy Hendry, Pine, ponds and pebbles: gardens and visual culture. In Banks and Morphy,

Rethinking Visual Anthropology.

Jack Goody, The Culture of Flowers. Cambridge: Cambridge University Press.

**Monuments
(to be determined)**

5. INDIGENOUS SELF-REPRESENTATIONS

Weiner, James F.
1997 Televisualist Anthropology. Current Anthropology 38:2. 197-235.

Deedee Halleck and Nathalie Magnan, Access for Others: Alter(Native) Media. Visual Anthropology. 9(1). 1993

Penny Harvey, Ethnographic film and the politics of difference. A review of film festivals. Visual Anthropology . 9(1). 1993.

Faye Ginsburg, Mediating culture: Indigenous media, ethnographic film and the production of identity. In Leslie Devereux and Roger Hillman (eds.) Fields of Vision. Essays in film studies, Visual anthropology, and Photography. Berkeley: University of California Press. 1995. [Indigenous media among aboriginal Australians]

Peter Elsass, Self-reflection or Self-representation:A study of the advocacy effect. Visual Anthropology. 4: pp 161-173. 1991.
Indigenous self representation

Julia Blackburn, The White Men. The First Response of Aboriginal People to the White Man. 1979

Other Topics not covered in outline

6. Visual Exhibition of cultures. World Fairs and Museums. Images and Imagemakers. The political Economy of Vision.

James Clifford, Paradise. Visual Anthropology. 11(1). 1995

Henrietta Lidchi, The Poetics and Politics of Exhibiting Other Cultures. In Stuart Hall (ed) Representation. Cultural Representations and Signifying Practices. London: Sage Publications 1997.

Tony Bennet, The exhibitionary complex. In Nicholas Dirks et al (eds), Culture/Power/History . Princeton: Princeton University Press. 1994.

Blanca Muratorio, Nationalism and Ethnicity: Images of Ecuadorian Indians and the Imagemakers at the Turn of the Nineteenth Century. In Judith Toland (ed.), Ethnicity and the State. New Brunswick: Transactions 1993.

Jason S. Greenberg, Representing the State: Class, Race, and Nationhood in an Israeli Museum. Visual Anthropology. 13(1). 1997.

G.G. Weix, Displaying the Postcolonial Past: The Kudus Kretek Museum in Java. Visual Anthropology. 13(1). 1997.

Ivan Karp and Steven D. Lavine, Exhibiting Cultures. The Poetics and Politics of Museum Display. Washington: Smithsonian Institution Press. 1991.

George E.Marcus and Fred Myers (eds).The Traffic in Culture. Berkeley: University of California Press. 1995.

Tony Bennet, The exhibitionary Complex. In Nicholas B. Dirks et al. Culture/ Power/ History. Princeton: Princeton University Press. 1994.

John S. Allen, Julie Park, and Sharon L. Watt, The Chimpanzee Tea Party: Anthropomorphism, Orientalism, and Colonialism. Visual Anthropology. 10(2). 1994. (See also Berger on zoos and Dona Haraway Primate Visions)

Robert Rydell, All the World's a Fair: Visions of Empire at the American International Expositions. 1984 Chap.2 The Chicago World's Columbian Exposition of 1893: "And Was Jerusalem Builded Here?"

Mike Wallace, Mickey Mouse History: Portraying the Past at Disney World. Radical History Review. 32, 1985.

Timothy Mitchells, Orientalism and the Exhibitionary Order. In N. Dirks, (ed), Colonialism and Culture.

David E. Nye, Ritual Tomorrows. The New York World's Fair of 1939. History and Anthropology 6:1, 1992.

Catherine A. Lutz and J. L. Collins, Reading National Geographic 1993 pp???

Carol A. Breckenridge, *The Aesthetics and Politics of Colonial Collecting: India at World Fairs*. *Comparative Studies in Society and History*. 31:13, 1989.

Curtis M. Hinsley, *The World as Marketplace: Commodification of the Exotic at the World's Columbian Exposition, Chicago 1893*. In Ivan Karp and S. D. Levine, *Exhibiting Cultures* Washington: Smithsonian Institution Press. 1991.

Mike Ames, *World's Fairs and the Constitution of Society: The Ideology of Expo'86* . In *Cannibal Tours and Glass Boxes*. Vancouver: UBC Press 1990.

Umberto Eco, *Travels in Hyper reality* In *Travels in Hyper Reality*. San Diego: A/ Harvest/ HBJ Book 199

Pottery, Textiles, feathers, etc

Babcock, Barbara

1993 "At Home, No Women are Storytellers. Potteries, Stories, and Politics in Cochiti Pueblo" In Joan Radner (ed.) *Feminist Messages* University of California Press pp.221-248. (North American Indians)

Howard, Catherine

1991 "Feathers as Ornaments Among the Waiwai. Fragments of the Heavens" In Ruben E. Reina and Kenneth Kensinger (eds.) *The Gifts of Birds. Featherwork of South American Peoples* pp.50-69 (Guianas, Amazon).

Feeley-Harnik, Gillian

1989 "Cloth and the Creation of Ancestors in Madagascar" In *Cloth and the Human Experience*. Annette Weiner and Jane Schneider (eds.) Pp.73-116.

Smithsonian Institution Press/National Museum of the American Indian
1994 *All Roads are Good. Native Voices on Life and Culture*. (Contemporary indigenous peoples of the Americas commenting on their art and culture).

Dorothea Whitten and Norman E. Whitten Jr.

1993 "Creativity and Continuity. Communication in Clay" in D. Whitten and Norman Whitten (eds) *Imagery and Creativity* University of Arizona Press. pp.309-356. (Ecuadorean Amazon).

Babcock, Barbara

1993 "Shaping Selves, Reshaping Lives. The Art and Experience of Helen Cordero" In D. Whitten and N. Whitten Imagery and Creativity University of Arizona Press. pp. 205-233. (North American Indians).

Graburn, Nelson H.H.

1993 "Ethnic Arts of the Fourth World. The View from Canada" In D. Whitten and Norman Whitten Imagery and Creativity University of Arizona Press pp.171-204. (First Nations, Canada).

William Rowe and Vivian Schelling

1991 "Patchwork, Machismo and New Social Movements" In Memory and Modernity Verso pp.185-188. (Chile).

Salvador, Mari Lyn

1976 "The Clothing Arts of the Cuna of San Blas, Panama" In Nelson H.h. Graburn (ed.) Ethnic and Tourist Arts. Cultural Expressions from the Fourth World. University of California Press pp.164-182. (Central America).

Blum Schevil, Margot, J. C. Berlo and E. B. Dwyer

1991 Textile Traditions of Mesoamerica and the Andes: An Anthology.

Salvador, Mari Lyn

1976 "The Clothing Arts of the Cuna of San Blas, Panama" In Nelson H.h. Graburn (ed.) Ethnic and Tourist Arts. Cultural Expressions from the Fourth World. University of California Press pp.164-182. (Central America).

Blum Schevil, Margot, J. C. Berlo and E. B. Dwyer

1991 Textile Traditions of Mesoamerica and the Andes: An Anthology.

Puppetry

Arnott, Peter

1992 "Puppetry" In Richard Bauman (ed.) Folklore, Cultural Performances and Popular Entertainments Oxford University Press pp. 282-290.

Young, Jane M.

1987 "Humour and Anti-Humour in Western Puebloan Puppetry Performances."
In Dina Sherzer and Joel Sherzer (eds.) Humour and Comedy in Puppetry:
Celebration in Popular Culture. pp. 127-149. (North American Indians).

Leach, Robert

1985 "The Making of the Show" Chap. 3 In The Punch and Judy Show. History,
Tradition and Meaning. Batsford Academic and Educational. pp.30-47.
(England).

Sherzer, Dina and Joel

1987 "Introduction" In Dina Sherzer and Joel Sherzer (eds.) Humour and Comedy
in Puppetry: Celebration in Popular Culture. Bowling Green State University
Popular Press pp. 1-7.

Foley, Kathy

1987 "The Clown Figure in the Puppet Theatre of West Java: The Ancestor and
the Individual" In Dina Sherzer and Joel Sherzer (eds.) Humour and Comedy
in Puppetry: Celebration in Popular Culture pp.65-77. (Indonesia).

Blackburn, Stuart H.

1991 "Hanging in the Balance: Rama in the Shadow Puppet Theater of Kerala"
In Arjun Appadurai, F. Korom and M. Mills Gender, Genre, and Power in South
Asian Expressive Traditions. University of Pennsylvania Press pp. 379-394.
(India).

Geertz, Armin W. and Michael Lomatuway'ma

1987 Children of Cottonwood. Piety and Ceremonialism in Hopi Indian Puppetry
University of Nebraska Press. (North American Indians).

DEPARTMENT OF ANTHROPOLOGY AND SOCIOLOGY
Anth. 353 Ethnography of Latin America: Popular Culture
Instructor: Blanca Muratorio **1998-1999**

GUIDELINES FOR FINAL ESSAY

In order to do this assignment you **should follow the three stages** described below in order to save time and so that I can advise you properly on the feasibility of your topic and possible references.

STAGE I: Preliminary consultation with me with short written paragraph of your intended topic for this essay.(As soon as possible and considering date for stage II).

STAGE II: Written proposal for final essay.(Due March 25. 5% final grade).

STAGE III: Completed final essay. (Due April 13. 35% final grade).

STAGE I

Think about a topic you want to research and write about for this essay in relation to the issues developed in this course . **Write** a short paragraph with your ideas to hand it to me (at this stage this can be handwritten); be sure to put your **name** on it, and make the **first consultation** with me. (This can be done after the class or during my regular office hours W2-3 PM/ Th 11.30-12.30, or by appointment). We will discuss the relevance and feasibility of your topic, possible sources, etc.. After we have agreed, you may proceed to the next stage.

STAGE II

Once we have agreed on the topic you can proceed to **do the preliminary research** for your topic. This should include:

- 1. Thorough library research** for articles and/or books related to your subject. (At least three scholarly resources should be consulted on the country, specific topic, or related subject).**Warning!!!: Unless you are unloading an academic article from the Internet that can be quoted with page numbers with the permission of the author, information from the Internet will not be accepted as part of the scholarly sources consulted.**
- 2. Develop your research question.** This implies formulating your research question, what are you interested in discovering and why; what is your main working thesis for the paper in relation to the analytical approaches to popular culture discussed in class and/or in the course readings that are more relevant for your topic.
- 3. Write your research proposal for the essay.** This proposal should include: a) a **working title**.
b) The **research question and main ideas to be developed and how**. c) a **brief annotated bibliography** (“annotated” here means to write, next to each book or article cited, the main ideas in that particular reference that you think would be useful for the purposes of your essay).
- 4. This proposal should be no more than 2 typed pages, 1p. for your research questions and main arguments about how you intend to develop your essay and 1p. for your annotated bibliography. It is due March 25 (5% of final grade). (No extensions, unless previous arrangement has**

been made with instructor for exceptional circumstances).

STAGE III

The structure of your written essay (**between 10-15 pages**) should include:

1. Introduction. Stating the main objectives of your paper following and developing your research question, how are you going to proceed to develop your objectives, and all other introductory statements you find appropriate to include so that the reader is informed of what you intend to do.

2. Your theoretical (and methodological, if relevant) perspectives for analysis of the topic. This section should demonstrate that you are conversant with the course readings that are more relevant to your topic, and with the analytical approaches discussed in the additional scholarly sources you are using.

3. The development of each of your arguments, including subtitles for the different sections.

4. Concluding section where you should **summarize and reflect** on your findings in relation to your main objectives as stated in 1.

5. If necessary, you may include an Appendix.

6. Endnotes, if you need them.

7. References. This should include only those references actually used and cited in this essay, either by paraphrasing or direct quoting. Be sure you follow consistently a style-sheet for proper citing. (If you are not clear about the proper way to cite references I suggest you follow the rules established in the following Anthropological Journals: American Anthropologist or American Ethnologist (look for any article in any issue and follow the same rules).

This final essay is **due April 13th (35% final grade) No extensions, unless previous arrangement has been made with the instructor for exceptional circumstances).**

This paper will be graded according to the following criteria:

1. Originality of the topic and arguments in relation to the issues and approaches developed in this course.

2. The way in which you have conducted an extensive and intensive literature review and your capacity to relate and compare the issues discussed in it, with the issues you are dealing with in your essay.

3. Your critical capacity to understand the concepts used, to relate your arguments to other analytical frameworks or approaches, and how well you can summarize and reflect on your main arguments in the concluding section.

4. The quality of your writing. This refers to your grammar, style, structure of paragraphs, clarity of your arguments, how well you connect ideas, correct paraphrasing and citing of references, and finally evidence that you have edited your paper before you hand it to me.

Because the due date is after the end of classes, please, hand-in the paper at the Main Office with my name and be sure that you sign for it.

Note: Some of the relevant journals: Studies in Latin American Popular Culture; Latin American Research Review; Latin American Perspectives; The Journal of Latin American Anthropology; The Journal of Latin American Lore.

Ms Torres's training in the BA program at the University of British Columbia, and in the MA one at the Latin American Faculty for Social Research FLACSO/Ecuador, has especially qualified her to do research in Latin America. In FLACSO she took seminars taught by some of the best North American, European, and Latin American specialists in Latin American Studies. Ms Torres performance was excellent. Her MA thesis on Guatemalan refugees in Mexico involved fieldwork in difficult circumstances that she managed extremely well, proving she can work independently, and exercise good judgement and empathy with the refugee population. Her successful professional work with young Central American refugees in Vancouver offers further proof of her initiative and skills to do applied anthropological research.

Her proposal for the Ph.D. dissertation is original since it deals with the returnee situation, a process not yet studied, but crucial in understanding the problems of displaced populations. Besides, her choice of this topic is a logical follow up from her MA research and can make a very valuable contribution to the growing comparative field of refugee studies . Ms Torres already has the cultural knowledge, the language, and all the necessary academic and NGO connections in Guatemala that will allow her to successfully complete the research for her thesis in the stated time period. In Canada, she is already well connected with scholars working on refugee studies. I highly recommend this candidate for a fellowship.

**VIDEO: SERIES AMERICAS
VOL.1 THE GARDEN OF THE FORKING PATHS**

Some of the topics to look for in relationship of Rowe and Schelling's reading for this week:

Title of video: Title of a story by late Jorge Luis Borges, internationally famous Argentinian writer.(check Koerner, Internet,for bibliography, if interested)

Country: Argentina, Argentinian history. Capital: Buenos Aires

Self-image and question of national identity

Diverse composition of the population: What happens to the Indians? What happened to black slaves after Independence?

Argentina : a nation of European immigrants.

Music: The tango, origins. (Relation to reading by Julie Taylor). For contemporary scene (check Internet). For academic bibliography check subject tango, Koerner.

Issues of class: Landowning aristocracy cattle-ranches

Sport and class: Polo versus soccer

An Argentinean mestizo (mixed blood). The Gaucha as national character .Similarities and differences with cowboy. Gaucha in Argentinian literature.

Food: meat, *asado* =barbeque. Mate, yerba mate

Gaucha dress, *chiripá* (See Rowe and Schelling discussion of the gaucha.)

Foreign influence: Britain

British introduced railways and packing plants

Another Argentina: The North . The indigenous roots?

See: Rowe and Schelling , sp pp 29 and 30 when they talk about the book by David Viñas, *Indians, Army, and Frontier (1982)* and in p.30 they mention how Viñas saw this conceptions of the Indian and the gaucha as “primitive” as opposed to civilization (the conquest ideology) was also present in the military government (1976-85) responsible for the disappearance of 30.000 people.

Politics: Populism and the working class: Juan Domingo Perón and Evita (check Internet)

The Military: 1970s Period of the Dirty War

Resistance: Women's Movements: Las Madres de Plaza de Mayo

Nationalism: The Falkland/Malvinas War with Britain

Democracy and problems of national identity.

November 12, 1997

Izaak Walton Killam Postdoctoral Fellowship Committee
c/o Professor Brian Elliott, Head
Department of Anthropology and Sociology
University of British Columbia

Dear Professor Elliot,

Glenn Etter has asked me to sponsor his application for a Killam Award. I have decided to support his post-doctoral research at U.B.C. primarily for two reasons. First, it would be very desirable to have another Latinamericanist anthropologist here for two years at this crucial stage in the development of our Latin American undergraduate program. It would also strengthen our commitment to collaborate and support the Simon Fraser graduate program on Latin America. Secondly, his research on Afro-American religion among working class people in rural Brazil, and on the growth of Protestantism in an urban context, coincides with my long-term research interests on the topic of religious movements in a rural setting, and with my most recent research commitments to study popular religiosity among the working poor in urban Ecuador. Furthermore, Glenn Etter's work on religion and his focus on life histories of women religious practitioners, may be of interest to other colleagues in the Department, such as John Barker and Julie Cruikshank.

Glenn Etter's doctoral dissertation analyses the role that Umbanda, an Afro-Brazilian religion, plays in the social self-identity of a group of poor working-class Brazilians who labor in a major sugar plantation in NE Brazil. A central part of his research relies on the life-histories of women leaders of Umbanda, exploring the moral and practical messages by which working people make sense of their everyday lives, and take care of their pragmatic needs of health and work, through a religious practice primarily mediated by women. He demonstrates how, unlike the more hierarchical structure of institutionalized Catholicism, Umbanda operates as an oppositional religion that allows poor people to articulate alternative discourses on gender, class, and morality.

Several colleagues I have contacted in Berkeley, where Glenn Etter is writing his dissertation, speak very highly of his present work and of his future research. He will be spending part of his time in Vancouver and the summers in Brazil. I would be delighted to work with him while he is here.

Sincerely,

Blanca Muratorio
Associate Professor

last name	first	class	outline	first paper	secpaper	total	ie=
bodnar	lyrissa		67	56	95	75.5	
glass	aaron		80	94	75	83	
goudie	tanya		76	95	80	83.66667	
hirano	yuki					83.66667	
marlor	chantelle						
taylor	jennet						

notes

num	last name	first name	ethr10	takh25	fies15	clsp.10	Outlp5	finp 35
	avila	hugo	7.5	20	13	7.5	5	
2	chow	wayne	7.5	19	15	7.5	5	
3	connon	karen	10	22	15	8	5	
4	davidson	sarah	8	21	15	7.5	5	
5	doucette	jamie	8.5	20	15	8	5	
7	dramowicz	mateusz	7	18	13	5	5	
8	dysart	jennifer	7	20	15	8	2	
9	ebare	sean	8	22	15	5	5	
10	eskandani	shadi	7.5	19	14	5	5	
11	fafard	jamie	7	17	13	5	5	
12	finley	morgan	5	17	14	7.5	5	
13	goddard	morgan	7	18	13	5	0	
14	greenfeld	gillian	8	19	15	5	5	
15	hijkata	miki	8.5	16	13	7.5	5	
16	hopfner	aiden	7.5	19	15	7.5	5	
17	huff	lea	9	21	15	8	5	
18	jiwa	shamila	9.5	17	15	7.5	2	
19	kaakinen	bianca	8.5	22	13	5	5	
20	kunimoto	thalia	8.5	21	15	8	5	
21	laing	michael	9	20	15	7.5	5	
22	liska	suzanne	7.5	21	15	8	5	
23	lukovich	kristen	7	18	13	5	5	
24	macDougall	katherine	9	21	15	7.5	5	
25	macIntyre	andrea	7.5	21	0	5	5	
26	maier	alan	6.5	17	13	7.5	5	
27	mjanec	michael	8	21	15	5	5	
28	molinolo	geraldine	7.5	20	15	5	5	
29	muise	kathryn	9.5	22	15	5	5	
30	ormerod	patricia	9.5	20	15	8	5	
31	poncelet	julie	9	20	15	5	2	
32	sigurgeirson	caleb	8.5	19	13	7.5	0	
33	smith	patricia	no paper	d	5			
34	singh	rachel	7	18	13	5	5	
35	tsang	yuet-lan	9	17	15	8	5	
36	upsdell	jennifer	9.5	d	5			
37	venegas	paula	8	20	15	8	5	
38	waldman	jessamyn	7	20	13	7.5	5	
39	wearmouth	cameron	6.5	18	13	5	5	

To Bruce Miller, Chair of the AGSC
cc To Marjorie Halpin and to Julie Cruikshank
Re: Graham Blair's MA thesis
Comments by Blanca Muratorio. External examiner
October 5, 1998

Although not a formal member of the MA thesis committee, I agreed to read this thesis and was expected to do it in less than the time usually required in these cases because, as it was explained to me, the student needed the grade for a possible grant from the University of Melbourne. The student left the thesis in my mailbox with an e-mail from this University relating to the possibilities of getting this grant if his grade was on a certain time. This was accompanied by a written note by the student directing me to look at the e-mail. This was, to say the least, an unwise move on the part of the student that I am willing to disregard, although I want the GSC to have it on record.

Because there has been so little time, these are my general comments on the thesis. I am willing to substantiate them in more detail orally, if the meeting and the final decision has to be taken this week, or in writing at a later time, if needed.

I think this thesis has serious flaws that I will briefly outline here:

--It has no ethnography. Not even an a good ethnography of the "practicing ethnographer". Only brief vignettes of his practice, uncontextualized because "the community" where he is practicing is not properly described. Besides, he quotes a "mission statement" from this community that says : "*Chanoyu* is a synthesis of arts that gives expression to many aspects of Japanese culture." There is no description or explanation of this important statement in the thesis, no connection with the literature on Japanese ethnography.

--It misrepresents the history of ideas in anthropology , for example a concept of culture presented as current and set up to be debunked by him, while he ignores a considerable amount of old and current literature by authors (such as Eric Wolf, June Nash, Sidney Mintz, Gerald Sider, Gavin Smith, and many others) who never adhered to that concept of culture or that wrote thoughtful critiques of it). In pp.7-9 he also misrepresents with considerable superficiality his undergraduate and graduate training in anthropology in this department, a characterization that can be proven wrong, not only by the written work of the professors who taught the courses as stated in his programme (which I checked), but by the syllabuses of those courses which are public record.

In that characterization he rejects in one stroke of the pen "feminism (sic), postmodernism, poststructuralism and postcolonialism as "far removed from the unimaginably complex world which anthropologists typically engage in their research" He then proceeds to quote extensively from Michael Taussig, one of the recognized gurus of postmodernism.

--It misrepresents the nature of fieldwork most anthropologists do. In p.12 he claims that the world of *chanoyu* has features "which set it apart from conventional anthropological fields" because "taking notes of any kind are disallowed for this is viewed as a hindrance to practice" Does he think anthropologists do not take mental and visual and other sensuous kinds of notes when they observe a Catholic mass, for instance, and that they are allowed to take written notes

when the ritual is going on? He either made some notes of his practice, or what he is writing is total fiction.

--It misrepresents the classic literature on the philosophy of the mind and the nature of memory by using Plato, for instance and ignoring Aristotle, Thomas Aquinas and the whole contemporary treatment of that literature in the work of Frances Yates (*The Art of Memory*) or the historization of the ideas in the work of Jacques Le Goff (*History and Memory*).

--By selecting quotes almost at random and decontextualizing them from their history and ethnography he misrepresents the work of those authors he uses to support his argument, such as Stoller and Connerton. In terms of the Anthropology of the Senses, so important for his thesis he totally ignores the ethnographic and more theoretical work of Nadia Serematakis who practically invented the subfield. Not to say anything about the other subfield of the anthropology of emotions, as represented by Lila Abu-Lughod and others.

My main reservation to this thesis, however, is the structure and substance of the main argument. The thesis start with a quote from Sen, whom we have to assume is an authority on the practice of *chanoyu*. This ideological statement which claims that “Making and drinking a bowl of tea involves no right and wrong. [It] is a simple, open, and honest meeting of minds, beyond wisdom, experience, and point of view” is taken by Blair not as the starting point for doing a critical analysis of this practice, based on ethnography, but as “the truth” to convince the reader that after being involved in this practice, he, and all of us, should rethink our way of doing ethnography and the whole history of anthropological theory and practice, both of which he misrepresents to the point of caricature. The whole thesis is used to justify that this and many other authority and “mission statements” (published in a specialized journal, and with a web site) by recognized practitioners do not represent a specific discursive ideology about the world or about social relations. Ironically, the student seems totally oblivious of the many ways in which his thesis contradicts this statement. They are too many to quote here, but these are two are the most blatant examples: “On another level, the practice of *chanoyu* encapsulates a broader orientation toward the world based on the principles of harmony (*wa*), respect (*kei*), purity (*sei*), and tranquility (*jaku*).” (p.10), or “These principles are ultimately expected to extend beyond the tearoom, which is often spoken of as a microcosm of life; people of tea, or *chajin*, ideally embody these principles in all aspects of their lives.” (p. 11). I think the student has been unable to separate the missionary zeal of a new convert from the intellectual discipline of doing anthropology, even an anthropology of the self.

As a matter of fact, we only get to the objective of his thesis on p. 4: “..an exploration of the various theoretical implications of corporeal learning in transcultural communities.” He claims that “general ethnographic passages are to be found”, but there are none. We are told almost nothing of this alleged transcultural community of *chanoyu* practitioners (some Japanese and some non-Japanese, some Vancouverites and one Californian??) No explanation is given why this community is more or less “transcultural” than any other group (we are not given the number of members coming or going into this group) in Vancouver, such as the group of Catholics who attend mass every Sunday in a Catholic church, for instance, to continue with the same example. Or what about the community that participates in other extra-ordinary experiences such as pilgrimages, so wonderfully described by Victor Turner, an anthropologist whose work this thesis totally ignores. Even more directly relevant for his own argument, he does not even

mentions the work on Haitian Afro-American religion by Roger Bastide, who argues how the African slaves brought their gods in the “intimacy of their muscles” and reawakened them through their dance. By refusing to compare the practice he is studying with any other ritual practice (he denies this is a ritual) and by denying that this is a form of spiritual practice very similar to many others already studied by anthropologists he engages in a very non-anthropological practice: ignoring the significant contributions of other anthropologists to the description and explanation of similar human and therefore social endeavors. For the many reasons given above, on which I can expand (if given more time), I do not think this thesis is ready to be examined and passed as is.

Anth. 332 Oral Tradition

Professor: Dr. Blanca Muratorio

1997-1998

Discussion Groups and Presentation Schedule

Group 1. Canada/N.W.C./ First Nations/N.America (A)[Week 8, Th.Oct. 23]**

Jennifer Dysart (NWC, Latin America)708-3939 [dysart@unixg.ubc.ca]

Amber Grimm (NWC, Canada)301-0449

Hilda William (no specific area stated)mess.323-1137

Jaime Hansen (NWC)321-0265

Group 2. Canada/N.W.C./ First Nations/ N. America (B)[Week 5, Th. Oc. 2]**

Ramona Linger (First Nations)(1-604) 826-8667

Jessica Manley (Northern Canada)[jmanley@unixg.ubc.ca]

Roxanne Harris (NWC) 267-1801

Group 3. Canada/N.W.C./ First Nations/N. America(C) [Week 4, Th. Sep.25]**

Laura Manyk (NWC)273-6926

Christine Martindale (Canada, Commonwealth) 221-6094 [christma@unixg.ubc.ca]

Karen Odgers (Canada) 594-5976

Peggy Watt First Nations BC) 221-4888

Arti Maharaj (NWC) 278-7350

Group 4. Middle and Central America [Week 9, Oct. 30]**

Chris Allison (Central America) 989-6225

Amanda Lea Brown (Middle America, Middle East) 708-1120// 377-1027 (cell)

Karen Connon (Mexico, Guatemala) 222-8114

Jasmina de Mondo (Central and South America) 738-5496 [horus@netcom.ca]

Antonie Zuniga (Central America) 222-1710

Group 5. South America [Week 6, Oct. 9]**

Paola Baca (Latin America) 224-5240 [pgb@unixg.ubc.ca]

Natalie King (Latin America, Canada) 221-6507

Neami Harding (Latin America) 221-0279

Dawna McLennan (Andean, West Africa, North America) n/a

Catherine Dowell (latin America, Mexico) 596-8107 [dowell@intergate.bc.ca]

Group 6. Europe/Mediterranean/Middle East [Week 12, Nov. 20]**

Marie Campbell (Medit.,Asia, S.America)221-8128 or 224-9598 [mariec@unixg.ubc.ca]

Carrie Dockendorf (Egypt, Greece, Mexico, Latin America) 739-9142

Heather Redmond (British Isles, Northern Europo, Russia) 222-3793

Paula Venegas

Group 7. Europe/ Northern [Week 3, Sep.18]**

Miriam Kloosterman (Europe, Africa, First Nations, Canada, US) 738-6692

Ellen Samland (Russia, Europe) 221-6534

Charlotte Tommy (no ethnographic area stated) 302-2165 (after 6PM)

Group 8. Asia/South Asia/South East Asia [Week 10, Nov. 6]**

Rex Bailey (India, Africa, Middle East, Central Asia) 733-7352

Emily Matt (India, Sri Lanka) 228-8997 [ematt@unixg.ubc.ca]

Kiriko Watanabe (South East Asia, NWC) 224-6653

Mikki Hupka (South East Asia, India) 873-0965

Group 9. Asia/China/ Japan/South East Asia/South Pacific [Week 7, Oct. 16]**

Ann Chandler (Latin America, South Asia) 521-2789]

Candice Finley (South Pacific, NWC) 325-4218

Tricia Collison (South Pacific) n/a

Morgan Finley (South Pacific, SE, Asia, Africa) 879-7045

Group 10. Africa/ West Africa [Week 11, Nov. 13]**

Sarah Knowlden (Africa) 221-2706

Marisa Litz (West Africa, Latin America, NWC) 874-2164 [litz@unixg.ubc.ca]

Jessica Schwab (Africa, Canada) 435-5772

Shamila Jiwa (India, North Africa, Latin America) n/a

Anth. 332 Oral Tradition

Professor: Dr. Blanca Muratorio

1997-1998

Guidelines for group presentations

1. Ten groups were formed taking into consideration the main ethnographic area of interest stated by each student. Some groups have four and others five students. I will try to balance them if more registered students come into the class.
2. These groups are organized primarily for the required assignment of class presentations of the required readings to take place on **thursdays for 10 weeks starting September 18, and covering some of the readings for each Week . (I will make a final list with the specific readings for each group)**. The second purpose of organizing these groups in terms of similar areas of interest, is for each group to share their knowledge of the specific areas and to exchange bibliographic sources (this is recommended, but not required).
3. For the two written assignments students will work individually and can choose the same or a different ethnographic area and topic **in consultation with the instructor**.
4. Each Thursday a group will be responsible for presenting and leading the discussion of the main points of in the readings, raising questions, etc. As in any other storytelling performance, the participation of the audience is essential. The whole class is responsible for doing the readings for that week and it is the responsibility of the group to solicit participation in an informed and imaginative way. (Reading from notes in a monotonous tone of voice is strictly forbidden, and just presenting the main topics in each reading will not be enough).
5. I will be available for consultation and suggestions before each group presentation, if the group so requires.
6. The final time-schedule for the presentation/performance of each group will be decided in class taking numbers out of a hat.

Anth 332

ORAL TRADITION

Instructor: Blanca Muratorio

1997-98

Guidelines for Final Exam

(This is just an expanded version of the guidelines handed in class two weeks ago)

Final Exam: Value: 40%

Date: December 4 at 3.30PM in BuchA 202

Duration: 2 hours

1. This exam covers all required readings in the outline from Week 1 to 12. For week 11, Myers is not included because it was not discussed in class due to Nov. 11 holiday. Turner replaces Myers as theoretical reading for this week.

2. In the handout "Required readings at a glance" the readings marked with * are considered "examples". In the exam you will be responsible for at least one of these examples in each week to illustrate a theoretical or methodological point.

3. No Supplementary readings are included.

The exam will consist of 5 essay questions of a theoretical or methodological nature to be illustrated with an example. You will have some choice for each of the 5 questions.

Example of question:

This question is worth 7 points, Be sure to answer points a) and b).

Hill emphasizes the importance of contextualizing mythical and historical consciousness in situations of contact between indigenous and non-indigenous peoples.

a) In what ways do these forms of consciousness reveal indigenous conceptions of the other?

Discuss and illustrate your points with examples from Hugh-Jones' article on Barasana myths or with McClellan's article on North American First Nations' stories of First Contact.

b) Peneff, on the other hand, emphasizes the fact that Westerners' life-histories contain myths about themselves. Illustrate this point with one of the examples discussed by Peneff in his article on Myths in Life Histories.

Note: The grades for the group presentations will be handed in the last day of classes, after all the groups have done their presentations.

Tuesday the 25th I will be in Buchanan B 216 at 2.30. There will be no formal class because several students cannot attend. You may come if you want to discuss some aspect of the readings or assignment.

Thursday the 27th the class starts at 1.30 (as was agreed last class) in our regular classroom. I will summarize the main points of each week emphasizing examples. Your class evaluations will also be done that day.

**Guidelines for First Assignment: Ethnographic research and Research Report
Latin American Public Popular Culture in Vancouver**

Due Date: January 21

The purpose of this project is to discover and document Latin American public cultural activities in Vancouver (including UBC, or SFU, if any).

By “**public cultural activities**” I mean “open to the public”: They may include: TV, radio, magazines, newspapers, theater, music groups, festivals, religious services, clubs, associations, organizations, restaurants, food or music stores, folk art and craft stores, dancing groups, dancing lessons and/or cooking lessons, soccer, and the like. **Caution:** The drug-trade is not a public activity.

The Project involves: I. Documenting data on public activities.

**II. Writing an ethnographic report on one short interview and
observant participation.**

=====

I. 1. You should document “data” on at least 2 public activities, including A or B and one other that you find interesting.

- A. Dealing with music.
- B. Dealing with food.
- C. Any other you are interested in.

I.2. Documenting data means **writing down all exact information** (e.g. addresses, dates, hours, prices, publications, etc.) you can get by looking at a specific TV program, or listening to radio, or getting a menu from a specific restaurant, or going to a store and describing the types of goods sold. Here you have to use your imagination to find new and interesting places and activities. If you are good at computers you may draw a map of Latin American restaurants in Vancouver, or of Latin American neighborhoods, for example. **This part of the project involves doing some research on your own (copying secondary data published elsewhere is not enough).** **Going out for dinner or dancing with one or more students from this course is highly recommended..**

I.3. Your documentation should include **at least two different countries.** This means you cannot just document three Mexican activities

I.4. This part of the project maybe a **joint report.**

II You should **conduct one short interview with a person of Latin American origin on the same subject of public Latin American culture in Vancouver, and write a report based on your fieldnotes, including your own observations on this participatory research.**

In both sections I and II of the project be sure you document the specific Latin American country/ies of the person and activities.

Ethics of the research:

1. This is a survey on public information. Under no circumstances you should ask personal or private information.
2. Be polite and clearly identify yourself (show student card if needed) and clearly explain the purpose of the research as a preliminary survey of Latin American public cultural activities going on in Vancouver at the present time. You are there to learn about Latin American culture first hand as part of the course (you can show the outline of the course, if needed, or give my name and office phone # if requested).
3. Thank the person for the information and ask her/him if they want to make any other contribution (like telling you about another place or activity they know about) and if they want the information to be known in any other way than this course. Ask if you can reciprocate in any way within your limitations for the courtesies extended.

Writing the research report:

1. On a **separate page/s** document the **objective findings, data, facts, information** obtained in section I of the project, including exact addresses, objects, activities, etc. If you can obtain brochures, magazines, menus, price lists, etc include them as appendixes. **Please, type double-space. This maybe an individual or a joint report.**
2. Reflect on, and **write up your own field notes on the research experience. Explain how you got the information and your interview experience.** Use your ethnographic and sociological imagination as when you go traveling to a foreign country. The report may include, for example, details on the quality of the interaction, your visual impressions of the place and persons, your successes and failures, your first impressions of Latin American culture, how is it different/similar from yours; a critical analysis of your stereotypes and how they were confirmed or destroyed, what did you learn about the culture, what else would you like to learn? **This should be an individual report 2 double-spaced typed pages.**

Where to start looking and listening (this is not a complete list)

Britannia, and other community centres. UBC, Simon Fraser..

Multicultural Channel Mon, Tu, Th

Radio Latino Soy CJVBM FM 96.1, AM 1470

Co-op radio Sat noon and other schedules CFRO 102.7 FM

Newspapers such as Latin American Connexions, Un, Dos, Tres, El Contacto Directo

Centro Cultural Hispano; Mexican Society of Vancouver; Canadian/Latin American Cultural Society; La Quena Coffee House at 1111 Commercial Drive.

The telephone Book for stores and restaurants and more

The Internet for Vancouver Latin American sites.

Anth. 353. Latin American Popular culture

Video: In Women's Hands

Country: Chile

Subject: Women's different forms of political participation

Period of Salvador Allende's road to socialism

Different participation in terms of class.

Participation of women of popular classes, students, etc

Political polarization and destabilization campaign against Allende's government.

Military coup lead by General Augusto Pinochet. Repression

Secret detention centers, torture and people coping with repressive measures

Privatization of industries and the economic measures of the military government.

How these measures affected the lives of working women.

Women's resistance and coping with memories of their "disappeared" relatives.(*arpilleras* or tapestries)

Women's other forms of political resistance. The road to democracy.

Women in power.

November 15, 1997

Izaak Walton Killam Postdoctoral Fellowship Committee
c/o Professor Brian Elliott, Head
Department of Anthropology and Sociology
University of British Columbia

Dear Professor Elliot,

I am delighted to sponsor Jacqueline Adams' application for a Killam Award. The interdisciplinary and far-reaching character of her research could be of great interest for several members of our department and for the Museum of Anthropology. It would be very desirable to have another Latinamericanist on campus for two years at this crucial moment in the development of our Latin American undergraduate program, especially someone who has done research in Chile, a country that has acquired a new profile in its relationship with Canada. Her presence here would also strengthen our commitment to collaborate and support the Simon Fraser graduate program on Latin America. Ms Adams' research on gender and social movements, and her focus on women's material cultural productions in relation to their everyday life stories, overlaps with my own research interests on the relationship between oral tradition and material cultural, as well as with my teaching of Latin American ethnography with an emphasis on popular culture. I should add that this approach is also shared by my colleagues William French in History and Rita De Grandis in Hispanic and Italian Studies.

Jacqueline Adams' doctoral work, already completed, makes a significant contribution to our understanding of a series of new movements of political resistance in Latin America entailing novel forms of organization and political action. Her ethnographic research was conducted with several groups of working-class women in Chile who produced *arpilleras* or patchwork pictures, especially during the military dictatorship of Pinochet. They created images of everyday life as a language of opposition and as attempt to transform personal experiences of loss into testimonies of political events and denunciation to counter the aggression of the state. Ms Adams also deals with the changing aspects of political consciousness in terms of gender differences and social change from totalitarianism to democracy, a topic that is also the object of current research by other colleagues in our department such as Julie Cruikshank.

Furthermore, another aspect of Ms. Adams research looks at the role of art in the development of identity and at Third World arts and crafts in the context of the global economy Both issues should be of great interest to the Museum of Anthropology and to our own students interested in the meaning and life of cultural objects produced for the art and tourist markets. A

few years ago, MOA already had an exhibit of these Chilean *arpilleras*.

Finally, Jacqueline Adams new research interest in the culture shock suffered by Latin American immigrants might be of great interest here in Vancouver where the Latin American immigrant population has grown considerably. No in-depth ethnographic or sociological studies have been yet published on this population, so her study of this issue in the Bay Area may provide insightful comparisons for those social scientists that are starting to work on different sociological aspects of this population here.

Ms Adams' background employment with the United Nations in Chile and Geneva, and with UNICEFF, as well as the interdisciplinary character and the quality of her research make her a very strong and appealing candidate. I am very enthusiastic in supporting her research in our department.

Sincerely,

Blanca Muratorio
Associate Professor

Mary Sangrey
Mail Stop 166 NHB
10th and Constitution Avenue, NW
Smithsonian Institution
Washington, DC 20560
USA
Research Training Program

January 24, 1999

Dear Mary Sangrey,

I am writing on behalf of Julie Margaret Thompson who is applying to the Research Training Program.

Julie has an excellent academic background in anthropology. She has returned to the University to take several courses in Anthropology beyond her BA degree, including the one on Visual Anthropology she is taking with me this term. She is keenly motivated to pursue her studies on Visual Anthropology and, at this point in her career, she will greatly benefit from the kind of training you can provide.

Julie is a very enthusiastic researcher, has an excellent, outgoing personality, and can work very well independently. She is an amateur photographer and that is her main interest in the area of visual anthropology. She has also read with great interest the anthropological literature pertaining to this area. She can contribute with that knowledge in discussions, at which she is very good, and she will benefit from the experience in archival and museum you can provide. I strongly recommend her for this program.

Dr. Blanca Muratorio
Associate Professor
Department of Anthropology and Sociology
University of British Columbia

December 4, 2002

Dear Liz,

Although this note is from me, it expresses the consensus of the entire committee, formulated in our deliberations after your defense yesterday.

First, as we reported, we have granted you a “pass.” Congratulations! You performed extremely well in response to a battery of questions, striking an artful balance between acknowledging criticisms, and holding your own ground. All five of us concurred that you have completed an impressive piece of research, and compiled a rich ethnography, packed full of insight into the complexities of gender, race, and the politics of development in Ecuador. We also concurred that you have many important interventions to make in relation to this material, although we reached no consensus as to the substance of those interventions, the thrust of your central argument(s) in the dissertation as a whole, and in each chapter. This problem, combined with others detailed below, led us to place some conditions on your pass, and to design a process by which those conditions should be met.

Areas in need of substantive improvement

1. Argument and analytical interventions. This is by far the most crucial. You have many important, critical interventions to make in this work; you aspire for the dissertation as a whole to deliver an important analytical message. *These “big picture” analytical contributions do not come through to the reader.* Every committee member made this point in one way or another. One would have to draw this same conclusion by stepping back and thinking about the substance of our two-hour discussion of your work: most of it focused on how to convey your message, and very little on substantive engagement with that message. (When we did turn to figuring out the argument, there was confusion, competing flow charts, and a general sense of perplexity.) The dissertation must present readers with a clearly stated argument at each key juncture where you have one to make. We say this, while at the same time fully supporting (if not completely endorsing) the particular approach you have opted to take in writing this dissertation. That is: to accomplish your own goals for this work, you must combine your narrative and deconstructive voice with a clear and forceful series of analytical interventions. You have heard this refrain from me for a long time; now it comes from a chorus of five.

2. History and context. Somewhere in the text (not the endnotes), you need to present a minimally linear contextualization of the problem that occupies the rest of the work. This does not need to be long or detailed; it almost surely can draw on existing research and knowledge, rather than requiring new research. It needs to situate Tena, in time and space, and to explain how and why the “development” problematic has become so important in this area. A number of these points came up peripherally in the defense discussion: the need for a minimal historical chronology, the missionary presence as an antecedent moment of development, constructions of Indianness, etc.; the onslaught of petroleum development. Simply stated, the point is: your topic needs to be situated more explicitly in

cultural-historical, and political economic terms, preparing the reader to confront the bewildering complexity of neoliberal multicultural development in the present.

3. Theoretical literature and theoretical intervention. This point is related to the first, but concerns specifically the question of your theoretical interlocutors. At various points in this dissertation, you are in critical dialogue with others who have done similar work, analyzed analogous topics or problems elsewhere. Examples of these topics include: critique of development, writing feminist ethnography, cross-cutting gender inequities within cultural-political rights movements, the notion of desire, the concept of neoliberal multiculturalism, the content and impact of indigenous mobilization in Ecuador. In at least some of these topics (selected because they are most important to you), you need to make a more direct and explicit statement about what you have accomplished in relation to what others have done. In addition to being a necessary component of any dissertation this, as Polly pointed out, will serve you very well for the various purposes that you'll need to put this work to in the near future (articles, job talks, etc.).

4. Endnotes. In response to my insistence that you shorten your chapters, you dumped a lot of material into the endnotes. Instead, you need to discern what information is crucial (and put that in the text), and what is the type of source or extra explanatory material that appropriately goes in footnotes. The rest simply has to be cut, awaiting a different piece of writing.

5. Writing. In general you write extremely well--in rich, evocative prose, with a great sense for detail, and good sense of humor. At many points in this work, however, the writing turns sloppy, wandering, and unclear. Especially given that you are placing so much stake on the narrative approach, you must rigorously revisit the entire work, and make sure that the writing consistently meets your (and our) highest standards.

6. Length. Last, but not least, the chapters are still too long. As someone mentioned in the defense, it is abusive to the reader to have chapters longer than 45 pages, except under very exceptional circumstances. The reader gets tired, lost, impatient and most often, just stops reading. This may be your hardest task; in some ways, it encompasses all of the others. You have decide what is crucial, how to present what is crucial in a succinct manner, and you must be willing to save what is left over for another piece of writing. We all have cardboard file boxes in our closets full of notes and field data from work that "didn't fit" (waiting patiently for their turn).

The Proposed Plan

Your four committee members have signed the dissertation, which means that in formal terms approval of the final revisions are left to me. At the same time, they have generously agreed to lend a hand in helping you to meet the needs outlined above. Specifically, each committee member will read one chapter, and provide comments and feedback on what they read. They will communicate this feedback to you and to me, and I will use it as the basis for my final approval.

The process will be for you to carry out the revisions, and then send the chapter to the specified committee member. Since there are six chapters and five committee members, I will initially read two. Then, after you've received and incorporated feedback on each chapter, I will re-read and approve the entire document.

Here is a summary of the revisions that you will need to incorporate into the new chapter drafts.

For every chapter:

1. Explicit statement of the argument, at least at the beginning (e.g. first 5 pages) and in the end. We would like these parts to be printed in italics, at least initially, to facilitate our re-reading. You may or may not want to leave the italics in the final version.
2. Theoretical interventions: made with greater clarity and precision; wherever they come up, they also should be in italics, for easy identification.
3. Fixed endnotes, per discussion above.
4. Thorough, rigorous revision of the prose.
5. No more than 45 pages.

For the introductory chapter: in addition, you need to devote a portion of the 45 pages to the "context" per the discussion above.

Timetable

These revisions must be completed in time for you to graduate in May. The conditional pass cannot remain valid passed that point. I urge you to build on the impressive momentum that you acquired in the course of the fall semester, which resulted in the draft you defended. Start work *ya!* while all this is still fresh in our minds, and especially, in yours.

Final thoughts

Finally, there are more specific comments, which individual committee members may want to give you, or which came up in the defense. Here are a few that I have found going through in my notes from our the defense. I'm sure you will be in touch directly with the others, giving them the chance to provide any additional direct feedback.

- if you are really trying to invoke the Latin American *ensayista* tradition as a model for your writing, we need more explanation of what this means, why you are making this choice, etc.
- are you re-discovering the traditional arrival narrative in your prologue? In addition to getting us to Tena, this prologue needs to highlight, in some way the key "problematic" of the dissertation.

- the Indian women who are interpellated in your narrative as “inter-cultural Indians,” also have their own critical knowledge, demands, maneuverings that go against the grain of that interpellation. This “self-making” needs to be more present in your presentation of the material.
- If “development desire” is indeed a key analytical concept in this work, it needs to be situated better. You can’t cite Lacan simply because he uses the word desire as well. You either take on Lacanian analysis (god forbid), or you distinguish clearly what you are doing from Lacan’s use of the term, or (my personal preference) you drop the reference to Lacan, define “development desire” in your own way, and situate the concept accordingly in theoretical terms.
- James’ question regarding how you would write this work for an Ecuadoran audience (and your lack of a good answer) was telling. Given how inserted you were/are there, given how much you consider your “ethnographic subjects” also as compañeras/os and interlocutors, it strikes me as very odd that the two registers would be so radically different. As Blanca pointed out, your response runs the risk of sounding mater/paternalistic. Thinking this problem through could provide a useful impetus in your revision efforts.
- The translation issue must be carefully clarified so that no red flags are raised, and representational concerns are addressed.
- There are other issues, including the last one I raised about the politics of your intervention, which I will pursue with you when we talk.

Congratulations, again, Liz.

I look forward to talking with you about all this.

Charlie

Dr. W. H. Alkire
Chair
Department of Anthropology
University of Victoria
Victoria, B.C.

October 30, 1997

Dear Dr. Alkire,

In evaluating the scholarship and professional achievements of Dr. Margo Matwychuk for tenure, I would like first to state my understanding of these two categories, shared by many of my colleagues in my department for judging similar cases, so that my comments can be read in this context. By "scholarship," we understand original contribution by a young scholar to the field/s in which she claims competence, shown primarily in her publications and, of course, as they reflect in her teaching and advising of graduate students, this latter, an aspect I am not asked to evaluate in this case.. Professional achievements are all other professional activities that contribute, or otherwise enhance her own scholarly interests, and that of others, in the development of those fields. What I see as problematic in the case of Dr. Matwychuk is the balance between these two achievements after five years of having completed her dissertation and in her plans for the future.

In terms of scholarship I will start with the article for Cadernos Pagu, in press. This is a very good article, well grounded in the literature on Latin American women's history and in the recent theoretical approaches to the issues of gender and family. It is based on good evidence and carefully constructed arguments to demonstrate the historical continuity of specific marriage strategies by powerful families and their impact on women. I became even more interested in the article when, in the conclusions, Dr. Matwychuk acknowledges the need for more research in the actual oral histories of the contemporary women descendants of the women she talks about in

the paper. In Note 54 of her article she quotes very fine work already published in oral history in this area.

Having this in mind I proceeded to read her article currently in revision for the Journal of Family History, expecting that she would have taken that idea further based on old or new research, since by her own admission in the previous article, that oral history of contemporary women is crucial to further explore women's agency. I was disappointed, because the article currently in revision is basically the same as the previous one. It does not add new arguments, nor does it develop her ideas further. I found it ironic that in her 1995 review of June Hahner's book, Dr. Matwychuk regards Hahner's "exclusive reliance upon written, rather than oral, material..." as one of the major shortcomings of the book.

Finally, and in this context, I read her manuscript in preparation based on her work in Brazil and was further disappointed to find that in her approach to this manuscript she falls back into a form of writing anthropology and history where culture, and the richness of ethnographic insights, is almost totally absent. Furthermore, it does not incorporate her own reflections and interests as developed in her current work in theory and methodology, nor does it provide any evidence for the insights gained during the five years of "library -and literature based research, background and data collecting" (including her work in Brazil) that she mentions in the introduction to her dossier.

Regarding the substance of the published Introduction to the issue of Atlantis, it is difficult to say much because, apart from relating the background to the conference and briefly reviewing the main arguments made by the articles included, there is no substantial theoretical elaboration based on the authors' own research and ideas. This happens in the joint article to be submitted to Signs. I must confess that, after I got over the jargon in this article, the main ideas I was able to summarize from it are very interesting, but not new: we should critically question the material contexts of difference, and proceed to situate them historically. It seems to me that this is what good scholars in anthropology and history have been doing, as the work of June Nash, one of Dr. Matwychuk's mentors, testified long ago, as well as the work of several other scholars she quotes from in her other articles. It seems to me that ignoring that work defeats the purpose of the very same arguments made in the article by Dr. Matwychuk and Pamela Ross.

In conclusion, regarding scholarship, I think that basically one good article in press, a similar article subject to review, and a co-authored introduction to a special issue of a journal, plus, three book reviews is not enough to demonstrate the original contribution of Dr. Matwychuk to some of the fields (anthropology and history, Women's History in Brazil, Elite research) she claims to have been the main focus of her interest during the last five years.

Although I read all the material that was sent to me in the dossier, the reality is that work in progress, and to be submitted in the future, although important in the future career of a candidate for tenure, cannot be counted, at the same time, as achievements during the four or five years after that person was hired.

Regarding professional achievements, there is not doubt that Dr. Matwychuk contributions have been substantial in terms of organizing an important conference and editing an special issue of a Canadian journal on Women's Studies. Not to repeat other professional evaluations of that work, let me just say here that I totally agree with Dr. Christine St. Peter's very thoughtful comments on the amount of intellectual work involved in such enterprises, the dedication of precious time that is needed to accomplish them well, as well as the substantive contribution to different disciplines this work accomplishes.

I also think that the work of Dr. Matwychuk in organizing and chairing sessions in many different panels and conferences should be recognized as substantive contributions to scholarship. In addition, I totally agree with her that her time consuming and valuable contributions as an anthropologist and activist in the Victoria Downtown Neighborhood Association, effectively contributes to our understanding of substantive theoretical and methodological issues in the contemporary field of anthropology and is becoming more and more important in the training of future scholars.

The only concern that I have in terms of evaluating this aspect of Dr. Matwychuk's work is that , unfortunately, she has engaged in all these worthy activities at his stage in her career when she should have been more involved in her own research and in her original contributions to the field. Furthermore, in her own presentation of "Research" in her dossier, she states to be currently involved in organizing more conferences, joint papers, planning huge research projects , all activities that will take her away from writing her own contributions to these same fields for several more years. I sincerely regret that she was not advised by her senior colleagues (or that she did not follow that advise, if given) about the problems involved in maintaining a proper balance between scholarly and other professional achievements in these crucial five years of her career.

I am aware that the final decision in Dr. Matwychuk's case will take other important contributions into account, but since you asked for comparisons, after considering other similar cases in our Department, I have to say she would not get tenure here. Recent candidates have had books published and at least four or five articles in peer-reviewed journals. I have also asked my colleagues about positive cases in other Canadian universities for whom they have been

evaluators, and they agree with my judgement. I can also compare it with a case of another young scholar whom I know very well, now at the University of Western Ontario. She has a very similar training in the East Coast of the United States in anthropology and history and Latin America. She will come for tenure next year and has a book based on her dissertation to appear in December 1997, and at least 5 articles already published in refereed journals.

I hope that my assessment will be useful to make your final evaluation of this case. Please do not hesitate to contact me again, if necessary.

Sincerely yours,

Dr. Blanca Muratorio
Associate Professor

Memory Memo to Julie

Date: Aug 26, 1998

From: Blanca

Outline: (Have xerox copies of all new stuff for you)

1. Decide office hours //Decide organization of lectures by J and B and discussion times.
2. Do we write the guidelines for essay papers and discussions, exercises, now?
3. Week 1.1 Decide Introductory readings, Wachtel, Zemon Davis, Other? See Lowenthal The Past is a foreign Country. It has parts on memory and identity, memory and history, etc,Possible make a package as general introduction or each section as introduction for different weeks. Decide what we do with novels. Borges and Garcia marquez I only havee the spanish. Yates is too complex for students and especially when he discusses Giordano Bruno. Maybe just the first few pp.
- 4 Week 2.Fred Davis, Yearning for yesterday The Sociology of Nostalgia: new. Have copy for you. Put on reserve.? It is a book
5. Week 3 Replace Malysheva for Sieber and put Malysheva (more life history than memory as supp)
6. Week 4. Discuss Cohen and Sider? A different kind of forgetting problem. Yes anne Frank
7. Week 5 put Lass ain there and decide among the three readings which goes as required. (Nore, Lass Hamilton?
8. Week 6. Gillis. See Lowenthal here.
9. Week 7. Maybe Schirmer can go with the discussion of Argentine case in memory and totalitarianism at the end.
10. Week 8. Here we have painting, film, photographs (here three short articles Holland, smith, Benally) I added Sturkes for television (If it is too much maybe we can eliminate African popular history (Jewsiewicki).
11. Week 9. I added two articles here. One about the Vietnam veteran's monument (more contemporary) maybe can replace Young (not a very clear article about Germany). And one very short article about the disappearance of patchwork art by the mothers of the disappeared in Chile. (Discuss) Maybe Julie's article on carving could go here. Put as supp?
12. Week 10 fine. I will discuss parts of my AAA article on remembering food and

comensality. Put as supp?

13. Week 11 to 13. We have to divide the readings in the two weeks and decide which ones are required.

14. Week 13. Decide if we are going to look at films only that week or cut pieces of films to show in different weeks. (See section **Films in this memo**).

II added new things to the bibliographic section. I sent some to Koerner reserve (Marked in your copies) but still have to send those we decide are required.

Suggestion to be discussed with Julie

In terms of keeping everybody doing the readings for each week we may divide the class into those who have to prepare the specific readings and discussion (with 1.p of the questions written as ‘proof’) and those who can make the ethnographic “exercises” and bring them as examples to present in class (with 1p. Or ½ p written).

Possible exercises for different weeks. Just examples .

Weeks

2.nostalgia

Why is Casablanca a nostalgia film

Other nostalgic films

out of africa as imperialist nostalgia

the Raj nostalgia genre.\

Advertising and nostalgia

fashion and nostalgia etc

3. Gender

Same remembrance by man and woman

are women keepers of family memories?

other??

4.Forgetting

Is there a past Canada forgot?

Forgetting one’s past

Other??

Week 5 memory and history

no exercise. Theoretical discussion??

Week 6 Memory and identity

Childhood memories.

Indigenous peoples and memories.

Repatriation?? In connexion with conference. Date of conference?

Week 7 Place and displacement

Memories of exile?

Nostalgia and places in the city.

The place where I was born

landscape and memory

week 8 film and memory

see films

family albums . Examine yours: who is remembered who isn't etc.

Tv and memory.

Advertisement and memory.

Week 9. Objects, museums,etc

Visit a museum and remember

collecting memorabilia

examine a monument and remember

other//

week 10 Other senses

My smell memories.

Touch

music and nostalgia, music to remember. Kitch

week11-13 memory and totalitarianism

Different cases. Expand. Argentina, guatemala, russia, germany, Italy fascism. Holocaust.

The spanish civil war and guernica.

Films:

The Official Story Dir. Luis Puenzo. Argentine film, excellent; about children of disappeared mothers. A feature film won Oscar for best foreign movie.

Nasty girl Dir. Michael Verhoever. German. Maybe last part. I think is bad movie , but maybe a part.

My father's Glory French, Dir. Yves Rochet. Also My Mother's Castle. Romanticized memories of childhood summers and landscapes and parents.

Lacho Drom On gypsis. One very subtle scene of bobwire and a gypsy woman remembering the holocaust.

Others: Out of Africa, Passage to India,

Chile, Obstinate memory (don't know if it is available. See description.1997

Minoru In education library. FC 106.J3 M566 1992 About internment of Japanese remembered by a child. Have not seen it yet.

Other??

Star trekk the next generation: character data in different episodes of total memory and his desire to be human. Cf with Funes the Memorious. Maybe a student can do the work of looking for the appropriate episodes.

Memoria y Totalitarismo

Universidad Andina, Quito, Junio 9, 1999

En esta es una charla quiero presentar algunas reflexiones antropologicas sobre las dimensiones sociales de la memoria: tales como memoria e historia, memoria y olvido, memoria e identidad, memoria y poder; para entrar luego a la politica social o lo que podriamos llamar la economia politica de la memoria en situaciones de regimenes totalitarios y en su transicion hacia la democracia. Aun en su sentido mas individual y privado, la memoria esta condicionada por el orden social y cultural y es capaz de reproducirlo y transformarlo. El principal objetivo de la charla es hacer una introduccion al tema en relacion a la pelicula de Guzman que veremos mañana. Tratare de ser lo mas breve posible para dar lugar a preguntas y discusion

Memoria e historia

Mnemosyne, la diosa griega de la memoria era considerada tambien la madre de la historia. La historia academica cumple y cumple todavia en nuestras sociedades la tarea de memoria oficial . Pero, por otro lado, la tradicion oral, las historias de vida, las memorias individuales y colectivas juegan un rol significativo en la definicion de identidad de grupos sociales y debe ser distinguida de la historia, aunque ambas sean construcciones sociales, ya que la historia hace uso de documentos construidos sobre la memoria de testigos oculares en el pasado. Pero las historias oficiales han frecuentemente privilegiado el papel de los actores dominantes; mientras que los estudios de la memoria basados en tradicion oral, historia oral e historias de vida han buscado documentar y salvar del olvido las vidas de la gente comun, de los dominados, de las minorias, de las mujeres, aquellos que son generalmente marginados de la preservacion oficial del pasado.

La historia oral y la antropología con orientación histórica especialmente, se han dedicado a escribir lo que se ha dado en llamar la contra-historia. Ambas están sujetas a procesos de verificación, pero a diferencia de la historia, la memoria social es fluida y retrospectiva. Siempre comienza desde el presente para volver al pasado. El pasado es representado como parte de la realidad presente. La memoria no existe para conservar el pasado pero para seleccionarlo y adaptarlo para así enriquecer y manipular el presente.. .

La historia extiende y elabora la memoria interpretando reliquias y analizando informes de testigos pasados. Aunque la historia en cierto modo difiere de la memoria en la forma en como se adquiere el conocimiento del pasado, como este es validado y transmitido, preservado y alterado, los límites entre memoria e historia a veces no son fáciles de distinguir claramente. Recientemente los historiadores han enfatizado la interdependencia entre historia y memoria más que su oposición. Sin embargo, esta es frecuentemente una relación tensa y conflictual.

. La memoria es individual y social. Hay memorias que son intensamente personales (me paso a mi) pero también los seres humanos frecuentemente convierten eventos públicos en experiencias personales. (Como recientemente los ingleses recordaban donde estaba y que estaba haciendo cada uno de ellos el día y la hora en que murió la princesa Diana). A diferencia de los sueños que son totalmente privados, las memorias son muchas veces comentadas, compartidas y modificadas por familiares y amigos y tratamos de relacionar nuestro pasado con la memoria colectiva y la historia pública.

Y la memoria también busca sus tiempos y sus lugares de recuerdo/. Para Proust fue el gusto y el olor de las madeirlines, para los veteranos de guerra son las

amapolas rojas o los monumentos, los aniversarios y las conmemoraciones, lugares, esos como tantos otros donde la memoria se condensa, produce conflictos, y define relaciones entre el pasado, el presente y el futuro. Los espacios materiales de la memoria transmiten y afirman un sentido de pertenencia e identidad compartida y son claves para la transmisión de la memoria. Así la Plaza de Mayo en la Argentina, abierto como espacio del recuerdo por las madres en 1977, pero también Tlatelolco en México en el 68 y más tarde la plaza Tienamen en China, desde ahora todos espacios simbólicos en la lucha por los derechos humanos. ¿Quién tiene el derecho de determinar que es lo que debe ser recordado y cómo? ¿El estado? ¿Solo aquellos que fueron víctimas? ¿Los hijos de los desaparecidos? ¿Quién es el nosotros que recuerda? En la Argentina, por ejemplo, no solo están las madres de los desaparecidos, sino las abuelas y los hijos e hijas de los desaparecidos. Como señala Elizabeth Jelin, los intentos de olvido por parte del estado pueden tener el efecto opuesto de multiplicar las memorias. Las memorias son actuadas y devienen el presente, aunque puedan tener diferentes significados para distintas generaciones. Porque la memoria no tiene punto final. No hay manera de impedir nuevas lecturas de viejas historias del pasado por las nuevas generaciones.

Memoria e identidad

Todos conocemos algún pasado y recordamos. Leemos historias y crónicas y vivimos entre las reliquias de tiempos pasados. El pasado es algo integral a nuestro sentido de identidad. Todas las culturas tienen algún reconocimiento del pasado, pero la importancia y el significado de este pasado varía entre individuos y en diferentes sociedades. Recordar el pasado es crucial para nuestro sentido de identidad y continuidad. Los griegos identificaban el pasado olvidado con la

muerte. La pérdida de la memoria priva de significado a la vida.

Como siempre García Márquez nos ofrece una metáfora significativa para entender esta situación etnográfica. Cuando ocurre la plaga del insomnio en Macondo, es la mujer indígena la que explica sus consecuencias porque su pueblo es el primero en haberla sufrido. La plaga del insomnio evolucionaba hacia una crítica pérdida de la memoria: primero se perdía la memoria de la niñez, luego el nombre y la noción de las cosas, luego la identidad de pertenecer a un pueblo y por último el sentido de la propia identidad hasta hundirse en una forma de idiotez sin pasado.

Es por eso que la memoria es también crucial en el sentido de identidad de un pueblo o una nación, como lo están demostrando los pueblos indígenas de América embarcados en la recuperación de su propia memoria histórica. Los grupos movilizan memorias colectivas para adquirir un sentido de grupo o de identidad nacional lo cual nos lleva al tema de las políticas más generales de la memoria. Pero antes de entrar en este tema es necesario hacer la importante distinción y relación entre memoria y olvido.

Memoria y olvido

Para que la memoria tenga significado debemos olvidar la mayor parte de lo que hemos visto o experimentado. Si no nos volvemos como Funes el memorioso, el muchacho del cuento de Borges que tenía el don o la maldición de recordar cada hoja de cada árbol y sus cambiantes colores a cada hora del día y recordar sus experiencias de un día le llevaba otro día entero. Su capacidad de olvidar le impedía pensar. La memoria es entonces solo posible si olvidamos, la abstracción que necesaria para pensar y sentir implica el olvido de infinitos detalles; implica selección. Esto es lo que nos diferencia de una computadora, aunque irónicamente

a su capacidad le llamamos memoria. Como el famoso personaje Data de Star Trek quien podia recordar todas las notas de todas las partituras de Mozart, pero no podia tocar el piano como Mozart.

Pero este tipo de olvido es significativamente distinto del olvido oficial que ocurre regularmente en la formacion y transformacion de las naciones estado cuando estos conforman la memoria oficial donde el pasado y la historia academica juegan un papel fundamental en la afirmacion de una conciencia nacional. Socialmente sin embargo , la sociedad civil expresa sus contra memorias.Es alli donde las memorias de las clases trabajadores, de los grupos indigenas, de las minorias coexisten o entran en conflicto y en contradiccion con la historia oficial. Porque ellas se niegan a reconocerse en la memoria oficial Este es el juego de la politica de la memoria

Memoria y nacion. Economia politica de la memoria

La memoria esta situada historicamente y puede ser siempre cuestionada por la contra memoria que representa desafios y alternativas. Un decreto para olvidar , tal como un decreto de anmnistia como politica de olvido puede ser cuestionado por las contra memorias..La memoria puede desafiar los errores o las omisiones de la historia.Las memorias locales y las contra memorias se han convertido en un aspecto importante de la historia escrita. Siempre que se invoca a la memoria tenemos que preguntarnos : por quien, donde , en que contexto, en contra de que? Renan en su tratado “Que es una nacion” escribia en 1883: “ Olvidar - y me aventuro a decir_ entender mal la propia historia son factores esenciales en la constitucion de una nacion.” Hay siempre una amnesia organizada en la formacion de una nacion, como lo que esta pasando actualmente en Yugoslavia. Recordar el pasado es parte de un mecanismo de exclusion e inclusion que es el fundamento en

la formación y transformación de una nación. Y ese proceso no está nunca privado de lucha y conflicto.

Como ha señalado el historiador Jacques Le Goff, cuando las sociedades están en violentos procesos de cambio es cuando mejor podemos entender la lucha por la dominación sobre la memoria. Este proceso ha sido y sigue siendo agudo en América Latina, especialmente en los casos de Chile, Argentina y Guatemala, donde regímenes totalitarios militares se han querido abrogar el derecho de controlar la memoria, no solo la oficial, sino también aquella más íntima de los relatos orales, la familia y la poesía. Pero lo mismo se puede decir del Nazismo, de la Unión Soviética, de la China comunista o de otros totalitarismos del siglo XX. Estos regímenes han sistematizado su dominio sobre la memoria para controlarla y para reescribir la historia en cada cambio de equipo dirigente. No es solamente que seleccionan lo que se debe recordar, como ya vimos, esta selección es parte de la condición humana, sino que estos regímenes se abrogan el derecho de monopolizar y controlar la elección de los eventos y experiencias que deben conservarse. En su terror y vigilancia organizadas creen poder penetrarlo todo, pero siempre quedan espacios privados de humor y solidaridad que los seres humanos siempre defienden.

Se comprende entonces porque, la valorización de la memoria y la acusación del olvido se convierten en actos de oposición al poder. Y el testimonio se convierte en un derecho y un deber. En contra de las amnistias y las leyes de obediencia debida, el acordarse de las madres de Plaza de Mayo, los cientos de testimonios de los indígenas Guatemaltecos, los miles de testimonios de las víctimas del holocausto judío, del apartheid en Sud África o de la limpieza étnica [del ethnic cleansing] en Kosovo, reestablecen a los desaparecidos, a los torturados y a las mujeres violadas, su dignidad humana. La memoria gana así una

lucha contra la amnesia oficial

. Pero la nueva historia no se esta haciendo solamente en los textos de la Comisiones de verdad y reconciliacion, sino tambien en los actos cotidianos de la tradicion oral, de la gente que comparte memorias, cartas, fotos, recuerdos, mementos, poemas, que construye pequeños monumentos y museos del recuerdo . Es todavia una memoria fragmentaria, y contestada, que invoca no solo el conocimiento sino todos los sentidos, es tambien visual y emocional. (Las madres han organizado un cafe , ver Newsweek.) y parte de un largo proceso social y cultural.

Pero en la actualidad, en el mundo de el neoliberalismo y la globalizacion tambien debemos preguntarnos como se ligan estos procesos con un pasado represivo. Como reaccionamos ante el hecho simbolico de que en el Uruguay, por ejemplo, un antiguo centro de tortura esta ahora convertido en un shopping mall?

En nuestras sociedades democraticas , por otra parte, varios historiadores, y otros cientificos sociales tales como Pierre Nora, Bruno Latour y Tzvetan Todorov, han senalado que la memoria esta amenazada por la aceleracion de la historia , no tanto por la perdida de informacion sino por su superabundancia , abrumados por las CNN de este mundo , cada vez mas celebramos el olvido, reemplazado por la ultima noticia en vivo y en directo. Como en el caso de la guerra del Golfo, esta se convierte en un juego de Nintendo en el cual todos podemos participar democraticamente y olvidarnos cuando apagamos el televisor. Como dijo Ariel Dorfman en una entrevista hecha en Canada, “ Ahora no somos obligados a olvidar. El olvido es un pecado que se comete en libertad”

Pero la memoria es persistente. Como en el corto poema citado por Mario Benedetti en su articulo “El triunfo de la memoria”, Todos los elefantes se reunieron a olvidar. Todos, menos uno” En el caso ultimo de Pinochet, este puede haber sido

el Juez español Garzon quien desato todo el proceso. Un elefante que recuerda puede cambiar la historia del derecho universal. Pero la memoria es una experiencia inter-subjetiva. Da significado a nuestras vidas si la entendemos en el sentido de una condicion humana que conecta a diferentes generaciones, tiempos y lugares donde todas las memorias cuentan por igual y si tenemos en cuenta que los individuos son agentes de su propia historia y sus memorias y las de los grupos sociales se relacionan continuamente con las memorias nacionales y oficiales. El espacio de la memoria es siempre un lugar de lucha politica en busqueda de mayor democratizacion. y esto es lo que esta pasando en paises como Argentina, Guatemala y Chile para citar los tres casos mas significativos de America Latina. Quisiera aqui brevemente comentar el caso Chileno en relacion a la pelicula de Patricio Guzman, Chile, la Memoria Obstinada, que vamos a mostrar mañana. Recientemente, Moulian remarcaba que la manifestacion mas premeditada del olvido en Chile es la depolitizacion, que se consiguio, segun el, a traves de una transformacion cultural desde una cultura de la solidaridad durante el periodo de Allende a una actual cultura del individualismo y el desinteres por los asuntos publicos. Mientras que el principal instrumento del olvido politico en Chile ha sido la legitimacion del orden socio-economico actual y la transformacion de la figura de Pinochet de principal violador de los derechos humanos en un lider de la transicion a la democracia y el padre del milagro Chileno.

La pelicula de Guzman, por el contrario, nos muestra las narrativas biograficas de aquellos cuyas experiencias de vida fueron borradas por la memoria oficial del Chile despues de la dictadura. El film per se es un acto de memoria, un comentario critico sobre la ausencia de referentes para la memoria colectiva en el Chile de hoy. Y de como 25 años de eliminacion de la memoria se puede ver y sentir en las diferentes reacciones de los estudiantes universitarios que no

experimentaron la dictadura.

Finalmente para terminar este proceso y este ejemplo de Chile, como los otros ya mencionados, nos lleva a preguntarnos sobre los usos y abusos de la memoria en relacion a la justicia. Es una democracia posible solo con la reconciliacion, sin justicia, sin memoria? Cual es la relacion entre el pasado, el presente y el futuro? Hay que recordar la diferencia entre el juicio de Nuremberg, llevado a cabo bajo un ejercito de ocupacion con poderes de procesar y las comisiones de la verdad de Guatemala por la cual un abispo perdio la vida, o los decretos y penas que fueron revocados por amnistias puramente politicas en la Argentina, en Chile, en Sudafrica?

Frente a estos problemas de la relacion entre memoria, justicia y paz, el historiador Todorov se pregunta: Es el pasado el que debe regir el presente, o al contrario, es este el que hace del pasado el uso que quiera? Para que recordamos? Los serbios , por ejemplo justifican su agresion contra los otros pueblos de la ex-Yugoslavia basados en sus memorias de lo que ellos padecieron en la Segunda Guerra Mundial y aun mas atras a manos de los turcos musulmanes. Lo mismo pasaba con los Irlandeses del Norte. Como señala Todorov, la memoria no siempre esta del lado de las buenas causas. Lo que el llama memoria literal , o la sacralizacion de la memoria corre el riesgo de hacerla esteril. Cuando decimos recordamos para que no vuelva a suceder, esto debe convertirse en un principio de accion en el presente, de impedir situaciones semejantes en el presente, superar el status de victima y usar la leccion del pasado para actuar en el presente. Es decir lo importante es saber que uso se hace de la memoria y del olvido en funcion de la justicia.

Memoria, identidad, cultura

Profesora: Blanca Muratorio

Guía Febrero 18, 2003

Formato de las clases

85 minutos: Presentación de la profesora y preguntas

15 minutos de receso

20 minutos de presentación por alumnos/as

60 discusión

Las citas de consulta se arreglarán personalmente con la profesora con la debida anticipación, martes y jueves 3.45 a 4.45PM Martes y Jueves. Las clases comienzan puntualmente a las 5 PM.

Sólo con la colaboración y responsabilidad de todos se podrá cumplir este horario.

Guía para las presentaciones en clase

1. Todos los estudiantes son responsables por las lecturas obligatorias de cada sesión. La evidencia de este requisito será comprobada a través de la participación en las discusiones y en cómo son usados estos conocimientos en las 3 observaciones que deben presentarse por escrito y en el trabajo final..
2. Además, en cada sesión (empezando desde la sesión 4), dos estudiantes serán responsables por la presentación oral de una o dos lecturas específicas (dependiendo de la extensión) y de dirigir la discusión. (la aburrida y monótona lectura de notas no será permitida). Esta presentación debe consistir en:
 - A. **Presentación** de los puntos principales de la lectura asignada.
 - B. **Relación** de esa lectura con el tema principal de la sesión y la clase.
 - C. **Análisis** crítico, preferiblemente en forma de preguntas para abrir la discusión.
 - D. **Dirigir la discusión.** En este período el alumno responsable y los demás podrán presentar ejemplos etnográficos específicos.
 - E. **A;B;C; llevarán un máximo de 20 minutos** luego de lo cual habrá 60 minutos de discusión.
 - F. Si lo creen necesario, los alumnos/as son bienvenidos a **consultar** conmigo para organizar su presentación. Por favor, hacer **cita**.

Presentaciones

Sesión 4, Febrero 20

Responsables: Mirta Millán, Francisco Jaramillo

Lectura: Michel Agier La antropología de las identidades

Sesión 5, Febrero 25

Responsables: Georgina Méndez, Jairzinho Panquebo

Lectura: Odile Hoffman, La movilización identitaria...

Sesión 6, Febrero 27

Responsables: Gregorio Alcón, Iza María Dos Santos

Todos los alumnos deben tener ejemplos de historias de vida para discutir problemas metodológicos.

Lectura: B. Muratorio Introducción Rucuyaya Alonso

Sesión 7, Marzo 4

Responsables: Cristina Mancero, Fabiola Carvajal

Lectura: B. Muratorio Identidades de Mujeres...

Sesión 8, Marzo 6

Responsables: Marco Antonio Córdoba y Benigno Lozano

Lectura: J:C:Sebe Bom Meihy Tres alternativas.....

Sesión 9, Marzo 11

Responsables: Alonso Fonseca, Laura Vitale

Lectura: Tzevan Todorov Los abusos de la memoria

Sesión 10, Marzo 13

Responsables: Eugenia Carlos, Pablo Mamani

Lectura: A. Portelli Tryin´to gather a little knowledge....

Sesión 11, Marzo 18

Responsables: Pilar Egüez , Walter enriquez

Lectura: B. Muratorio Nación, Identidad, Etnicidad

Sesión 12, Marzo 20

Responsables: Guillermo Calero, Roxana Silva

Lectura: Elizabeth Jelin Exclusión, memoria y luchas políticas

Sesión 13, Marzo 25

- Responsables: Carlos Bastardo, Rossana Córdoba
Lectura: Gonzalo Sanchez Memoria, museo

Sesión 14, Marzo 27

Responsables: Santiago Basabe, Lucila Donoso
Lectura: Manuel Delgado La ciudad Anterior

Sesión 15, Abril 1

Responsables: Todos los alumnos presentarán unos brevemente sus proyectos de trabajos finales para discusión

Recuerdos metodológicos: el taller y la investigación etnográfica

Pilar Riaño-Alcalá

En Estudios sobre las Culturas Contemporáneas.

Universidad de Colima, Mexico. 1999: 143-168.

Resumen

Este artículo presenta una exploración etnográfica de los talleres del recuerdo que se llevaron a cabo durante el trabajo de campo para una investigación sobre la memoria colectiva de los pobladores urbanos en las ciudades de Medellín y Bogotá, Colombia. El artículo desarrolla una caracterización del taller como metodología grupal e interactiva que se localiza temporal y espacialmente y que está enmarcado por una dinámica relacional que desborda la relación sujeto-investigador. Los presupuestos epistemológicos y metodológicos que sustentan el uso de este tipo de metodologías son discutidos para enfatizar que las decisiones metodológicas tienen que ver no sólo con los usos sociales de la investigación sino con los modos de concebir el conocimiento y las relaciones con el sujeto. El artículo enfatiza la importancia de reconocer nuestras identidades sociales y culturales y los modos que afectan el como hacemos investigación. En la última parte, el artículo discute las implicaciones sociales y culturales del uso de estas metodologías, en particular, el uso de metodologías de la memoria con grupo sociales que viven en contextos afectados por las violencias. Se enfatiza el potencial de la recuperación de la memoria para la reconstrucción de los tejidos sociales, para recuperar nuestro conocimiento sobre el pasado y para facilitar encuentros comunicativos que posibiliten el reconocimiento no solo de un nosotros, sino del “otro.”

Introducción

23 de Junio de 1997. En el sitio conocido como el Chaquiro, veinticuatro personas se encuentran en el salón cuyo techo es el puente por el que habitantes, carros, buses, motos, y camiones circulan por la Comuna Nor Oriental de Medellín.¹ Los ruidos del tráfico mezclados con la alagarabía de los niños y de las muchas músicas y los martillos conforman el fondo acústico del taller de memoria que tiene lugar bajo el puente. Hacia las once de la mañana, los participantes que en su gran mayoría “trabajan con la comunidad” y residen en la zona, elaboran una biografía visual. Su intento es el de reconstruir sus memorias del trabajo comunitario en la Comuna Nor Oriental desde 1989 hasta el presente. Ocho hojas de papelógrafo reposan en la pared y la facilitadora del taller, que es la investigadora-antropóloga, les ha invitado a plasmar en las hojas en blanco, un momento, evento, imagen, fecha o persona que desde sus vivencias personales haya sido significativo para una historia de este período. Cada quien

¹ Las referencias a lugares específicos mantienen el nombre original. Los nombres de personas utilizan un pseudónimo.

trabaja en la elaboración de dibujos, palabras o símbolos que evocan su historia. Blanca, en cambio, toma una hoja de papelógrafo de la mesa y se aleja de la pared en la que los demás trabajan. Recostada sobre una mesa de ping pong dibuja algo y una vez terminado lo voltea rápidamente. Ante las preguntas de otros y su petición de verlo, ella dice que mas tarde pues “es una sorpresa.” Cuando terminan, uno a uno de los participantes va contando la aneclota detrás de las imagenes, símbolos o palabras que ha escrito. Entre semanas de paz, eventos deportivos, asesinatos de amigos y familiares, convivencias, encuentros con las milicias y/o las bandas y las caminatas por las gigantescas montañas, los relatos son también de las quebradas que forman los límites naturales entre barrios y de la geografía escarposa del area. Y así entre aneclota y aneclota, entre risas, “ay sies!” y una atenta escucha se va trazando una historia desde las memorias cercanas y “calientes” de cada individuo y del grupo. Cuando cerca de diez han pasado, Blanca se levanta y con una gran sonrisa camina hacia el frente del grupo, se para y voltea la hoja. Guarda silencio por unos momentos, observando las reacciones de los otros. En el papel estan dibujadas las caras de dos personas y debajo de ellas estan escritas las palabras “fundadores” “líderes.” Blanca evoca:

A ver de pronto estos fueron dos personajes ... que siempre han estado en la organización; fueron dos personas que la fundaron. Estoy hablando de .. y ... Antes, fueron fundadores, fueron grandes líderes muy carismáticos, (...) y yo siempre he dicho que estos dos señores se complementaban, porque éste manejaba la parte de gestión económica y proyectaba la organización, hizo que creciera en estos cuatro años en una forma increíble.. y este [otro] señor era un mago en los procesos comunitarios, juntos eran como una institución.. Desafortunadamente ya no existe ninguno de los dos, eran una maravilla...

Cuando termina pega su papel en la pared y regresa a su silla.

Durante estos momentos, la “secrecía” “silencio” “sonrisas” y el énfasis narrativo de Blanca dialogaba, desde unas memorias comunes, con el grupo en frente de ella mas que con la investigadora. Su narrativa, llena de claves evocativas y sugestivas, contenía una historia conocida. La carga emocional hacía referencia a un conflicto pasado entre estas dos personas cuyo recuerdo está atado al momento fundador de la organización, a su posición como líderes y a su lugar --“ya no existen”- bajo una interpretación que les reconciliaba. El elemento sorpresa estuvo en el acto de dibujar (representar) y nombrar (acto del habla) a los dos al mismo tiempo y dentro del mismo espacio, pero no para evocar el conflicto (que significo una profunda crisis y el que hasta el momento el grupo habia optado por olvidar o no nombrarlo), sino para ofrecer, desde la memoria, un reconocimiento.

Esta viñeta evoca una de las tantas interacciones que tuvo lugar durante los talleres de recuerdo que lleve a cabo como parte de una investigación sobre la memoria colectiva de los pobladores urbanos en las ciudades de Medellín y Bogotá.² Durante estas sesiones se trabajaba con una variedad de métodos de las artes verbales, la historia oral y las artes visuales acudiendo a recursos metodológicos que permitieran explorar las múltiples dimensiones sensoriales y de sentido desde las que como sujetos humanos recordamos: imágenes, canciones, historias, olores, el paisaje, el cuerpo, las anécdotas, etc. El taller en cuanto dispositivo y metodología grupal e interactiva constituyó uno de los recursos centrales de esta metodología de investigación.

La viñeta sugiere a la vez algunas de las interacciones, dinámicas y emociones que tienen lugar cuando un grupo de personas se reúne *para* recordar. Nos sugiere, por ejemplo, como el recordar en un grupo que tiene ciertos referentes comunes pasa no sólo por la negociación, la censura y el silencio pero también por el cuerpo y la dramatización, por las emociones y los modos en que estas median las interacciones entre participantes, por el contexto espacial y social en el que se desarrolla y por los modos en que los individuos que entran en interacción deciden temporalmente constituirse como grupo, la inversión y distancia emocional y cultural que cada quien establece.

Los dilemas y desafíos de “apropiar” una metodología como la del taller que se ha visto más asociada con lo educativo y pedagógico pueden ser también sugeridas desde este episodio:³ ¿pueden los modos en que se produce la interacción y circulan los relatos

² La investigación “Las memorias colectivas de los pobladores urbanos: intersecciones entre violencias y culturas” es parte de mi trabajo de disertación doctoral en el departamento de Antropología de la Universidad de la Colombia Británica, Canadá. El trabajo de campo contó con la financiación del Social Sciences and Humanities Research Council (SSHRC) de Canadá y del Centro Internacional de Investigaciones para el Desarrollo (CIID). El trabajo de investigación se adelantó en las ciudades de Medellín y Bogotá contando con el apoyo de la Corporación Región en Medellín, del Colegio Nueva América en Kennedy y de la Fundación de Apoyo Comunitario, Fundac en Bogotá. Este artículo elabora específicamente sobre situaciones etnográficas en la ciudad de Medellín.

³ Dentro del contexto pedagógico y particularmente desde la educación popular, el taller se ha caracterizado como un momento práctico-teórico con una dinámica colectiva y participativa que, en la reflexión sobre la práctica, busca una conceptualización crítica que incida y enriquezca un hacer o un proceso transformador de la realidad. Dentro de la literatura y reflexión de la educación popular se resalta la coherencia entre la metodología del taller, los principios de participación e integración, los objetivos y el proceso didáctico. El taller se entiende como una instancia de problematización, de aprender haciendo, que respeta la cultura y el saber popular, que promueve el diálogo de saberes y la no directividad. En este artículo se enfatiza la presencia de relaciones de poder dentro de este espacio así sea dialógico y horizontal. Estas dinámicas incluyen las relaciones asimétricas que se originan en la autoridad del facilitador-investigador pero que se trabajan desde un proceso que propone la horizontalidad y circularidad de la interacción dialógica en el espacio.

durante el taller ser analizados desde un punto de vista antropológico? ¿pueden ser considerados momentos etnográficos? ¿puede lograrse el mismo grado de refinamiento y complejidad en este tipo de etnografía “de lo momentáneo”? ¿cuáles son las implicaciones de la intervención de la antropóloga como facilitadora y diseñadora de la actividad? ¿de qué tipo de autoridad estamos hablando? ¿qué es lo que hace observable el taller, cuales son las unidades que podemos aislar?

Estos interrogantes pueden ser ubicados bajo tres desafíos que este artículo examina: El primero tiene que ver con la posibilidad de interrogar y “manipular” al taller en cuanto metodología cualitativa de investigación, es decir como objeto de atención empírica. El segundo es acerca del tipo de información que se produce durante estas sesiones y los modos en que las dinámicas propias de este tipo de metodologías grupales, interactivas y de proceso entran a mediar y darle forma no sólo al taller como evento pero a las narrativas e interacciones, es decir los sesgos y características propias de este tipo de metodologías. Por último el desafío de como entender la relación entre el taller, como espacio de interacción social y la vida cotidiana de los participantes: ¿Es el taller un evento “externo” a la vida cotidiana de los participantes?

En síntesis se trata de preguntarse acerca de la posibilidad y potencialidad de utilizar metodologías grupales e interactivas como el taller del recuerdo como ambitos claves de interacción dialógica y de observación etnográfica. El uso de estas metodologías responde a inquietudes epistemológicas y pragmáticas específicas, a una búsqueda de alternativas que permitan: a) explorar los modos diversos en que grupos humanos e individuos construyen sentido; b) la posibilidad de construir metodologías sensibles a la diversidad, fragmentareidad y descentramiento de las dinámicas culturales en el ámbito urbano; c) una exploración que problematize la autoridad etnográfica del investigador sobre los "investigados", la posición/lugar antropológico (situado por lo general o en el centro o afuera), y el privilegio del conocimiento y reflexión académica. Es importante anotar aquí que dicha búsqueda metodológica abandona la idea de que el método -si acertado y bien diseñado- puede llevar a descubrir "la verdad" que esta oculta para la investigadora. Una verdad que puede ser revelada gracias a su pericia, a la confiabilidad del método o mediante operaciones metodológicas que llevan a la confesión (entrevistas, testimonios), la sistematicidad estadística o la rigurosidad científica.

El Taller

El taller se considera aquí como objeto de atención empírica [atención], intelectual [reflexión], y social [hecho social] que tiene lugar en una dinámica relacional, espacial y temporal específica. A continuación elaboro sobre los elementos que le caracterizan y enmarcan su especificidad.⁴ La experiencia del taller está localizada en el tiempo y en el espacio, es decir en un aquí y un ahora. En estas coordenadas, los participantes adquieren status de colectividad y conviene en constituirse como grupo, local y transitorio, durante el lapso de tiempo que dura. Se construye entonces un “nosotros” temporal que como en todo grupo esta marcado por los diferentes grados de participación, es decir los modos en que cada participante se siente y define como miembro de este (grados de cercanía, lejanía; interés, desinterés). Durante el taller se generan un conjunto de relaciones y reacciones posibles frente a dicha co-presencia convenida y pactada (aceptación que incluye la resistencia o el no querer estar ahí o el considerarlo inútil). Esta formación de un “nosotros” espacio-temporal incluye también a la investigadora quien desde sus múltiples roles y posicionamientos -como facilitadora, observadora, entrevistadora, - se constituye en un punto de referencia desde el que por ejemplo se controla el tiempo, se arregla el espacio, se formulan preguntas, se toman decisiones.

En el taller se trabaja tanto desde lo individual como desde lo social en una dinámica relacional. Son múltiples las relaciones que tienen lugar allí: entre individuos (entre participantes, los participantes y el facilitador, las parejas, los grupos, en la plenaria, etc.); entre el individuo(s) y el espacio, el individuo y el producto (la imagen que produce, el relato, etc.), el individuo, el cuerpo y el entorno auditivo o visual. En fin, un aquí y un ahora donde se generan *nudos de relaciones* no sólo desde el decir sino desde la interacción (corporal, dramática, gestual y espacial) y desde el hacer. Podemos así rastrear la creación

⁴ Esta caracterización esta inspirada y basada en los trabajos de: Nestor García-Canclini y A. Rosas. 1996. *La ciudad de los viajeros. Travesías e imaginarios urbanos México 1940-2000*. México: Editorial Grijalbo; Alfredo Ghiso. 1997. *Acercamientos. El taller en procesos investigativos interactivos*. Medellín: Mimeo; Jesús Ibañez. 1986. Como se realiza una investigación mediante grupos de discusión. En García, Avila e Ibañez, *Analizando la realidad social*, Madrid: Alianza, p. 569-581; Rossana Reguillo, 1996. La memoria debate. El grupo de discusión y los mitos urbanos. Ponencia presentada al II Seminario Internacional de Historia Oral. Noviembre; Carlos, V. Zambrano. 1989. Cultura y legitimidad. Proyectos culturales y

de un tejido semántico en el que se construyen individual y colectivamente redes de sentidos, de descubrimiento de los sentidos de los otros.

Pablo, profesor de un liceo público de Medellín relata:

Estamos en el año 1993, eh ... me reservo el nombre del liceo. Entonces, un viernes saliendo del liceo tipo siete y media, ocho, con una compañera vimos a uno de nuestros alumnos saltando una de las vallas de nuestra institución. Era un alumno que por su aspecto era muy..., tenía aspecto de delincuente, de drogadicto. O sea toda la carga .. de nosotros caía sobre su aspecto. El hecho es que el lunes cuando regresamos a una profesora se le habían perdido \$40.000 pesos de uno de sus escritorios, de una plata que ella recogía. Inmediatamente la compañera y yo sindicamos al muchacho porque fuera de tener aspecto de delincuente lo habíamos visto saltando la malla. Era mas que pruebas suficientes ¿cierto? El muchacho lo negaba en todo sentido, de todas maneras todas las pruebas estaban contra el muchacho. Una vez entonces saliendo del colegio, -ya cuando se le estaba haciendo dizque todo el proceso, y nosotros estábamos del lado de 'los buenos', el muchacho se me acerca y me dice "profesor es que yo necesito hablar con Ud" A mí .. me dio miedo!! Yo pense que me iba a amenazar, "No profesor es que vea, Ud esta confundido, yo le voy a contar lo que hago. Es que yo no me quedé ese día, yo me quedo siempre... Yo no me robé esa plata" y.. el muchacho me lloró y todas esas cosas. El muchacho se quedaba porque eh .. se quedaba dos, tres días a la semana, con el permiso del celador, permiso entre comillas, era porque el recogía todo lo que había de desechable en el colegio para irlo a vender. O sea el vivía de los cartones, de los vasitos, de todo eso. Entonces a él le daba pena y entonces el celador lo dejaba entrar y el llenaba sus dos tres costales y se iba y se vendía sus cosas y con eso pues se sostenía el muchacho. Yo le creí al muchacho, la compañera no le creyó. Entonces nos dividimos en ese criterio. A los quince días resultó la plata, era que la compañera por esconderla tan bien se le había olvidado donde la había puesto ["Ayyy!" exclaman dos de las profesoras que le escuchan]. El azul [aquí refiriéndose a la imagen que construyó para evocar este evento] significa pureza, honestidad. El símbolo del Yin y Yan significa que muchas veces uno juzga por la parte oscura que ve en la persona o juzga por la parte clara si llega a la esencia. Todos estamos en el mundo de la dialéctica. No podemos entrar en el juzgamiento de malos o buenos. Hablaban ahora del autoritarismo, los profesores tenemos, TENGO digamolo así, mucho grado de autoritarismo ["si" asienten otros]. Yo diría algo, la autoridad la ejercemos de donde la asumimos, desde donde la asumimos ese es un planteamiento que yo siempre he pensado. Me llegó decreto de traslado para otra institución, el muchacho quedó a mitad de su camino de proceso. Lo que más me dolió es que a pesar que había resultado la plata, ninguno había querido decir que había resultado la plata, o sea era un secreto, porque ya la habíamos embarrado a tal medida, entonces ... Me vine de la institución, supongo que al

*muchacho lo echaron del colegio. Yo me lo encuentro todavía recogiendo cartones por la noche en las calles. Me saluda con una amabilidad increíble y me dice una cosa “profesor es que yo le rescato, que por lo menos, Ud me escuchó” ... Desde ahí entonces he aprendido eso: **la palabra libera**. Uno conversando con un muchacho tenga la seguridad de que las asperezas se liberan mucho. No por que se solucione el problema sino porque se liberan las penas... [silencio total]. (Taller de memoria con maestros de Medellín y el área metropolitana. Mayo de 1997)*

El contexto generador de la dinámica taller es el de un proceso de producción tanto en su sentido pragmático -“se aprende haciendo”- como en su aspecto tecnológico -se producen resultados materiales y tangibles, e.g. una cartelera-, como en lo simbólico -discursos, símbolos, relatos. Alfredo Ghiso⁵ relaciona así el concepto de taller con el hacer, algo que está dispuesto para la acción entre varias personas. El taller entonces como un *dispositivo* donde se encadenan diferentes haceres: el hacer ver, el hacer hablar, el hacer recordar, el hacer conceptuar, el hacer recuperar, el hacer analizar. Durante el taller, el grupo y los individuos producen conocimientos al circular narrativas, intercambiar puntos de vista, negociar significados, llegar a consensos interpretativos u observacionales, pasando por las discusiones, los momentos de silencio, los estallidos (risas, rabia, lágrimas, dispersión), los conflictos y por lo que sucede al margen del taller (las historias y chistes que se cuentan entre cuchicheos, los charlas durante los recesos, los dibujos al margen de la hoja).⁶ La historia del profesor de Medellín está saturada de instancias reflexivas y críticas, y ciertamente de intencionalidad. Esta historia contada en el contexto de un taller con un grupo en el que cada participante evoca un momento crítico en su experiencia como maestro, se convierte en un dispositivo no sólo de escucha, sino también de activación de otras memorias de reacciones grupales, de consensos y reflexiones.

A su vez, la historia dá cuenta del carácter interpretativo y mediatizado de todo evento recordado y de las experiencias evocadas.⁷ La misma selección de las historias, sus modos de narrarla, las interjecciones de los otros –verbales, corporales o gestuales- las

⁵ Ghiso, Alfredo. Ibid, 1997

⁶ Clemencia Rodríguez ha tomado esta reflexión mas a fondo para sugerir que se trata de una construcción colectiva. En este ámbito interactivo, el conocimiento se contruye **con** el “otro” (los sujetos investigados) y por tanto se altera la fórmula tradicional de sujeto-objeto, se cierra la distancia sujeto-objeto (comunicación personal).

⁷ Scott, Joan W. 1997. The Evidence of Experience. En *Questions of Evidence: Proof, Practice and Persuasion Across the Disciplines*. Editado por Chandler, James; Arnold I. Davidson y Harry, Harootunian. Chicago: The University of Chicago Press.

moralejas van construyendo ciertos "consensos" y "discursividades" acerca del significado de lo que se hace. Esto emerge de una suerte de conversación grupal que va surgiendo y que ciertamente incluye debate, desacuerdos, momentos de tensión, rupturas. La dinámica grupal reconstituye en este sentido formas de interacción y elaboración habituales en la sociedad y se escapa de la situación investigativa controlada para situarse en un dominio de interacción social y humana, es por esto que se caracteriza al taller como *hecho social*.

En el taller, el *proceso* -lo que se hace, el hacer- regula el uso del método. Si bien el diseño previo es crucial, el diseño -la pregunta, la forma y secuencia de la pregunta- se está continuamente modificando y re-significando al insertarse en el proceso donde interactúan sujetos en movimiento. El taller constituye entonces un espacio donde tiene lugar una dinámica colectiva y participativa en la que desde actividades prácticas continuamente se re-sitúan los participantes y la investigadora. Cada participante se va definiendo en relación con los otros y en el proceso. La clave metodológica y de interacción está en el *durante*.⁸ Aquí es pertinente la caracterización que Jesús Ibañez hace de métodos como los grupos de discusión como obedeciendo a la estrategia de un sujeto en proceso, de un sujeto cambiante.

*Taller del Recuerdo con los participantes del Centro de Capacitación de un barrio. Actividad con objetos mnemónicos:*⁹

... Comienza Aura. Pone un cassette con el disco "Dios como te amo." Varios de los más jóvenes hacen caras y gestos para expresar que esa música no les gusta, las contemporáneas de ella se alegran de escucharlo. Aura dice que era música que se escuchaba anteriormente en las heladerías -tiene 30 años – la gente "despechada"¹⁰ tomaba con esa música. (...) Pasa Dña Martha, que tiene unos 60 años, muestra una foto que su mamá había botado. La foto, dice, tiene setenta y nueve años, su mamá tiene ochenta y cinco y la foto se la tomaron cuando tenía ocho o nueve. La mamá llegó al barrio de doce años y en ese entonces solo había doce casas. Cuenta que le tocó muy duro y como en el barrio asustaban. Se comentan historias de sustos en el barrio, la del 'caballo sin cabeza' que, dicen Rocío y Martha, todavía pasa por el lado de la terminal.

⁸ Un *durante* que no se agota en el tiempo que dura el taller sino que incluye los eventos y relaciones previas a éste: cómo y a quién se invita, que información previa se entrega a los participantes, a través de quién, las expectativas e ideas previas que estos tienen.

⁹ A cada participante se le pidió que trajeran un objeto-artefacto que para ello(a)s evocara memorias significativas -momentos, períodos, personas, vivencias- del barrio. La actividad con objetos/artefactos explora el papel del mundo material en la vida social y sus implicaciones en el modo en que los individuos construyen su pasado y resignifican sus creencias culturales.

¹⁰ Sufriendo una pena de amor.

Sandra, en sus veintes, viuda y con dos hijas, pone música de Lambada. La respuesta a la música es inmediata. Aura y Sandra terminan bailando al frente de todos con grandes movimientos pélvicos hacia arriba y hacia abajo, los demás les siguen con las palmas. Después de un rato, la muchacha joven que hace poco llegó de un pueblo se para, diciendo que no saben bailar. Cambian de parejas y ella y Aura bailan con movimientos “requete marcados.” Todos gritan, ríen, aplauden, mucha emoción. Aura dice que esa música gustaba mucho, la bailaban mucho. En el 89 exactamente dice Mauro. En esa época en una discoteca, cuenta Mauro, los hicieron desnudar y bailar esa canción o sino los mataban. Esos eran los tiempos de las primeras bandas. Algunas que no conocían esa historia preguntan por detalles. Elisa dice que la muchacha que bailara eso la clasificaban como “alborotada”, como “puta.” (Entradas de mi diario de campo, Agosto 1998)

Los participantes en el taller conforman una comunidad temporal de intercambio y de práctica (prácticas de producción y construcción de conocimientos, prácticas narrativas, etc.) que al poner en circulación determinadas narrativas y relatos y al negociarlos van reconociendo y re-construyendo (como proceso de creación no literal) lo "colectivo." El taller entonces como un lugar de participación en el que se construye una *comunidad temporal de practica* que puede estar atada a un proceso de reconocimiento de las huellas del pasado, de las marcas de la memoria colectiva con las que se pueden identificar.

Los talleres del recuerdo

He caracterizado las metodologías como el taller de grupales e interactivas en el sentido que se desarrollan en un contexto grupal en el que se dan niveles diversos de interacción (dis)continua entre participantes. El elemento central del diseño de los talleres del recuerdo es que este tiene que hacerse de forma que respondan al postulado de que al hablar de las memorias nos estamos refiriendo tanto a dimensiones comunicativas, como dramáticas, psicológicas, físicas, colectivas, históricas y sociales. Por consiguiente, lo que se hace durante la sesión y como se hace debe posibilitar explorar estas múltiples dimensiones. Se requiere que las actividades permitan diversas formas de relación entre los participantes, de uso del espacio, de formas narrativas y discursivas, de dimensiones sensoriales, de manejo de convenciones y competencias (verbales, visuales, manejo imagen, motricidad, etc.). Por esto, durante las sesiones o talleres se trabaja con recursos muy diversos como los mapas y cartografías, las imágenes y los objetos mnemónicos, las biografías visuales, las entrevistas basadas en contar historias, el reconocimiento espacial,

los medios electrónicos, la fotografía, la música, las discusiones.¹¹ El taller ofrece múltiples posibilidades para el registro etnográfico. La observación etnográfica puede adentrarse o dar cuenta de lo verbal, lo espacial, lo físico (movimientos, bostezos, estiradas, etc), lo para-verbal (gestual, interjenciones, miradas), lo relacional, lo dramático y lo temporal.

El otro elemento central del diseño reconoce que al tener más de dos personas interactuando por un determinado tiempo, se va creando una especie de imaginario y relato colectivo. En los talleres este relato colectivo se construye desde el relato individual. Lo colectivo se va construyendo y negociando en la acumulación y reconocimiento de los relatos y narrativas, en los modos en que estos pueden llegar a ser plasmados en el espacio (en el papelógrafo, en la construcción de murales, en la mesa, la pared) y en la manera en que se va creando una especie de diálogo colectivo de acuerdos y desacuerdos.

Los elementos que se deben tener en cuenta para caracterizar estas metodologías es que se *localizan tanto temporalmente como espacialmente* en un aquí y un ahora que está determinado por el espacio de reunión y la duración de la sesión durante la cual un número de personas se constituyen temporalmente como grupo. Además que están enmarcadas por una *dinámica relacional* que desborda o descentraliza la relación binaria sujeto-investigador para abrirse a un número de otras posibilidades: con la vecina de la izquierda,

¹¹ Cada actividad termina con un producto colectivo que contiene evidencias/huellas -en términos de imágenes, letras, o simbologías, colores- del relato individual de cada quien. En los talleres del recuerdo he venido trabajando con:

- Biografía visuales (eventos, imagen, narrativas y tipos de memoria)
- Entrevistas basadas en contar historias (narrativas, relatos y diálogos de memorias)
- Mapas y cartografías (lugar, convención, símbolo y memoria)
- Objetos mnemónicos (mundo material, mitos y relatos) (auditivo –música, visual)
- Colchas de retazos (imagen, representaciones, narrativas)
- Reconocimiento espacial (espacio, movilidad/circulación, lugar y memoria)
- Lluvia de ideas, discusión (discursos, redes de sentido)
- Presentaciones/exposiciones (conceptos, relaciones)

Un aspecto importante de la metodología del taller del recuerdo es que busca activar el contar y el escuchar y además introduce espacios de descripción y análisis de los recuerdos. Durante el taller, cada actividad es decodificada con los participantes, teniendo en cuenta: 1. Lo temático - descriptivo: ¿qué ve? ¿qué hay?; 2. Proceso: ¿qué paso? tipos y formas interacción; 3. Metodológico: ¿qué se hizo? ¿cómo se hizo?; 4. Conceptual teórico: ¿qué presupuestos, conceptos sustentan la actividad? (3 y 4 se hacen solo en los talleres que tienen como objetivo la capacitación del grupo en la recuperación de la memoria); 5. Análisis e interpretación: ¿qué nos sugiere? ¿cuáles son los patrones y significados comunes? ¿las diferencias? ¿qué nuevas preguntas se pueden formular?

La observación de los talleres tiene en cuenta: Individuos, sujetos; contenidos (narrativas, relatos, discusiones, imágenes) y productos; evolución de la temática y el diseño; interacción del grupo: dinámica

del frente, o de la derecha, con el grupo como un todo, con los mini grupos, con el investigador, etc. Temporalmente en el taller o sesión grupal se constituyen no solo redes de relaciones sino además redes de significados y comunicaciones. En últimas en el espacio del taller o la sesión grupal circulan historias y reflexiones, se producen conocimientos y se dan necesariamente momentos de negociación y conflicto. Es por esto que considero a las sesiones grupales e interactivas como hechos sociales y empíricos que son observables y que pueden responder a los retos formulados. Aún queda por considerar dentro de esta caracterización del taller las implicaciones sociales, culturales y personales de estas metodologías tanto en la memoria individual y colectiva de los participantes, por lo tanto en el ámbito de lo cultural, como en su ámbito de interacción cotidiana, es decir en lo social. Esta reflexión se presentara más adelante.

Postulados

Los caminos facilistas de las “recetas innovadoras” o las “tablas de salvación” seducen con frecuencia a quienes investigamos ámbitos de gran complejidad cultural o a quienes nos proponemos un tipo de investigación que beneficie a los sujetos investigados. Desde ahí la exploración metodológica se convierte en simple búsqueda instrumental o de construcción discursiva. Aquí el planteamiento se hace desde un lugar diferente para ubicarse como una búsqueda epistemológica y metodológica que nos acerque a:

Un planteamiento crítico sobre el sentido de la investigación, su utilidad socio cultural y las implicaciones de la intervención de la investigadora. Esto incluye la pregunta acerca de cuál es el aporte de la investigación a los sujetos investigados, su ligazón y contribución a otros debates y acciones que ocurren por fuera del ámbito estrictamente académico: los de las políticas sociales, la planificación urbana, el desarrollo de programas sociales y educativos, la toma de decisiones, los movimientos sociales, la resolución de conflictos. Una fuente importante de esta reflexión sobre el sentido de la investigación se encuentra en los planteamientos de la Investigación Acción Participativa sobre la importancia de cambiar de su base estrictamente académica el locus de poder y voz en la

y espacio; interacción comunicativa: redes de intercambio, convenciones; los momentos y eventos (de tensión, catarsis, etc.)

investigación,¹² en el feminismo y la antropología feminista sobre la importancia de construir un quehacer interdisciplinario desde el cual se pueda pensar e incluir las perspectivas de grupos cultural y políticamente subordinados¹³ y en las reflexiones críticas acerca de la necesidad de estructurar la investigación de modo que privilegie la reciprocidad y el retorno mutuo entre comunidad e investigador.¹⁴

*El cuestionamiento al privilegio del conocimiento académico/científico como un modo "superior" o mas válido de conocer la realidad y de los modos tradicionales de relacionarse con los sujetos y los contextos en los que hacemos investigación.*¹⁵ Esto implica un desplazamiento que al desmitificar el privilegio o superioridad del conocimiento académico, lo ubica como un factor en acción continua y como un conocimiento más entre otros posibles que hacen parte del mundo en que vivimos, de las ciudades que habitamos. Como dice M. Jackson¹⁶ un modo de lograr cosas en el mundo más que un modo de poseerlas intelectualmente. En últimas, la inscripción del quehacer investigativo como componente de la condición humana y por consiguiente su relatividad.

La búsqueda de metodologías que posibiliten el diálogo como la base del proceso de conocimiento de los "otros." Las estrategias y planteamientos que permiten que nuestras exploraciones metodológicas y de trabajo de campo nos lleven a un diálogo directo y a un entendimiento del conocer no como la búsqueda de verdades inherentes y ocultas sino como un proceso intersubjetivo de experiencia compartida, de comparación de notas, de intercambio de ideas, de encuentro de terrenos comunes. Desde mi punto de vista, la resolución metodológica y epistemológica se tiene que dar en el campo de la praxis investigativa mas que en el de la textualidad¹⁷ o en el de la definición teórica o temática.

¹² Fals-Borda, Orlando. Comp. 1997. *Participación Popular: Retos del futuro*. Registro del Congreso Mundial de Convergencia en Investigación Participativa '97: Estado del Arte. Bogotá: ICFES, IEPRI, Colciencias.

¹³ Ebron, P. y A. Lowenhaupt-Tsing. 1995. In Dialogue? Reading Across Minority Discourses. En R. Behar y D. Gordon (eds) *Women Writing Culture*. Berkeley: University of California Press.

¹⁴ Ibañez-Carrasco, Francisco. 1997. From Confession to Dialogue. In *Radical Interventions: Identity, Politics and Difference in Educational Praxis*. Editado por Suzanne de Castel y Mary Bryson. New York: The University of New York Press. pp. 107-130.

¹⁵ Ver: Bonilla, E. 1996. Atlántida: Producción de un conocimiento por fuera de las reglas del método. En *La cultura fracturada. Ensayos sobre la adolescencia colombiana*. Bogotá: FES, Colciencias, Tercer Mundo y Michael, Jackson. 1996. *Things as They Are. New Directions in Phenomenological Anthropology*. Bloomington: Indiana University Press.

¹⁶ Jackson, M. Ibid, 1996

¹⁷ Implícito a este planteamiento está la crítica a las corrientes interpretativistas y postmodernas de los estudios culturales, la antropología y la comunicación en la que la reflexividad y cuestionamiento están

Aquí es donde el reconocimiento de las problemáticas de poder y voz de los sujetos en la investigación (tanto investigadores como investigados) tiene relevancia y donde necesitamos reconocer quiénes somos los que investigamos: como antropóloga-comunicadora, afiliada a una universidad canadiense, mujer, mestiza, clase media, heterosexual, ¿qué relaciones establezco, cómo me posiciono -y en dónde-, qué decisiones tomo, cuáles alianzas establezco, con qué voz hablo? Este planteamiento merece atención especial en estos momentos en que los discursos acerca de las ciudades multiculturales y el respeto a la diversidad comienzan a tomar forma tanto en el ámbito académico como en el de las políticas culturales y de convivencia ciudadana.

En particular, en la experiencia de investigación etnográfica, el reconocimiento y cuestionamiento a la autoridad etnográfica (que incluye la autoridad social, textual e interpretativa) de la investigadora sobre los "investigados."¹⁸ Es decir, la necesidad de mirar nuestro quehacer y el lugar del investigador el cuál ha tendido a ser congelado o en una posición central o por fuera del grupo o fenómeno estudiado (tendencia mitificadora en la que han caído tanto los métodos mas tradicionales de investigación como la investigación acción participativa). Se trata de reconocer la condición de sujeto social del investigador y de los investigados, y la definición del proceso investigativo en el campo de la experiencia y la práctica social donde no existe una participación central sino modos diversos de participar y encontrarse, es decir que toda participación es periférica.¹⁹ En este sentido la investigadora reconoce que más que situarse por fuera o por encima de los investigados su localización puede estar en cualquier "lugar" dentro del campo de investigación. Al reconocer las múltiples interacciones desde las que el investigador hace

concentrados en las estrategias de escritura, interpretación y lenguaje del investigador pero dejan intacta e incuestionada los modos en que hacen la investigación.

¹⁸ Perspectivas feministas, post-coloniales y críticas vienen trabajando desde la premisa de que el etnógrafo(a) en el trabajo de campo no se escapa al ejercicio de una autoridad social y textual sobre la gente que estudian y que por lo general ocupan posiciones subordinadas. Se establece así una crítica a los impulsos colonizadoras de la labor etnográfica, a las practicas antropológicas y sus efectos y se asume el desafío de indagar por los modos de cuestionar e identificar las relaciones de asimetría en el trabajo de campo. Ver: Newton, J. y J. Stacey. 1996. *Ms Representations: Reflections on Studying Academic Men*. En R. Behar y D. Gordon (eds) *Women Writing Culture*. Berkeley: University of California Press. pp. 287-305

¹⁹ El concepto de participación periférica proviene de las teorías críticas y constructivistas de la educación. Al hablar de participación periférica se reconoce que hay modos diversos de participar (activos, pasivos, distantes, verbales, no verbales, etc.) y que ninguno de ellos es más central o ideal para el proceso de investigación o para el proceso educativo. Existen múltiples formas de involucrarse y encontrarse de parte de los sujetos de investigación y los investigadores durante la experiencia investigativa. Ver: Lave, J. Y E.

parte del proceso investigativo, se reconoce las bases del conocimiento tanto en nuestra experiencia práctica, personal y participativa durante el trabajo de campo como en nuestras observaciones a distancia.

Una búsqueda de alternativas que permitan explorar los modos diversos en que grupos humanos e individuos construyen redes de sentido en sus prácticas cotidianas, en su circulación por el ámbito urbano, como productores y consumidores culturales y de los medios de comunicación. Consecuentemente, la necesidad de que la estrategia metodológica acuda a la diversidad y a la transdisciplinabilidad como principio y estrategia. Aquí enfatizo la conexión que tiene este aspecto de la diversidad con la pregunta acerca de las identidades sociales y culturales de los investigadores. Necesitamos interrogarnos acerca del impacto que ha tenido en el campo de la investigación sobre la ciudad (y en los modos de producción teórica y modos de hacer investigación en la ciudad) el relativo homogéneo perfil de quiénes investigan(mos), o mejor, de aquellos a quiénes se oye en ámbitos públicos y a quiénes se les difunde su trabajo de investigación: predominantemente (más no exclusivamente) hombres, ya no muy jóvenes, afiliación universitaria, etc.

La posibilidad de construir metodologías sensibles a la diversidad, fragmentariedad y descentramiento de las dinámicas culturales en el ámbito urbano pero también sensibles a los lugares de encuentro e identidad, a los nuevos modos de encontrar sentido y a las tensiones que tienen lugar en la ciudad. El postulado implícito a este planteamiento es que las metodologías deben darle paso a la exploración de las diversas posibilidades de experiencia, saberes y sensibilidades de los sujetos del proceso investigativo, pero aún más pertinente a sus competencias lingüísticas, expresivas y de conocimiento y a los modos en que construyen sus referentes de identidad.

Quiero enfatizar la importancia de no quedarnos en una reflexión sobre el cómo se investiga sin enfrentar al mismo tiempo una reflexión sobre el quiénes somos los que investigamos. Enfatizo la importancia de explorar los modos en que nuestras experiencias de investigación se encuentran y se construyen no sólo desde la reflexión teórica y los modos de conocer sino también en el mundo cotidiano de las relaciones y circunstancias de nuestras vidas, en nuestro transcurrir como ciudadanos, en los modos en que nos

relacionamos con los sujetos y realidades que estudiamos, en cada una de las decisiones que tomamos incluyendo la de como se comunican y difunden los resultados de la investigación. Es decir, un interés por abordar el cómo se investiga desde la reflexividad acerca de quiénes somos los que investigamos, los lugares/posiciones, los modos en que nos desempeñamos y llevamos a cabo las propuestas metodológicas y los modos en que comunicamos nuestro trabajo investigativo.

Esta búsqueda también indica otro distanciamiento metodológico frente a la idea de que "el método" si eficaz y bien diseñado, puede llevar a descubrir "la verdad" que esta oculta para el investigador. Una verdad que puede ser revelada gracias a la sistematicidad estadística o la rigurosidad científica, a la pericia investigativa, al grado de confiabilidad del método o a través de operaciones metodológicas ahora muy de moda que nos llevan a la "confesión" del sujeto investigado (entrevistas, testimonios, historias de vida). Sin negar la importancia de la rigurosidad en la investigación, se quiere resaltar su nexo con la creatividad, con los modos en que establecemos redes y relaciones durante el proceso investigativo y los modos en que llevamos a cabo nuestras tareas investigativas: a quién contactamos y cómo, nuestras rutas de relaciones, la forma en que cambiamos como investigadores durante el proceso investigativo, las historias que contamos.

Implicaciones sociales y culturales

Taller del Recuerdo con jóvenes, actividad "colcha de retazos".²⁰ El tema que por consenso el grupo escogió fue el de "la guerra":²¹

Fabiola cuenta la historia de un primo que era un "estudiante muy bueno, un buen hijo." Dice que los muchachos de la cuadra lo obligaron a que se volviera

²⁰ La "colcha de retazos" es una metodología inspirada en el trabajo del Centro de historia oral de Bostón. El método es el de la imagen mnemónica, es decir la imagen como puente entre las emociones evocadas y el conocimiento conciente, como camino certero para recordar lo vivido. Cada participante trabaja en la elaboración de una imagen hecha de papel y pegada sobre una base cuadrada. La clave de la construcción de la imagen es la de evocar el recuerdo como una pintura: colores, texturas, símbolos, convenciones, señales, topografías. Cada participante cuenta la historia que acompaña su imagen –ya sea a otro participante que le entrevista o al grupo en general- y ubica su cuadro en cualquier lugar dentro de la matriz base de la colcha de retazos. La colcha de retazos como conjunto contiene tanto el cuadro individual que evoca una historia y que constituye una unidad total en sí mismo como un sinnúmero de relaciones por los múltiples modos en que cada cuadro se toca y encuentra con otros: vertical, horizontal o diagonalmente; por afinidad o contraste de colores; por áreas temáticas, códigos visuales y convenciones y como un todo visual, narrativo, evocativo y espacial. Al final se tiene un producto colectivo que ofrece múltiples entradas, golpes de vista y efectos.

²¹ "La guerra" nombra el periodo de violencia aguda y muerte que vivieron estos jóvenes en el barrio entre el 92-93.

“malo.” Hizo la imagen de una pira de fuego para mostrar la manera “tan horrible” como lo mataron, señala también la imagen de una tumba. Al terminar la percibo un poco contrariada.

Martha interviene y dice que ella no quería que recordaran ese tema. Ella cuando presentó su cuadro no contó la historia pero es que a una tía de ella la secuestraron como ocho hombres y la mataron. Habla sobre el dolor que se siente y como ella ha sufrido mucho por este tema de la violencia, la voz se le quiebra, llora. Todos guardamos silencio.

Nestor pasa y explica que escogió un fondo verde para evocar el momento en que se involucró en el conflicto por la marihuana. Explica como se formaron “los combos” y como la guerra entre “combos” empezó por una simple bicicleta. Cuando describe el momento en que se enfrentaron y como ellos no podían bajar hacia el otro lado del barrio.. su voz cambia de tono y su cara expresa rabia. El silencio viene después. Consulto si quieren parar o seguir. Edwin dice que es mejor que paremos.

Durante el receso, Clara pone la canción de salsa “Siempre alegre” (Alfred la había traído y la tocó para evocar una historia con sus amigos y la petición de uno de ellos que cuando se muriera la tocaran en su entierro), baila y canta con intensidad, a ratos los ojos se le aguan. Elisa esta al lado de Martha quien esta llorando, Fabiola también, Angela está parada, muy callada. Siento que pasó un vendaval. Nestor sale y los otros. Cuando regresa me doy cuenta –creo- que ha llorado. Aquí tocamos un momento límite, se toca al dolor, y en cada uno expresado de forma diferente: alejándose, quedándose callados, bailando, llorando ... Charlo con algunos, pienso que no logro mucho, pero estoy ahí. En algún momento Clara abraza a Martha.

Regresamos. Le pido a Ernesto que cuente sobre el trabajo de drama y memoria que hicieron el año anterior. Después sugiero una ronda de evaluación. Dicen que les gusto la variedad de actividades. La actividad de la biografía visual y las entrevistas en parejas les gustó mucho. Nestor expresa su disgusto con la última actividad, dice que no se trata del contenido sino de la actividad (tener que crear una imagen). Clara que le sigue, dice que a ella en cambio la última fue la que mas le gustó porque pudo expresar lo que sentía exactamente a través de los colores (en este momento cada quien tiene la grabadora en la mano y sin ningun problema hablan frente a ella). Fabiola dice que a ella también la última actividad fue la que más le gustó. Todos mencionan la utilidad del taller y se respira cierta tranquilidad o distanciamiento de lo anterior...(Diario de campo, Mayo 1998).

Esta entrada de mi diario de campo da cuenta de un momento crítico y de gran intensidad emocional durante uno de los talleres del recuerdo con jóvenes. La reflexión metodológica se diluye aquí para dar paso a una pregunta acerca de las implicaciones que las metodologías de recuperación de la memoria tienen por fuera del ámbito académico o el investigativo, es decir en lo social, psicológico y cultural. Me parece fundamental mirar estas implicaciones pues como bien lo ilustra la entrada del diario de campo, lo que tuvo

lugar en el taller fue más allá de la conversación, es decir de la instancia dialógica de la investigación –del decir y de las relaciones. En esta ocasión se encadenaron los decires y los recuerdos con las emociones y los sentidos: los dolores, las penas, las emociones no procesadas. Las historias contadas en el grupo activaron *procesos de elaboración del duelo*. Quisiera en este sentido sugerir algunas ideas con respecto a las implicaciones que un trabajo de recuperación de memoria puede tener en este sentido.

La recuperación de la memoria tiene una importancia cultural y política y es un proceso que puede contribuir a la reconstrucción de tejidos sociales, al fortalecimiento de redes sociales y a la recuperación crítica de procesos históricos. Este planteamiento toma importancia tanto en el contexto micro de los participantes en el taller del recuerdo descrito más arriba, como a nivel macro en contextos marcados por la violencia continua y multidimensional como el Colombiano: ¿Cuál es el significado del recordar para comunidades que han sido afectadas por experiencias traumáticas y violentas? ¿Cuál es el significado del mirar "cara a cara" sus experiencias, contar sus historias, dar testimonio y como grupo darle sentido al pasado desde su situación presente? La clave está no sólo en abrir las puertas a un proceso creativo, de darle sentido y significado, sino una apertura a enfrentar y reconocer los sentimientos y emociones (dolor, rabia, desolación, impotencia), los mecanismos que las internalizan, y los que las expresan (el llanto, las historias, los rituales, la risa, etc.). En el taller con jóvenes descrito se dió paso a la elaboración del duelo en tanto se escucharon y compartieron historias y sentimientos y se reconoció el ámbito colectivo en el que el dolor y la pena y otras emociones habitan. La literatura que analiza historias de vida y narrativas de trauma como género resalta cómo los modos en que los individuos recrean y contextualizan estas historias -desde su narrativa- revela una adaptación creativa y exitosa de los episodios de stress y de las experiencias de pérdida y dolor y como la expresión de dolor, pena y sentimientos de pérdida facilita el proceso de elaboración del duelo. Al narrar su pasado, los individuos no simplemente repiten su pasado sino que lo re-crean y contextualizan dentro de unos códigos, modos de selección, énfasis y olvidos que permiten darle significado no sólo al pasado como pasado sino a sus experiencias.²²

²² Rogers, Kim Lacey. 1994. Trauma Redeemed. The Narrative Construction of Social Violence. En *Interactive Oral History Interviewing*. Eva McMahan y Kim L Rogers, editores. Hillsdales: Lawrence Erlbaum Associates, pp. 31-46; Lewis, Jacqueline y Michael Fraser. 1996. Patches of Grief and Rage:

La pregunta que algunos profesionales han planteado frente a estas metodologías es sobre las consecuencias y riesgos que puede traer el recuerdo de eventos "traumáticos" y las posibilidades que tiene un grupo y la facilitadora, en el marco de un proceso investigativo, para responder al desencadenamiento de emociones, al reavivamiento del "trauma." La duda es con respecto a las limitaciones del contexto social y cultural del taller del recuerdo y a la necesidad de una intervención profesional por parte de los especialistas del trauma (sicólogos, terapeutas, siquiátras).

Aunque es importante reconocer que el trauma tiene una dimensión individual y que tiene repercusiones fisiológicas, es necesario también localizarlo en la dimensión social que le origina y en el ámbito cultural. El riesgo del planteamiento "profesional" es que personifica e individualiza el trauma convirtiendo experiencias colectivas de sufrimiento en experiencias individuales aisladas y de esta manera problemas sociales, colectivos y políticos en problemas sicosociales y de patologías médicas.²³ El limitar el manejo de estas memorias al campo del especialista de la salud o el sicólogo implica una posible reducción de la experiencia a una patología. Esto niega la naturaleza y contexto humano y cultural en que dicha experiencia tiene lugar, los modos en que en la vida diaria los individuos se apoyan en redes informales de amistad, solidaridad o filiales para procesar sus experiencias y el cúmulo de experiencia y saber histórico de parte de sociedades y culturas.

Al reconocer esta dimensión humana y emocional que se desencadena, el investigador debe enfrentar la responsabilidad social y ética que el proceso de investigación conlleva. Vale la pena anotar que si bien la situación descrita tuvo lugar en el contexto grupal del taller del recuerdo, ésta también puede suceder durante cualquier otra interacción investigativa como en la entrevista o historia de vida. Me atrevo a afirmar que en éste tipo de situaciones se han encontrado muchos investigadores. Sin embargo, es sorprendente constatar el silencio u olvido acerca de estas problemáticas en la literatura sobre metodología de investigación.²⁴ Considero que independientemente de

Visitor Responses to the NAMES Project AIDS Memorial Quilt. *Qualitative Sociology*, Vol 19, No 4: 433-451.

²³ Kleinman, Arthur. 1995. *Writing at the Margin: Discourse Between Anthropology and Medicine*. Berkeley: University of California Press

²⁴ Mary Douglas describe el papel del recuerdo y el olvido en el mantenimiento de las estructuras institucionales y como científicos, sicólogos o antropólogos constituyen un tipo especializado de

la perspectiva metodológica del investigador o del tipo de investigación y sus fines, toda acción investigativa tiene repercusiones en el ámbito de lo humano, social y emocional de los sujetos con los que se lleva a cabo la investigación y por lo tanto exige del investigador una reflexión con respecto a las implicaciones y a los modos como puede asumir dicha responsabilidad social. No se trata, sin embargo, de colocar a la investigadora ni en la posición de terapeuta o misionera, sino de hacer una evaluación ética y responsable socialmente de su interacción con los sujetos que hacen parte de la investigación.

Frente al tema específico de la memoria y violencia, el riesgo de trabajar en la recuperación de memorias a través de talleres, historias de vida, testimonios o sesiones grupales puede estar en que el investigador se deje seducir por una especie de “voyerismo social” por la violencia donde los relatos o hechos se convierten en moneda de circulación: la historia que difunden los medios, el testimonio que apoya el reporte, las cifras que consiguen la financiación.

Para regresar al planteamiento inicial y a la afirmación del potencial de la memoria para la reconstrucción de tejidos sociales, el postulado es que cuando un grupo de personas mira retrospectivamente su pasado, cuando en grupo comparten historias, el recordar se desplaza en un continuum entre la descripción narrativa y la reflexión analítica. Este desplazamiento permite darle sentido a su experiencia pero además solidificar identificaciones sociales y lazos de pertenencia. Este proceso de evocación e interacción va construyendo poco a poco un tejido de recuerdos, pero a la vez un tejido de narrativas reflexivas.

Cuando no todos los del grupo han vivido estas experiencias, el recordar aporta un cúmulo informativo para los otros, además que revela facetas desconocidas de la experiencia y las relaciones. Viñetas como la del maestro o las de los talleres del recuerdo con jóvenes ilustran como el escuchar las anécdotas de otras personas puede permitir

comunidad. El olvido atraviesa la historia de las ideas y del “desarrollo” de la ciencia con el fin específico de mantener un cierto tipo de institucionalidad. Douglas anota el persistente olvido dentro de la Psicología de una idea como la de que los seres humanos son seres sociales. Cada vez que esta idea es “redescubierta,” factores institucionales –que perpetúan y mantienen las instituciones de esta comunidad específica- la conducen nuevamente al terreno del olvido. Mi planteamiento es que algo similar ha pasado con la idea del ámbito humano y emocional en que toda intervención investigativa tiene lugar. El olvido y el silencio actúan dentro de los límites de los intereses específicos de las comunidades y de las instituciones

identificar el dolor y la pena que han sentido y en ocasiones reconocer la similitud de emociones y experiencias a pesar de la disparidad de posiciones o las diferencias sociales, étnicas o de afiliación. Estos momentos de negociación y consenso posibilitan la reconstrucción y re-elaboración de sentido. La conclusión es que dichos momentos fortalecen lazos de identidad que están en la base del sentido de pertenencia a un grupo, de su sentido de reconocimiento de aquello que los une, así sea temporalmente. En últimas, el reconocimiento o desmitificación de los estereotipos que se manejan sobre los otros. Son momentos en los que no simplemente se acude al pasado para añorarlo o llorarlo, aunque esto también es importante, sino en los que desde el presente, el recuerdo posibilita el reconocimiento de eventos, símbolos, imágenes y la re-elaboración y la reactualización del pasado en el presente y desde las tareas del presente, de la elaboración del duelo. La elaboración del duelo no consiste simplemente del lamentar las tragedias, las personas o las cosas buenas que se han perdido sino que incluye la apropiación de cada individuo del dolor y de la experiencia, pero también de un aprendizaje acerca de aquello que ellos(as) no han vivido directamente pero que les “ha tocado” en tanto hacen parte de un grupo o comunidad. Así por ejemplo para los jóvenes en el taller del recuerdo, y para las mujeres y jóvenes del Centro de Capacitación el escuchar las historias de los otros les permitió conocer y apropiarse de historias acerca de su pasado y en grupo enfrentar esas “heridas” que como miembros de una comunidad se tienen frente a la presencia continua de la muerte o la violencia. Es este el sentido del planteamiento sobre la reconstrucción del tejido social.

El segundo argumento enfatiza que la labor de la recuperación de la memoria es una labor que tiene sentido de urgencia. De esto da cuenta Wilson Restrepo en su relato "Una vida aparte"²⁵,

¿Qué debo hacer ahora que el pasado pretende desenterrarme y llevarme de nuevo a ese paraíso eclipsado del que no hace mucho pensé escapar? ¿Debo seguir protagonizando esta comedia en la que mi vida sólo es una aparente calma, un supuesto ejemplo a seguir por todos los que me rodean? Deseo ser libre otra vez, deseo configurar lo fugaz para huir de lo cotidiano. Pero

que buscan perpetuarse. Ver: Douglas, Mary. 1986. *How Institutions Think*. Syracuse: Syracuse University Press.

²⁵ En *Pobladores Urbanos. En busca de identidad*. Julián Arturo Ed. Bogotá: TM Editores. Wilson Restrepo es un "habitante de la Comuna Nororiental de Medellín. Actor de los procesos sociales de esta zona."

... cuando él se fué, los libretos de mi vida dieron un vuelco total, transfigurando la velocidad en pasividad.

Las memorias del pasado enfrentan a Wilson con las paradojas del presente y las posibilidades y dificultades hacia el futuro. Del relato se desprenden algunos interrogantes acerca del papel de la memoria en la vida de los seres humanos y sociedades: ¿puede la sobrevivencia física, el recuerdo intenso, ó el testimonio garantizar esa vivencia significativa? ¿cuáles son las memorias que permiten enfrentarse a las tareas exigidas por un presente hostil y conflictivo? ¿cuál es entonces, la relación entre memoria, historia e identidad?

Luisa Passerini²⁶ plantea dilemas similares cuando examina la obra de teatro 'Memoria' que dramatiza la historia de Moshe, un joven prisionero judío en un campo de concentración nazi. Moshe, obligado a permanecer de pie y desnudo, logra sobrevivir el frío invernal y el entumecimiento de su cuerpo y pies al danzar al compás del recuerdo de la canción que su rabino acostumbraba a cantar. La memoria intensa de esta canción lo lleva a la acción y le permite desafiar la muerte y el frío. Esta visión optimista del potencial de la memoria es cuestionada en la segunda parte de la obra cuando se muestran las fotografías de dos sobrevivientes del holocausto que años más tarde deciden suicidarse. Para Passerini, la historia de Moshe y de otros sobrevivientes del holocausto enseñan que la sobrevivencia física o la memoria espontánea no son suficientes para responder a las tareas del presente. La memoria que necesitamos para enfrentarnos a tareas como la reconstrucción de la democracia o la paz requiere superar a la memoria lineal y espontánea. Se trata de una memoria que es posible porque es memoria de otra memoria, una memoria histórica que es "lugar de encuentro con las señales de la identidad."²⁷

Como bien lo ha expresado la historiadora italiana Luisa Passerini, nuestro conocimiento del pasado se encuentra en riesgo continuo. Las heridas en la memoria y su debilitamiento en nuestras sociedades son múltiples y nos remiten a los intentos por controlar o suprimir las memorias de determinados grupos sociales, la desaparición de componentes fundamentales de nuestro conocimiento sobre el pasado, la supresión o

²⁶ Passerini, Luisa. Ed. *Memoria y totalitarismo*. International Yearbook of Oral History and Life Histories. Oxford: Oxford University Press, 1992.

²⁷ Alape, Arturo. *Ciudad Bolívar. La hoguera de las ilusiones*. Santafe de Bogota: Planeta Colombiana Editorial, 1995

control del recuerdo de determinados momentos en la historia del país, pero además las acciones abiertas de aniquilamiento y arrasamiento de individuos, grupos y memorias: las desapariciones, las limpiezas sociales, el exterminio. Esto se complejiza con la velocidad de los acontecimientos y eventos que tienen lugar no sólo por las características de las sociedades contemporáneas, sino por la situación de crisis y violencia que afecta a un país como Colombia, por las dificultades de hacerle seguimiento a ciertos eventos y la tendencia a reportar y representarlos como hechos aislados.

En contextos violentos, el riesgo de la pérdida de la memoria está relacionada con los modos en que la memoria de los eventos traumáticos y violentos toma protagonismo en la memoria individual y social. Así los momentos y eventos que están por fuera de esta dimensión de conflicto y violencia tienden a ser subsumidos y marginalizados. En este contexto lo que se requiere también es de una caracterización de las diferentes memorias que necesitamos y de los diferentes modos de elaboración del duelo. ¿Cómo podemos entonces plantearnos un recordar que recupera y marginaliza las memorias dolorosas ²⁸ en un proceso simultáneo con el redescubrimiento de memorias de sobrevivencia, alegría y recuperación?

Hay que hacer una advertencia sobre los riesgos que puede traer el quedarse en el recuerdo como conmemoración y legitimación continua del status de víctima, de oprimido o de situación del pasado. El historiador Frances T. Todorov²⁹ ya advertía como un individuo que no ha realizado el trabajo del duelo y que continua viviendo en el pasado sin llegarlo a integrar al presente se esta condenando a una angustia sin salida y con el tiempo probablemente a la locura. Pero lo que a Todorov le preocupa aún más es cuando grupos enteros deciden quedarse en el pasado, en la añoranza conservadora o en el registro de las atrocidades de las que han sido víctimas. El presente en consecuencia tiende a reprimirse y borrarse como dimensión fundamental de la existencia que reelabora a partir o desde el pasado. Este congelamiento del pasado como único referente es el que alimenta la memoria repetitiva y literal y la que conduce a la venganza o la inmovilidad. La clave aquí es como el recordar puede permitir la elaboración creativa, como el pasado puede utilizarse para transformar.

²⁸ Todorov, T. Ibid, 1997. Los abusos de la memoria. En *Memoria y ciudad*. Medellín: Corporación Región. pp. 13-32

²⁹ Todorov, T. Ibid, 1997

El tercer argumento es que el proceso de recuperación de memoria es un proceso dinámico que facilita el encuentro comunicativo y el reconocimiento entre los que cuentan historias y los que las escuchan. Al contar y escuchar se provoca un proceso de reconocimiento no sólo de quiénes somos, del nosotros, sino de quiénes son, de los otros. Si hay algo que podemos decir contribuye a la multiplicación de la violencia y la tendencia a la resolución de conflictos a través de medios violentos es la incapacidad de aceptar la diferencia, la visión de la diferencia como amenaza y la estereotipificación del diferente como el enemigo. En la base de muchos conflictos y en la perpetuación de la exclusión, marginalización o exterminio como base de relación con “los otros” se encuentra un profundo desconocimiento de quiénes son, un distanciamiento que alimenta miedos y unos miedos que cimentan la agresión, las actitudes e ideologías de la exclusión.

Cuando en una sesión grupal se crea un ambiente de respeto y escucha, el paso hacia la valoración del otro(a) se puede producir cuando escuchamos sus historias y narrativas y cuando podemos alejarnos del estereotipo en el que le ubicamos -poblador, desplazada, empresario, jóven de banda o activista, y empezamos a escuchar al ser humano con sus emociones, valores y diferencias. ¿Puede pensarse la reconciliación desde la activación de procesos de valoración y respeto de las diferencias? ¿Se requiere acaso de un proceso previo de elaboración del duelo, de reparación social del dolor y de las memorias de venganza?

Un grupo de jóvenes de una banda durante un taller del recuerdo. El líder recordando sus tiempos de “malo” entra en un momento reflexivo para enfatizar su cambio individual y para ver su papel en el presente como el de dar testimonio particularmente a los niños . Este intercambio se genera entre él y otros dos miembros del grupo:

Mario (Jóven líder): .. si, todos hemos vivido .. yo soy muy egoista y Ud sabe que Ud da testimonio de su vida y sabe que eso es orar al Señor, Ud. le esta aclamando a Él...

Armando: siempre y cuando sea por un bien guevón!

Mario: Ud esta aclamando [...] dele gracias al Señor que esta acá..

Armando: Ud aclama al Señor sin saber..

Nestor: Es que hay muchos que dan testimonios, uno se pone a darle testimonio a esos pelaitos y de pronto lo toman es por otro lado guevón!

Mario: Nooooo

*Nestor: Es que hay que **dialogar** también...(énfasis mío)*

Comunicarle a los niños la lección aprendida, dolorosa y rápidamente en sus vidas, no se hace para Nestor, a través de un mensaje unidireccional. El *diálogo*, en tanto comunicación interactiva y multidireccional, es su alternativa. Esta idea del diálogo como eje articulador de la interacción investigativa y de la construcción de conocimientos es la que este artículo ha explorado.

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Caroline:

This is an excellent exam. I particularly enjoyed the clear presentation and the use of one thesis to organize the material. You tie very nicely the introductory quote by Halbwachs with the concluding one by Connerton. Your reading ahead to elaborate on the cultural influences on remembering shows an excellent understanding of the readings. The linking of the two readings by Portelli is very relevant. The selection of quotes at the beginning of each theme are very insightful and really encapsulate what your arguments develop further. Do you think that Sider's attack on the arrogance of intellectuals in assuming to confer history to the oppressed may also apply to anthropologists? Or do we always find justifications to say that "what we are doing is different? One of the possible critical questions that come out of your essay.

Linda:

This is an excellent exam. I found the introduction really captures the essence of Borges' story by showing the loneliness of those who suffer, like Funes, from the lack of social memory. You show a thorough and insightful understanding of the main issues in each of the readings. I found your question about the comparison between Trastulli and Teoli in terms of gender very interesting and thought provoking. I hope your comments on Rosaldo, Cohen and Sider on pp. 3 and 4 may lead you to a critical analysis of the roles of researcher and subject in anthropology.

Jean:

This is a very clear and thoughtful essay that weaves very well all the readings and discussions around the themes of domination and subordination. A very good use of your understanding of NWC culture to contest the assumptions by European historians. And viceversa, a good understanding of Portelli's main methodological point to comment on the narratives by Stó:lo elders. Your contrast between Battaglia and Lowenthal in the discussion of nostalgia is very insightful. Thorough reading of required and supplementary materials and a sensitive discussion of gender.

Rosa:

A good discussion of the general theoretical issues. You make a thoughtful introduction into the relationship between individual and group memories, but then decide to focus exclusively on collective memory. Several of the examples we discussed (e.g. Lass) show how individual memories are woven with collective ones to be turned into history. I think that to understand those connections could be very useful for a historian. Your essay remains at the very general level, but it would benefit if you engage the very ethnographic details of memory and history making that are discussed by Cohen, Sider, Portelli, Lass, etc. For instance, you rely primarily on Foucault's insights into domination, but he has been criticized precisely for overlooking the power of counter hegemonic voices. You mention this very briefly on p. 4 with a general discussion of Hamilton. Here you could have used the specific examples we discussed on gender and memory, for instance. Look more closely at Cohen's concept of "the production of history". It does not refer primarily to professional historians but to the historical agency of those we study.

Caleb:

This was an exam that asked you to address a specific question through an engagement with the specific arguments of the readings and class discussions. You have totally ignored this requirement. Your writing could be the starting point of an analytical paper, but it is an impossible task to do in the required 6 pages. And even then, I see serious flaws: You take just specific terms from the different authors (such as "official memory" from Wachtel; "national identity" from Gillies; "menmotechnics" from Le Goff, etc) to show you read them? You could have used those terms without reading them. None of those terms were coined by them. What the exam required was an engagement with the specific theoretical and ethnographic arguments made by those same authors. In terms of the particular arguments you made about APEC, your parallels between Siebert's discussion of the mafia and Chretien's government, or the RCMP with the Czech secret police, show a poor understanding of the social phenomena you are discussing and trivializes the analysis. I admire your political concern about APEC, but political rhetoric is not a good substitute for a thorough and informed anthropological analysis.

Tracy-Anne:

Good general discussion of the materials. Your understanding of the different forms of nostalgia and their consequences for the present and future are particularly good. I also liked your insight into Cohen to discuss the fascinating issue of memory among the “mentally handicapped.” However, here I think the parallel with the case of indigenous peoples is inadequate. The fact that their voices might have been dismissed does not in any way legitimize a comparison with “severely handicapped, non-verbal people”. When you compare these two subjects, as well as when you compare women of the Mafia with women accused of “recovered memory syndrome” you are overlooking the very complex ways in which individual memories interconnect with social ways of remembering in different social and historical situations.

Lisa.

A very good exam using a wide range of topics from the readings. An excellent understanding of how history and memory are constructed from a historically localized present. Good insights into the use of folklore for national identity and of the influence of class on memories. Your discussion of memory and resistance at the end should also inform your discussion of the Mafia women. Why and how they resisted Mafia oppression is very instructive to contemporary issues of remembering and forgetting.

Julie:

This is an excellent preliminary analysis for an interesting possible paper, but it does not work very well for an exam because it does not allow you space to thoroughly engage with the specific arguments made by the different authors and discussed in class. What happens then is that some quotes are used to illustrate, rather than to engage the arguments of the specific author do do an analysis of the ethnography (e.g. first quote from Gillies and second one by Wachtel). In p.3, for instance, since you are not telling us which are the forgotten facts, the reference to Borges is anecdotal rather than analytical. Your ideas on first paragraph, p.4 are good but not clearly stated there for lack of space. The same can be said of your insight into gender and the relationships that might exist between men’s memories of war and men’s constructions of memories of the stampede. Your insights into how this aspect of gender memories may relate to identity are also good, but should be developed further. I hope you can pursue these good insights in a future essay.

Andrea:

This is a thoughtful engagement with the arguments in the readings. It is clearly woven through the topic of memory and identity. In this regard I think your discussion could have been enriched

by the discussion of gendered memories and identity, especially when you are dealing with counter-memories. When you discuss nostalgia, note that Battaglia is the one that best ties it with identity by referring to the use people make of it to affirm an indigenous, but urban, identity. Your discussion of the fluidity of memory is particularly good.

Cecilia:

Your thoughtful and thorough engagement with the readings in the class discussions is not quite well reflected in this exam. In it there is a tendency to jump to general theorizing without previous discussion of the specifics of each author's argument and your own understanding of how memory is social. Maybe that should have been the introduction to your essay. Instead, those general statements about oral history and historiography are misleading, first because there is a growing closeness between the two, and secondly, because "history from below" and post-colonial histories and ethnographies have a long tradition already. Your concluding statement could have been enriched by a discussion of nostalgia and issues of memory and identity.

Dana:

You demonstrate very good insights into the main arguments of the different authors and a careful reading. However, the organization of the essay does not allow the reader to follow them clearly. The first part, particularly suffers from this problem. Once you engage each of the topics by analyzing specific examples, it is very good. Your summary of this good insights at the end to answer the question of how memory is social would also improve your essay. Please, consider these suggestions in writing your final essay.

Amelia:

Your exam shows you have a general good understanding of the readings. It could improve if you engaged more thoroughly the specific ethnographic examples (e.g. the article by Lass of how memory is turned into history when you discuss the relationship between individual recollection and history in p.2). Engaging in the discussion of these different topics with the examples we analyze in class, I think will help you do see the linkages between topics better.

Kim:

You have tried to address the complexity of the issues of memory through two forms that are precisely not the key to memory. Nostalgia is a very specific form of memory that, as the three

different readings (Lowenthal, Battaglia, and Rosaldo) suggest, can have very different meanings in different contexts. And forgetting is the opposite of memory; its dialectical counterpart. Your discussion of the examples in each category totally baffled me mainly because they do not fit. It seems to me there is a lack of understanding of the main differences between these concepts. While Battaglia's maybe a very an example of her own definition of "practical nostalgia" (in itself a debatable concept), I don't understand how these memories can be compared with those of the indigenous women in the Yukon, or with a man's memories of the war, and all put under the general category of nostalgia. In the same way there is an oversimplification of Portelli's argument because he is talking about issues of method and content that go beyond collective identity.

It is also difficult to do justice to issues of memory and gender and memory and identity by subsuming them under nostalgia and forgetting.

Karen:

You read widely and address the most important questions. It is understandable that you may look at this materials from your specific perspective, but I honestly think your analysis could be enriched if you made the effort to engage some of this authors in their own terms. For instance, by focusing on what you define as "technologies", you miss Le Goff's discussion of the issues of class and power in the history of memory and the consequences these have had for real people throughout history. Or you also miss another key insight into Hamilton's work when she explains how Australian official history left out the history of its original inhabitants. In the discussion of Cohen, you pick up on his methodological point (stories, within stories), but do not take into account the very human story of how one woman of the working class was unable to construct her own history (which is Cohen's main point). Arguments ad hominem do not work well in analysis.

The same can be said about your characterization of what Julie and I do. We do not "ruminate about the power of narrative" What we are dealing with are not texts of literary criticism, not fiction, but situated stories about the living experiences of women.

Visual Anthropology

Instructor: Blanca Muratorio

1998-99

Some Questions for research which I think may be developed from the readings from Week 4. On Photography

from Bourdieu's chapter on Photography and the family.

- The importance of doing research on the sociological reasons behind the psychological motivations for taking or looking at photographs. These motivations, as well as the different meanings given in the production and interpretation of photographs, are historically and culturally situated. So is Bourdieu's research : in the 1960s, in Europe, and in relation to the working class and peasant population who were the subjects of the research. He shows the production and consumption of photographs are part of social relations and can be investigated sociologically and anthropologically in any culture where they are given meaning and importance.
- How is the photographing practice of ordinary people organized? Which family events are photographed? How does the camera relates to the presence of children?
- does photograph performs a function of immortalizing the high points of family life? Which are these points? Have they changed? Do we photograph death or divorces? If not, why? What happens in other cultures?
- Are weddings the most photographed events in the present? Have other family gatherings like holidays become equally important? What happens if we compare different ethnic groups with the West? Which are their most photographed events?
- Has the way we photograph children change with changes in the role of children within families and with the way children are perceived and related to in contemporary North American families? Is there a difference by class and ethnicity?
- When families separate, are photographs used to update family information and to keep some form of integration?
- Is there a family photographer? Father? Mother? Has that changed with changes in gender roles? Who in the family is the storyteller of the family album?
- Are photographs displayed in the home? If so, where? Is there a difference in this display between professional and amateur photographs? Has the aristocratic portrait gallery of ancestors become democratized by the family photograph?
- Does photographic practice change with age? Scattered families? Nuclear and extended families? Does family photography only captures approved behavior and subjects? Does that vary with social class? Have those attitudes changed with the times? How?
- What is the relationship between photography, the family album and family memories to be passed to the next generations? Are some memories suppressed ? Is the family album, or family photographs the most precious possessions of the elderly? How do they contribute to the identity of the family?
- **From Holland Introduction. History, Memory and the Family Album**

- How do private memories incorporated in the family album interweave with public history? Photographs can be read privately or also as social history. Family albums are not just about the past but about how we long for narratives that make sense in the present. What happens when contemporary families become atomized?
- How do private meanings in family albums become records that relate to narratives of community, religion, ethnicity and nation, making private identity possible?
- Do public photographs of family differ from private ones, or do private photographs conform to canons of what is “appropriate.”?
- Are women more than men the guardians of memories through the interpretation of photographs?
- How are photographs arranged in a family album ? Do they tell stories of progress or decay?
- How does the global economy (migration, exile, etc) affect the way people photograph the family?
- Does ethnicity and class enter into the construction of family albums? How?
- With increasing tourism, do representations of the Other enter into the family album?

- **from Chalfen Picturing culture.**
- Snapshots and family albums are stories we tell ourselves about ourselves. What is the relationship between family albums and family “myths” or “secrets”?
- Are narratives from different classes structured in similar ways?
- Do different classes show different gazes when they are photographed?
- Do family albums represent the prevailing ideas and imaging of the historical times? Can the same be said for home videos? Are they on the way to replace the family album?
- Which are the possibilities and limitations of the home video for family memories and representations of themselves?
- What happens when we examine narratives generated in other cultural contexts? (E.g.Japan)
- How may home video help to integrate private lives and public context (e.g by including other homes, neighborhood, etc)
- Can the technology of home video provoke new narratives about families?

■ **Anth. 408: Visual Anthropology**

Instructor: Blanca Muratorio

1998-99

Some questions and observations from the readings for Week 5 on photography.

Elizabeth Edwards: Beyond the boundary

E. wants to explore the potential of still photography beyond the boundaries of anthropology, incorporating the expressive in photography and repositioning the practice within a wider photographic discourse.

- wants to get away from dichotomies such as document vs art; realism vs expressive.
- Photography may become the articulation of different frames (anthropology, art, etc) admitting images not necessarily considered “ethnographic”
- What do we learn from this exercise in anthropological terms. Does it enrich our anthropological knowledge?
- Taking the example of tourist postcards she examines how tourist fantasy has been sustained by images authenticated by concepts and images depicting “anthropological truth”
- There is a fluidity of images between anthropology and popular culture.
- Tourist postcards draw strongly on the realist and positivist assumptions of anthropological representation.
- What becomes marketable is culture as a product and authenticity. Similarly, anthropological captions give them a legitimacy of “scientific truth”
- But tourist industry’s concept of culture is one long superseded in anthropology . Can we find representations in anthropology in the present when this statement by Edwards seem doubtful?
- Don’t we find cases in which the tourist fantasy of unchanging other worlds , nostalgia for disappearing worlds, etc are still present?
- Don’t we still see the “real” and the “authentic” still rooted in the past?
- Edwards tries to do for photography what Clifford and others did for ethnography. Decentering images to move away from essentialisms.
- She asks the question: What if images were represented as associated with the future rather than with the past. (The images she presents of some contemporary photographers illustrate this point)

■ **Lutz and Collins, Reading National Geographic**

- They are interested in “looking relationships” Their meticulous research into images of the national geographic shows the importance of situating the different gazes culturally and historically.
- They do a critical exploration of Berger and Foucault in terms of the need to look at the different responses of viewers and the fact that the gaze is not always monolithic or singular.

- They analyze how the photographer's gaze confront the subjects across distances of class, race, and gender., and how the photographer's gaze may structure the gaze of the viewer.
- They analyze how the magazine's decisions in choice of pictures, design, captions, etc may also represent multiple gazes .
- The readers' s also have a past history and a future. The readers read according to certain cultural models that are historically and culturally situated, sturctured also by the context of the reading.
- What do the gazes of the non-Western Others tell us about their culture and their relationship with us?
- Is there a class base for the gaze? Is that clearly shown in Daumier's engravings?
- Is there a different gaze for he ethnic other?
- What function do the images of Westerners play within a photograph of the Other?
- How do different political relations between the US (Canada, etc, colonial powers) influence the types of images and gazes represented. How are these images selected taking into account a certain public in a specific historical period?
- The refracted gaze of the other. Mirrors and cameras (we will take this point further when we look at self-representation in the two last weeks)
- What is the difference beteen the reader's gaze and the academic gaze? They emphasize the different intent : the emphasis on the critique of images in spite of, because of and in terms of other pleasures images may give us. We want to analyze the makers, the readers and the subjects. The critique also emerges from a desire to anthropologize the west. We want to look at the complexities of meanings in the production and consumption of photographs.

- **Corbey, The colonial nude**
- What do these pictures of African women tell us about a "colonial gaze" and what Said calls "Orientalism"? Is that gaze present and how in contemporary photography?

■ **Anth. 408: Visual Anthropology**

Instructor: Blanca Muratorio

1999-2000

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- The refracted gaze of the other. Mirrors and cameras (we will take this point further when we look at self-representation in the two last weeks)
- What is the difference beteen the reader's gaze and the academic gaze? They emphasize the different intent : the emphasis on the critique of images in spite of, because of and in terms of other pleasures images may give us. We want to analyze the makers, the readers and the subjects. The critique also emerges from a desire to anthropologize the west. We want to look at the complexities of meanings in the production and consumption of photographs.

- **Corbey, The colonial nude**
- What do these pictures of African women tell us about a "colonial gaze" and what Said calls "Orientalism"? Is that gaze present and how in contemporary photography?

Notes and questions from: Robert M. Levine **Images of History Nineteenth and Early twentieth Century Latin American Photographs as Documents** Durham: Duke University Press. 1989

Chap. 3 Reading Photographs

Photographs as part of a larger puzzle to interpret the past. They illuminate special qualities inherent in the subject, or in the mind of the photographer, or in the relationship between the two.

Uses ten themes to analyze the phot. :

- 1) photographs as evidence
- 2) the photographer's intention.
- 3) society's values and norms
- 4) probing unstated norms
- 5) depiction of social relationships
- 6) everyday life
- 7) unexpected or suppressed information
- 8) romanticization
- 9) satire and irony
- 10) change over time

1. Photographs as evidence

How do the standard historian's questions about written documents apply to visual images?

What are the photographer's (author's) intentions and interests at the moment of writing (exposure)?

For whom was the visual image composed and reproduced?

What purpose did it serve?

How much in the evidence is new, how much deliberate, how much repetitive, how much the expression of unconscious desires and fears?

How to learn about the historical context of the photograph?

Captions may be missing

(He analyzes photograph in p.76)

Does the publication in which the photograph was published offer information about how contemporaries saw the image?

E.g as natural, as atypical, strange, exceptional, etc.

Is the image representative or anachronistic?

Is the depiction typical? Is portrayed behavior natural or contrived? What are people doing?

Does their behavior seem believable? E.g photo of black man in Bahia. The only black physician among 70 photos of whites. Photos must be seen in context.

Is there corroborative evidence beyond the visual image?

The visual image and the captions might be misleading or too vague about the social status of the families or persons being photographed. The photos may need corroborative evidence.

Do accompanying captions offer insight beyond the content of the image?

E.g denial of the condition of the poor, the image might trivialize their social condition or denied it.

Were photographs taken a certain way to achieve a desired effect?

E.g photographs of a political campaign to show more people present.

Can a contrived image yield valid evidence?

Posed photographs may show evidence of the status of the place or the subjects

2. The photographer's intentions

How did the photographer approach his subject matter?

Motives? What was the photographer trying to say?

Is there an intention of denunciation of social conditions? Or just "natural" objectivity? *Did he show respect for the subjects?*

3. Society's values and norms

How can official ideology be distinguished from reality?

E.g. images of an "ideal" institution for the poor see p.91

How were native people portrayed?

E.g stereotypical form of portraying Indians, or romanticizing

Do they seem to be cooperating with the camera or not?

Were photographs used to attribute legitimacy?

E.g. photographers paid for a particular purpose of legitimizing an institution, political regime, progress, modernization, etc.

Which cultural norms are depicted?

E.g death of infants

How were crowds portrayed?

Do photographs mislead inadvertently?

What kinds of photographs were produced to assure the public that society was secure against deviant behavior?

E.g. soldiers, police in action, etc

What do photographs documenting political behavior or events tell us about societal values and norms?

E.g. photograph 3.26 (p.102) presidential procession , Quito 1880

are images depicting a multiracial society? The relation between religious and political life?

What does the choice of focal point in landscapes or cityscapes reveal?

E.g romanticization of landscapes , spatial isolation, distance to hide urban poverty, or pastoral landscapes, or the picturesque.

4. Probing unstated norms

Does the photograph reveal overt or covert culture?

Is privilege and inequality shown or covered?

Is there information about racial status?

Since photographs are documents of a particular era, what was that era's state of mind?

What evidence do photographs provide about foreign influence?

E.g. signs in english, french?

Does the photograph reveal something society chose to deny?

5. Depiction of social relationships

How did people conceive of themselves?

E.g the meaning ascribed to the experience of having one's picture taken. E'g resignation, pride, status

What was the relationship between photographer and subject? E.g comfortable, or distant for example carte de visite in comparison with other type of photographs of elite family members.

How do members of different social groups relate to one another?

E.g. photo where members of different social groups are photographed together.

What are the relationships between leaders and followers?

6. Everyday life

What is the evidence of material culture?. E.g analysis of types of objects, dwellings, fabrics, furniture, etc

How did people live and die?

How did people pose for the camera? E.g. what was included in the photograph, servants, objects, according to class,

How is status and class conveyed?

What clues do facial expression and body language offer about status and self-image?

What do photographs reveal about customs and dress?

7. Unexpected or suppressed information

Does the photograph reveal telling emotion? Or unexpected behavior, or details? Or harsh working conditions? or do they capture misery and suffering?

8. Romanticization

What do poses of idealized types show? E.g. Indians as exotic

How did photographers translate social values? E.g. see 3.74 embellishment of social categories, such as women of certain classes.

9. Satire and irony

10. Change over time

What changes show in sequences of images photographed over time? E.g. women

Many of these questions can be applied directly to gender. We want to see the representation of women of different social status, class, ethnicity, age, in relationship to men. Think of the specific questions.

Department of Anthropology and Sociology
Course Outline

Anth. 332. Section 001. 3 Credits
Oral Tradition
Term 1. T TH 2.30-4.00 ANSO 134

Professor: Dr. Blanca Muratorio
Office: ANSO 2209
Office Phone: 822-6359
E-mail address: mura@unixg.ubc.ca
Office Hours: W 14.00 to 15.15
Th 11.15 to 12.15

There is no Teaching Assistant for this course

Course Description

This course will explore the relationship between oral traditions, memory, and history and the mnemonic role of visual imagery in the transmission of oral traditions. After examining a range of current analytical and methodological approaches to oral tradition in anthropology, the first part of the course will concentrate on oral histories, life histories, and oral tradition as song. The insights of feminist perspectives will be used to analyze these three genres. The second part of the course will deal with the iconography of oral traditions: the ways in which myth, other oral narratives, and collective memories are performed and represented in different media. Particular attention will be paid to: a) Storytelling, ritual dances, and puppet performances in different cultures. b) Narratives in pictographic traditions, such as indigenous chronicles, folk paintings, and body painting as mythical identity. c) Carving oral histories in gourds and wood. d) Weaving and sowing oral narratives in cloth. e) Myths in clay and feathers.

Finally, the course will examine the uses of photography in the elicitation of oral narratives and in the recovery of cultural history.

The readings will cover a variety of ethnographic areas. The case studies of narratives, visual materials, and other cultural objects presented by the instructor will be primarily from Europe (sp. the Mediterranean region) and from Middle America, the Andes, and the Amazon. Students will be able to concentrate their projects on traditions from an ethnographic area of their choice.

Prerequisites: It is recommended that students have Anthropology 100 or 200 as a

minimum prerequisite.

Format of the course: The format of the course will consist of lectures and class discussions of the required readings. Tuesdays will be devoted to lectures on the weekly assigned topics followed by questions and discussion. Starting on Week 3, Thursdays will be spent in class discussions of the required readings conducted by a specific group of students. A portion of the mark will be awarded for regular attendance and informed participation.

Classroom Participation: Your comments and questions are most welcome in this class. Informed class discussion is an important part of the course and regular attendance in class is expected. Feedback and suggestions for this course will be also welcome after a reasonable period of classes, but well before the end of the course.

Required readings:

There is no one textbook for this course.

All required readings will be on reserve in Koerner. For your convenience, a student representative of a discussion group will also be able to borrow a set of weekly readings from me to photocopy for the group and will be responsible to return it.

Course requirements and Grading

- **Assignments:**
- **1.** A written essay (no more than 2000 words). Analysis of a specific **narrative** applying analytical approaches discussed in class, in an ethnographic area chosen by the student in consultation with the instructor. **Due: October 21 (20%).**
- **2.** A written essay (no more than 2000 words). Analysis of a specific **performance or cultural object** applying the analytical approaches discussed in class, in an ethnographic area chosen by the student in consultation with the instructor. **Due: Nov. 27. (20%).**
- **Class Participation:** Preparation and conducting informed discussion with other students to take place in class on Thursdays.(Details to be discussed in class). Attendance and general informed participation in the course **(20%)..**
- **December Examination:** A two-hour exam scheduled in the December examination period. **(40%).**
- **Please consult attached sheet with the University grading standards that will be applied in this course.**

SYLLABUS

WEEK	TOPIC
1. Sep. 2-4	Orientation to course. Organization. Introduction to Theoretical Perspectives.
2. Sep. 9-11	Theoretical Perspectives (Cont'd). Discussion of Examples.
3. Sep.16-18	Oral History and Memory. Discussion of Examples.
4. Sep.23-24	Oral History and Myth. Discussion of Examples.
5. Sep.30-02	Oral Tradition. Folklore. Song. Feminist Perspectives.
6. Oct.7-9	Life Histories. Theory and Methodology.
7. Oct.14-16	Life Histories. Discussion of Examples.
8. Oct.21-23	Oral Tradition and Visual Imagery. Photography. Family Histories through photographs. Discussion of Examples. <u>October 21. First written assignment due*****</u>
9. Oct.28-30	Oral Tradition and Performance. Storytelling. Dance. Discussion of Examples.
10.Nov.4-6	Performance: Puppets and oral traditions in several cultures. Discussion of Examples.
11.Nov.11-13	Oral traditions in folk paintings. Body painting and myth. Discussion of Examples.
12.Nov.18-20	Oral traditions in clay, feathers, and wood carvings. Weaving oral traditions and sowing memories. Discussion of examples.
13.Nov.25-27	Review of approaches. Preparation for exam

November 27: Second written assignment due*****

December scheduled examination

READING LIST # 1

Week 1: Introduction to Theoretical Perspectives

Vansina, Jan

1985

Oral Tradition as History.

Chap. 1: "Oral Tradition as Process," pp. 3-32.

Cruikshank, Julie

1994

"Oral Tradition and Oral History: Reviewing Some Issues."

Canadian Historical Review 75 (3):403-418.

Supplementary:

Finnegan, Ruth

1992

Oral Traditions and the Verbal Arts. Routledge.

Chap. 1: "Introduction: Scope and Terminology"

Chap. 2: "Theoretical Perspectives"

Week 2: Theoretical Perspectives (cont'd). Discussion of Examples.

Cruikshank, Julie

1989

"Oral Traditions and Written Accounts; An Incident from the Klondike Gold Rush." Culture IX (2): 25-34.

Slater, Candace

1994

"'All That Glitters': Contemporary Amazonian Gold Miners' Tales." Comparative Studies in Society and History 10 (1): 720-742.

Supplementary:

Sarris, Greg

1993

Keeping Slug Woman Alive. A Holistic Approach to American Indian

Texts. Univ. of California Press
 Chap. 8: "Keeping Slug Woman Alive. The Challenge of Reading
 in a Reservation Classroom."

Week 3: Oral History and Memory. Discussion of Examples

- Cohen, David William
 1989 "The Undefining of Oral Tradition." *Ethnohistory* 36(1): 9-18.
- Rosaldo, Renato
 1980 "Doing Oral History." *Social Analysis* 4:89-99.
- Wachtel, Nathan
 1990 "Introduction." In *Between Memory and History*. Marie-Noelle Bourguet et. al. (eds.) Hardwood Academic Publishers. pp. 1-18.
- Portelli, Alessandro
 1991 "The Death of Luigi Trastulli: Memory and the Event." Chap.1
 In *The Death of Luigi Trastulli and Other Stories*. State
 University of New York Press.
- Khubova, Daria, Andrei Ivankiev and Tonia Sharova
 1992 "After Glasnot. Oral History in the Soviet Union." In *Memory
 and Totalitarianism*. Luisa Passerini (ed.), pp. 89-101.

Supplementary:

- Portelli, Alessandro
 1981 The peculiarities of Oral History. *History Workshop*.
 12:pp96-107.
- Ackelsberg, Martha
 1992 "Mujeres Libres. The Preservation of Memory under the Politics
 of Repression in Spain." In *Memory and Totalitarianism*. Luisa
 Passerini (ed.). Oxford University Press. pp.125-43.
- Vansina, Jan
 1985 *Oral Tradition as History*
 Chap. 6: "Tradition as Information Remembered"
- Smith, Gavin
 1995 "He holds him with his glittering eye": Intellectuals and the
 re-covering of the past. In *Memory at the Margins .Essays in
 Anthropology and World History*. Gavin Smith et al. (eds)
 pp.1-24.

Week 4: Oral History and Myth. Discussion of Examples.

- Hill, Jonathan D.
 1988 "Introduction: Myth and History" In Rethinking History and Myth. Indigenous South American Perspectives on the Past. Jonathan D. Hill (ed.). University of Illinois Press. pp. 1-17.
- Hugh Jones, Stephen
 1988 "The Gun and the Bow. Myths of White Men and Indians." L'Homme 28 (2-3): 138-55.
- McClellan, Catharine
 1970 "Indian Stories About the First Whites in North America." In Ethnohistory in Southwestern Alaska and the Southern Yukon: Method and Content. Margaret Iantis (ed.). University of Kentucky Press. pp. 103-33.

Supplementary:

- Turner, Terence
 1988 "History, Myth and Social Consciousness among the Kayapó of Central Brazil." In Rethinking History and Myth. Jonathan D. Hill (ed.). pp. 195-213.
- Cruikshank, Julie
 1988 "Myth and Tradition as Narrative Framework: Oral Histories from Northern Canada." International Journal of Oral History 9(3) pp.198-214.

Week 5 Oral Tradition, Folklore, Song, Feminist Perspectives

- Radner, Joan N. and Susan S., Lanser
 1987 "The Feminist Voice: Strategies of Coding in Folklore and Literature. Journal of American Folklore 100(398):412-25.
- Saltzman, Rachelle H.
 1987 "Folklore, Feminism and the Folk: Whose Lore is It? Journal of American Folklore 100(398):548-562. (Scotland).
- Briggs, Charles L.
 1992 "'Since I am a woman, I will chastise my relatives:' Gender, reported speech and the (re)production of social relations in Warao ritual wailing." American Ethnologist 19(2):337-361. (Venezuelan Amazon).

Supplementary

- Trawick, Margaret
1988 "Spirits and Voices in Tamil Songs." *American Ethnologist* 15(2):193-215. (India).
- Vail, Leroy and Landeg White
1986 "Forms of Resistance: Songs and Perceptions of Power in Colonial Mozambique. In Donald Crummey (ed.) *Banditry, Rebellion and Social Protest*. Heinemann. (Africa).

Week 6: Life History. Theory and Methodology

- Angrosino, Michael
1989 "Life Histories and Social Research: Issues and Definitions." Chap.1 in *Documents of Interaction: Biography, Autobiography, and the Life History in Social Science Perspective*. University of Florida Press. pp.1-4.
- Behar, Ruth
1990 "Rage and Redemption : Reading the Life Story of a Mexican Marketing Woman." *Feminist Studies* 16(2): 223-58. (Mexico)
- Blackman, Margaret
1992 "Returning Home: Life Histories and the Native Community." *Journal of Narrative and Life History* 2(1):49-59. (North West Coast).

Week 7: Life Histories (cont'd). Testimonials. Diaries

- Peneff, Jean
1990 "Myths in Life Histories." In Raphael Samuel and Paul Thompson (eds.) *The Myths We Live By* Routledge pp.36-47.
- Keesing, Roger M.
1985 "Kwaio Women Speak: The Micropolitics of Autobiography in a Solomon Island Society." *American Anthropologist* 87(1): 27-39. (Malaita, Solomon Islands).
- Patai, Daphne
1988 "Constructing a Self: A Brazilian Life Story. *Feminist Studies* 14(1)pp.143-166.

Supplementary (to weeks 6 and 7)

- Nash, June
1992 "Introduction: Revolutionary Parallels in a Life History." In *I Sent My Life in the Mines. The Story of Juan Rojas, Bolivian Tin Miner.* Columbia University Press. pp.3-18. (Bolivia)
- Muratorio, Blanca
1991 "Introduction." In *The Life and Times of Grandfather Alonso. Culture and History in the Upper Amazon* Rutgers pp. 1-17. (Ecuadorean Amazon)
- Cruikshank, Julie
1990 "Introduction: Life History and Life Stories." In J. Cruikshank in collaboration with A. Sidney, K. Smith and A. Ned, *Life Lived Like a Story.* Univ.of British Columbia Press. pp.1-20. (Yukon)
- Young, Michael W.
1983 "Our Name is Women: We are Bought with Limestick and Limepots: An Analysis of the Autobiographical Narrative of a Lalauna Woman". *Man.* 18(3). Pp 478-501. (Melanesia)
- Stephen, Lynn
1994 "The Politics and Practice of Testimonial Literature." In *Maria Teresa Tula, Hear My Testimony.* South End Press. pp. 223-233. (El Salvador, Central America)
- Marin, Lynda
1991 "Speaking Out Together: Testimonials of Latin American Women. *Latin American Perspectives.* 70(18). Pp. 51-68.
- Crapanzano, Victor
1984 " Life Histories" (Review Article) *American Anthropologist* 86(4):953-60.
- West, Barbara A.
1992 "Women's Diaries as Ethnographic Resources." *Journal of Narrative and Life History* 2(4): 333-354.
- Rivera Cusicanqui, Silvia and *Andean Oral History Workshop*
1990 "Indigenous Women and Community Resistance: History and Memory." In Elizabeth Jelin (ed.) *Women and Social Change in Latin America* Zed Books pp. 151-183. (Bolivia).

Week 8: Oral Tradition and Visual Imagery . Photography and Family Histories

- Bourdieu, Pierre
1990 "Introduction. The Cult of Unity and Cultivated Differences." In Pierre Bourdieu et. al. *Photography. A Middle-brow Art*

Stanford University Press. pp. 1-31.

Holland, Patricia

1991

"Introduction: History, Memory and the Family Album." In Jo Spence and Patricia Holland (eds.) *Family Snaps. The Meanings of Domestic Photography*. Virago Press pp. 1-14.

Dewdney, Andrew

1991

"More than Black and White. The extended and Shared Family Album." In Jo Spence and Patricia Holland (eds.) *Family Snaps. The Meanings of Domestic Photography*. Virago Press pp. 118-127.

Benally, Suzanne (Navajo, Santa Clara)

1992

"Women Who Walk Across Time." In Lucy Lippard (ed.) *Partial Recall* The New Press pp.101-104. (North American Indians).

Smith, Jaune Quick-To-See (Flathead, Montana)

1992

"Family Album" In Lucy Lippard (ed.) *Partial Recall* The New Press pp. 59-63. (North American Indians).

Supplementary

Muratorio, Blanca

1990

"Introduction: In the Gaze of the Other." In L. Chiriboga and Soledad Cruz *Retrato de la Amazonia 1880-1945 (Portrait of Amazonia)*. Libri Mundi. (Ecuadorean Amazon)

Kuhn Annette

1995

"Family Secrets. An Introduction." In *Family Secrets. Acts of Memory and Imagination*. Verso pp.1-9.

Ruby, Jay

1983

"Images of the Family: The Symbolic Implications of Animal Photography" In Aaron H. Katcher and Alan M. Beck *New Perspectives in Our Lives with Companion Animals* University of Pennsylvania Press pp.138-147.

Berger, John

1980

"The Suit and the Photograph" In *About Looking* Pantheon Books pp. 27-36. (France).

Week 9: Oral tradition and performance. Storytelling. Cultural Objects. Discussion of Examples

Cruikshank, Julie

1992

"Oral Tradition and Material Culture. Multiplying Meanings of 'Words' and 'Things'" *Anthropology To-Day*. 8(3).

- Bauman, Richard
1992 "Performance" In Richard Bauman (ed.) *Folklore, Cultural Performances and Popular Entertainments* Oxford University Press pp.41-49.
- Newall, Venecia
1980 "Tell Us a Story" In Jeremy Cherfas and Roger Lewin (eds.) *Not Work Alone A Cross-cultural View of Activities Superfluous to Survival* Temple Smith pp.199-213. (On storytelling).
- Darnell, Reyna
1989 "Correlates of Cree Narrative Performance" In Richard Bauman and Joel Sherzer (eds.) *Explorations in the Ethnography of Speaking* Cambridge University Press pp.315-336. (First Nations, Canada)

Supplementary

- Largellier, Kritin M. and Ern Peterson
1992 "Spynstoring: An Analysis of Women Storytelling" In Elizabeth Fine and Jeanette Speer (eds.) *Performance, Culture and Identity* Praeger pp. 157-179.
- Brenneis, Donald
1991 "Aesthetics, Performance and the Enactment of Tradition in a Fijian Indian Community" In Arjun Appadurai et.al *Gender, Genre and Power in South Asian Expressive Traditions* University of Pennsylvania Press pp. 362-378. (Fiji).
- William Rowe and Vivian Schelling
1991 "Oral Poetry and the Art of Storytelling" In *Memory and Modernity* Verso pp.84-97. (Northeast Brazil).

Week 10: Oral Tradition and Performance : Puppets

- Arnott, Peter
1992 "Puppetry" In Richard Bauman (ed.) *Folklore, Cultural Performances and Popular Entertainments* Oxford University Press pp. 282-290.
- Young, Jane M.
1987 "Humour and Anti-Humour in Western Puebloan Puppetry Performances." In Dina Sherzer and Joel Sherzer (eds.) *Humour and Comedy in Puppetry: Celebration in Popular Culture*. pp. 127-149. (North American

Indians).

Leach, Robert

1985 "The Making of the Show" Chap. 3 In *The Punch and Judy Show. History, Tradition and Meaning*. Batsford Academic and Educational. pp.30-47. (England).

Supplementary

Sherzer, Dina and Joel

1987 "Introduction" In Dina Sherzer and Joel Sherzer (eds.) *Humour and Comedy in Puppetry: Celebration in Popular Culture*. Bowling Green State University Popular Press pp. 1-7.

Foley, Kathy

1987 "The Clown Figure in the Puppet Theatre of West Java: The Ancestor and the Individual" In Dina Sherzer and Joel Sherzer (eds.) *Humour and Comedy in Puppetry: Celebration in Popular Culture* pp.65-77. (Indonesia).

Blackburn, Stuart H.

1991 "Hanging in the Balance: Rama in the Shadow Puppet Theater of Kerala" In Arjun Appadurai, F. Korom and M. Mills *Gender, Genre, and Power in South Asian Expressive Traditions*. University of Pennsylvania Press pp. 379-394. (India).

Geertz, Armin W. and Michael Lomatuway'ma

1987 *Children of Cottonwood. Piety and Ceremonialism in Hopi Indian Puppetry* University of Nebraska Press. (North American Indians).

Week 11: Oral Tradition and Folk Painting. Body Painting and Myth

Myers, Fred R.

1994 "Culture-making: Performing Aboriginality at the Asia Society Gallery" *American Ethnologist* 21(4): 679-699. (Australia)

Jewsiewicki Bogumil

1990 "Collective Memory and its Images: Popular Urban Painting in Zaire- A Source of 'Present Past'" In Marie-Noelle Bourget et.al. *Between Memory and History* Hardwood Academic Publishers pp.183-194. (Africa).

Turner, Terence

1980 "The Social Skin" In Jeremy Cherfas and R. Lewin (eds.) *Not Work Alone* Temple Smith pp.112-138.

Supplementary

Adorno, Rolena

1988

"Icons in Space: The Silent Orator" In Guamán Poma. Writing and Resistance in Colonial Peru. University of Texas Press. pp.6-69. (Peru, Indigenous chronicle).

Gruzinski, Serge

1993

"Painting and Writing" In The Conquest of Mexico. The Incorporation of Indian Societies into the Western World 16th and 18th Centuries Polity Press pp.6-69. (Codices, indigenous iconography, Mexico).

Durand, Jorge and Douglas S. Massey

1995

Miracles at the Border. Retablos of Mexican Migrants to the United States. University of Arizona Press. (Mexico, USA).

Millones, Luis and Mary Louise Pratt

1990

Amor Brujo: Images and Culture of Love in the Andes. Syracuse University (Sarhua, Peru, indigenous paintings).

Week 12: Oral Traditions in Clay and Feathers. Weaving traditions and Sewing Memories

Babcock, Barbara

1993

"At Home, No Women are Storytellers. Potteries, Stories, and Politics in Cochiti Pueblo" In Joan Radner (ed.) Feminist Messages University of California Press pp.221-248. (North American Indians)

Howard, Catherine

1991

"Feathers as Ornaments Among the Waiwai. Fragments of the Heavens" In Ruben E. Reina and Kenneth Kensinger (eds.) The Gifts of Birds. Featherwork of South American Peoples pp.50-69 (Guianas, Amazon).

Feeley-Harnik, Gillian

1989

"Cloth and the Creation of Ancestors in Madagascar" In Cloth and the Human Experience. Annette Weiner and Jane Schneider (eds.) Pp.73-116.

Joyce, Rosemary A.

1996

"The Construction of Gender in Classic Maya Monuments" In Gender

and Archeology. Rita P. Wright (ed.) Pp167-195.

Supplementary

- Smithsonian Institution Press/National Museum of the American Indian
 1994 All Roads are Good. Native Voices on Life and Culture.
 (Contemporary indigenous peoples of the Americas commenting
 on their art and culture).
- Dorothea Whitten and Norman E. Whitten Jr.
 1993 "Creativity and Continuity. Communication in Clay" in D.
 Whitten and Norman Whitten (eds) Imagery and Creativity
 University of Arizona Press. pp.309-356. (Ecuadorean Amazon).
- Babcock, Barbara
 1993 "Shaping Selves, Reshaping Lives. The Art and Experience of
 Helen Cordero" In D. Whitten and N. Whitten Imagery and
 Creativity University of Arizona Press. pp. 205-233. (North
 American Indians).
- Graburn, Nelson H.H.
 1993 "Ethnic Arts of the Fourth World. The View from Canada" In D.
 Whitten and Norman Whitten Imagery and Creativity University
 of Arizona Press pp.171-204. (First Nations, Canada).
- William Rowe and Vivian Schelling
 1991 "Patchwork, Machismo and New Social Movements" In Memory and
 Modernity Verso pp.185-188. (Chile).
- Salvador, Mari Lyn
 1976 "The Clothing Arts of the Cuna of San Blas, Panama" In Nelson
 H.h. Graburn (ed.) Ethnic and Tourist Arts. Cultural
 Expressions from the Fourth World. University of California
 Press pp.164-182. (Central America).
- Blum Schevil, Margot, J. C. Berlo and E. B. Dwyer
 1991 Textile Traditions of Mesoamerica and the Andes: An Anthology.

Week 13: Review of Approaches. No new readings.

DEPARTMENT OF ANTHROPOLOGY AND SOCIOLOGY

ANTH. 530 SOCIAL CHANGE: ANTHROPOLOGY OF COLONIALISM

Th 9.30-12.30 ANSO 2206

=====

Instructor: Blanca Muratorio Spring
1997-1998

Office: ANSO 2209

Office Phone: 822-6359

E-Mail: mura@unixg.ubc.ca

Office Hours: Tu 10.30-11.30 or By Appointment Tu 4.00 to 5.00

Th 1.30- 2.15

=====

Course Description

A seminar on the anthropology of Colonialism and Post-Colonialism from a comparative perspective. It will examine the certainties and hegemonies, as well as the ambiguities and contradictions of different colonialisms and the native responses as historically situated processes. It works on the premise that colonialisms are shaped by the agency of both the colonizers and the colonized.

Course Evaluation

1. Attendance and active class participation in discussions Class presentation/s and leading the discussion. Role of discussant **25%**. Due dates to be arranged in advance.

2. Essay/s proposals and preliminary research bibliography (after discussion with instructor)

Due:

Feb. 5. 5%

3. First essay (or first part of final essay) **Due: March 26. 35%**

4. Second essay (or completed final essay) **Due: April 13. 35%**

(These evaluations and seminar dynamics will be discussed in class before becoming final)

Books at the Bookstore

Nicholas Thomas, **Colonialism's Culture. Anthropology, Travel and Government.**

Princeton: Princeton University Press. 1994.

(This book should be read during the first week to have a general understanding of several of the issues to be covered in the course. It should not be treated as a text. We will do a second reading of selected chapters in different weeks).

Nicholas Dirks (ed), **Colonialism and Culture** Ann Arbor: The University of Michigan Press. 1992 (several articles in this book will be assigned in different weeks).

John and Jean Comaroff, **Ethnography and the Historical Imagination.** Boulder: Wetview Press. 1992. (Recommended. Two or three articles will be included, but they have been also published elsewhere).

All other required readings will be xeroxed and put on reserve in the Graduate

Reading Room in ANSO.

COURSE OUTLINE AND READINGS

(Readings marked with ** are required. We will choose other readings for class presentations each week according to students' and instructor's interests. Students are encouraged to suggest other relevant readings for each week)

Week 1. Jan 8 Introduction

Brief presentation of students' and instructor's interests in relation to the main topic of the course.

Organization of students' presentations and other requirements. Discussion of Essays and Evaluations.

Week 2. Jan 15 Different Approaches to Colonialism I. Colonial Discourse. Historical anthropology. Orientalism and its Critics. Colonialism and Culture. Occidentalism

**N. Thomas, Colonialism's Culture, Introduction and Chap. 1 From Present to Past: The Politics of Colonial Studies.

**N. Dirks, Introduction: Colonialism and Culture. In Colonialism and Culture pp. 1-25.

**Edward Said, From Orientalism. In Patrick Williams and Laura Chrisman (eds.), Colonial Discourse and Post-Colonial Theory. A Reader. New York: Columbia University Press. 1994. Pp. 132-149.

**James Clifford, On Orientalism. In The Predicament of Culture Cambridge: Harvard University Press. 1988

**James G. Carrier, Occidentalism: The World Turned Upside Down. American Ethnologist 19:2, 1992.

Edward W. Said, Representing the Colonized: Anthropology's Interlocutors. Critical Inquiry 15:2, 1989.

Rosalind O'Hanlon and D. Washbrook, After Orientalism: Culture, Criticism and Politics in the Third World. Comparative Studies in Society and History 34:1, 1992.

Robert J.C. Young, Colonial Desire. Hybridity, Theory, Culture and Race London: Routledge 1995. See Chap. 7 Colonialism and the Desire Machine.

Week 3. Jan 22 Different Approaches to Colonialism II . The Exotic and the Primitive. Contemporary Primitivisms. The

Colonialism

discourse of Anthropology .

**N. Thomas, Chaps. 2 Culture and Rule: Theories of Colonial Discourse, and Chap.6 The Primitivist and the Postcolonial.

**Homi K. Bhabha, The Other Question: Stereotype, discrimination and the discourse of colonialism, and Of mimicry and man: The ambivalence of the colonial discourse. In The Location of Culture. London: Routledge. 1994. Pp. 40-84 and 85-92.

**Stephen William Foster, The Exotic as Symbolic System. Dialectical Anthropology. 7, 1982.

Maria Torgovnick, Gone Primitive. Savage Intellectuals, Modern Lives. Chicago: The University of Chicago Press. 1990. See Defining the Primitive/Reimagining Modernity pp3-41 and Taking Tarzan Seriously pp 42-72.

Talal Asad, From the History of Colonial Anthropology to the Anthropology of Western Hegemony. In George W. Stocking, Jr. (Ed.) Colonial Situations. Essays on the Contextualization of Ethnographic Knowledge. Madison: The University of Wisconsin Press. 1991.

Week 4. Jan 29 Colonial Encounters: Indians and Europeans. Gender in the Discourse of Discovery

**N. Thomas, Chap. 3 From Past to Present: Colonial Epochs, Agents, and Locations.

**Gerald Sider, When Indians Learn to talk and Why they Can't: Domination, Deception, and Self-Deception in Indian-White Relationships. Comparative Studies in Society and History 29:1, 1987.

**John Montrose, The Work of Gender in the Discourse of Discovery. Representations. 33. Winter 1991.

Peter Hulme, Columbus and the Cannibals; and John Smith and Pocahontas. In Colonial Encounters London: Methuen. 1986

Frederick W. Gleach, Controlled Speculation: Interpreting the Saga of Pocahontas and Captain John Smith. In Jennifer S.H. Brown and E. Vibert (eds.), Reading Beyond Words. Contexts for Native History. Petersborough: Wetview Press. 1996.

Daniel Clayton, Captain Cook and the Spaces of contact at "Nootka Sound". In Brown and Vibert (eds.), Reading Beyond Words.

Colonialism

Richard Helgerson, Camões, Hakluyt, and the Voyages of Two Nations. In N. Dirks (ed.) Colonialism and Culture.

Michael Ryan, Assimilating New Worlds in the Sixteenth and Seventeenth Centuries. Comparative Studies in Society and History. 28:4, 1981

Stephen J. Greenblatt, Learning to Curse. Aspects of Linguistic Colonialism in the Sixteenth Century. In Learning to Curse. Essays In Early Modern Culture. New York: Routledge 1990

Stephen J. Greenblatt, Marvelous Possessions. The Wonder of the New World Chicago: University of Chicago Press.

Week 5. Feb 5 Visualizing Colonialism I. Images of the Other. From World Fairs to Theme Parks.

**Robert Rydell, All the World's a Fair: Visions of Empire at the American International Expositions. 1984 Chap.2 The Chicago World's Columbian Exposition of 1893: "And Was Jerusalem Built Here?"

**Mike Wallace, Mickey Mouse History: Portraying the Past at Disney World. Radical History Review. 32, 1985.

**Timothy Mitchells, Orientalism and the Exhibitionary Order. In N. Dirks, (ed), Colonialism and Culture.

David E. Nye, Ritual Tomorrows. The New York World's Fair of 1939. History and Anthropology 6:1, 1992.

Blanca Muratorio, Nationalism and Ethnicity: Images of Ecuadorian Indians and the Imagemakers at the Turn of the Nineteenth Century. In Judith Toland (ed.), Ethnicity and the State. New Brunswick: Transactions 1993.

Catherine A. Lutz and J. L. Collins, Reading National Geographic 1993 pp???

Carol A. Breckenridge, The Aesthetics and Politics of Colonial Collecting: India at World Fairs. Comparative Studies in Society and History. 31:13, 1989.

Curtis M. Hinsley, The World as Marketplace: Commodification of the Exotic at the World's Columbian Exposition, Chicago 1893. In Ivan Karp and S. D. Levine, Exhibiting Cultures Washington: Smithsonian Institution Press. 1991.

Mike Ames, World's Fairs and the Constitution of Society: The Ideology of Expo'86 . In Cannibal Tours and Glass Boxes. Vancouver: UBC Press 1990.

Colonialism

Umberto Eco, *Travels in Hyper reality* In Travels in Hyper Reality. San Diego: A/ Harvest/ HBJ Book 1990.

Melisa Banta and C. Hinsley, From Site to Sight. Anthropology, Photography, and the Power of Imagery. 1986. Chap. 3 Nineteenth-Century Visions of the Exotic: Travel and Expeditionary Photography and Chap.7 Social and Cultural Anthropology: Response and Responsibility in the Photographic Encounter.

Ella Shohat and Robert Stam, Unthinking Eurocentrism. Multiculturalism and the Media. London: Routledge 1994.

Week 6. Feb 12 Visualizing Colonialism II. Gender and Representation.

**Deborah Poole, *A One-Eyed Gaze: Gender in 19th Century Illustration of Peru*. Dialectical Anthropology 6:3, 1988.

Deborah Poole, Vision, Race, and Modernity. A Visual Economy of the Andean Image World Princeton: Princeton University Press 1997

**Raymond Corbey, *Alterity: The Colonial Nude*. Critique of Anthropology 6:3, 1988.

Bunny McBride, *The Spider and the WASP: Chronicling the Life of Molly Spotted Elk*. In J. Brown and E. Vibert (eds.), Reading Beyond Words

Jennifer Terry and Jacqueline Urla, Deviant Bodies. Critical Perspectives on Difference in Science and Popular Culture. Bloomington: Indiana University Press. 1995.

Malek Allula, The Colonial Harem. 1986

Sarah Graham-Brown, Images of Women. The Portrayal of Women in Photography of the Middle East 1860-1950 1988.

Week 7. Feb 19 Mid-term Brake.

Week 8. Feb 26 Deconstructing Colonialism. Models and Agents of Colonialism I Images of Empire: Travelers, Governments, Settlers.

Colonialism

**N.Thomas, Chap. 4 Colonial Governmentability and Colonial Conversion pp.105-125.

**Frederick Cooper and A. L. Stoler, Tensions of Empire and Visions of Rule. American Ethnologist 16:4, 1989

**John and Jean Comaroff, Images of Empire, Contests of Conscience. In Ethnography and the Historical Imagination 1992

**Ann L. Stoler, Rethinking Colonial Categories. Comparative Studies in Society and History 31:1, 1989.and in N. Dirks (ed.) Colonialism and Culture

Steve Stern, Paradigms of Conquest: History, Historiography and Politics. Journal of Latin American Studies 1991

Frederick Cooper and A.L. Stoler, Tensions of Empire. Colonial Cultures in a Bourgeois World. Berkeley: University of California Press. 1997.

Mary Louise Pratt, Imperial Eyes. Travel Writing and Transculturation London: Routledge 1992. Introduction and Alexander von Humboldt and the Reinvention of America.

Michael Harbesmeir, On Travel Accounts and Cosmological Strategies: Some Models of Comparative Xenology. Ethnos 50: III-IV, 1985.

Derek Gregory, Geography and the World as Exhibition. In Geographical Imaginations. Cambridge: Blackwell 1994.

Week 9. Mar 5 Deconstructing Colonialism. Models and Agents of Colonialism II. Missionaries and the Colonial Encounter.

**N. Thomas, Chap. 4 pp.125-142 and Chap. 5 Imperial Triumph, Settler Failure

**Jean and John Comaroff, Through the Looking Glass: Colonial Encounters of the First Kind. Journal of Historical Sociology 1:1, 1988. Same as Chap. 5 in Of Revelation and Revolution 1991

Jean and John Comaroff, Conversion and Conversation. In Revelation and Revolution Chicago: Chicago University Press 1991.

Blanca Muratorio, In the Gaze of the Other. Introduction in L. Chiriboga and S. Cruz , Portrait of Amazonia. Ecuador: 1880-1945 1992.

Colonialism

Vicente L. Rafael, Confession, Conversion, and Reciprocity in Early Tagalog Colonial Society. In N. Dirks (ed.) Colonialism and Culture.

Fiona Bowie, D. Kikwood and S. Ardener, Women and Missions: Past and Present. Anthropological and Historical Perceptions Oxford: Providence 1993.

Week 10. Mar 12 Gender and Colonialism I

**Ann Laura Stoler, Carnal Knowledge and Imperial Power. Gender, Race, and Morality in Colonial Asia. In Micaela di Leonardo (ed.), Gender at the Crossroads of Knowledge: Feminist Anthropology in the Postmodern Era 1991

Anne McClintock, Imperial Leather. Race, Gender, and Sexuality in the Colonial Contest. London: Routledge 1995.

Ann Laura Stoler, Making Empire Respectable: The Politics of Race and Sexual Morality in 20th Century Colonial Cultures. American Ethnologist 16:4, 1989.

Week 11. Mar 19 Gender and Colonialism II

**Chandra Talpade Mohanty, Under Western Eyes: Feminist Scholarship and Colonial Discourses. In Patrick Williams and L. Chrisman (eds.), Colonial Discourse and Post-Colonial Theory Also in Feminist Review 30 1988 pp. 65-88.

Mona Etienne and E. Leacock, Women and Colonization. 1980

Partha Chatterjee, Colonialism, Nationalism, and Colonized Women: The Contest in India. American Ethnologist 16:4, 1989

Helen Callaway, Gender, Culture, and Empire. European Women in Colonial Nigeria 1987

Sylvia Van Kirk, Many Tender Ties. Women in Fur-Trade Society in Western Canada 1670-1870. 1980

Irene Silverblatt, Moon, Sun, and Witches. Gender Ideologies and Class in Inca and Colonial Peru 1987.

Week 12 Mar 26 Memories of Colonialism I. Accommodation and Resistance Debate.

Colonialism

**N. Thomas, Chap. 6

**Sherry Ortner, Resistance and the Problem of Ethnographic Refusal. Comparative Studies in Society and History 37:1, 1995

**Lila Abu-Lughod, The Romance of resistance: Tracing Transformations of Power Through Bedouin Women. American Ethnologist 17:1, 1990

**Michael F. Brown, On Resisting Resistance. American Anthropologist 98:4, 1996

**Anne McClintock, The Angels of Progress: Pitfalls of the Term 'Post-Colonialism'. In P. Williams and L. Chrisman (eds.), Colonial Discourse and Post-Colonial Theory.

Arturo Escobar, Encountering Development. The Making and Unmaking of the Third World. Princeton: Princeton University Press. 1995.

Mark Thurner, Historicizing 'the Postcolonial' from Nineteenth Century Peru. Journal of Historical Sociology 9:1, 1996.

Gyan Prakash, Writing Post-Orientalist Histories of the Third World: Indian Historiography is Good to Think. In N. Dirks (ed.), Colonialism and Culture.

J. Jorge Klor de Alva, The Postcolonization of the (Latin) American Experience: A Reconsideration of "Colonialism," "Postcolonialism," and "Mestizaje." In Gyan Prakash (ed.), After Colonialism. Imperial Histories and Postcolonial Displacements Princeton: Princeton University Press. 1995.

Irene Silverblatt, Becoming Indian in the Central Andes of Seventeenth-Century Peru. In G. Prakash (ed.), After Colonialism.

Julia Blackburn, The White Men. The First Response of Aboriginal People to the White Man. 1979

Keith H. Basso, Portraits of the "Whiteman" 1979

Terence Turner, Ethno-Ethnohistory: Myth and History in Native South American Representations of Contact with Western Society. In Jonathan D. Hill (ed.), Rethinking History and Myth. Indigenous South American Perspectives on the Past. Urbana: University of Illinois Press. 1988.

Week 13 Apr 2 Memories of Colonialism II. Reappropriation of Colonial Categories and Self-Representation.

Colonialism

**Fred R. Myers, Culture-Making: Performing Aboriginality at the Asia Society Gallery. American Ethnologist 21:4 1994.

J. R. Miller, Reading Photographs, Reading Voices: Documenting the History of Native Residential Schools. In Jennifer Brown and E. Vibert (eds.), Reading Beyond Words.

James Clifford, Identity in Mashpee. In The Predicament of Culture.

Tristan Platt, Writing, Shamanism and Identity. Voices from Abya-Yala. History Workshop Journal 34: 1992

Gordon Brotherston, Book of the Fourth World. Reading the Native Americas Through their Literature. Cambridge: Cambridge University Press. 1992

Rolena Adorno, Guaman Poma. Writing and Resistance in Colonial Peru. 1986

Blanca Muratorio, Amazonian Windows to the Past: Recovering Women's Histories of the Ecuadorean Amazon. In Rayna Rapp and Jane Schneider, (eds.), Articulating Hidden Histories. Berkeley: University of California Press. 1995

Laura Peers, "The Guardian of All": Jesuit Missionary and Salish Perceptions of the Virgin Mary. In J. Brown and E. Vibert (eds.), Reading Beyond Words.

Johannes Fabian, Remembering the Present: Painting and Popular History in Zaire. Berkeley: University of California Press. 1996

Linda L. Layne, The Dialogics of Tribal Representation in Jordan. American Ethnologist 16:1, 1989.

Ann Fienup-Riordan, Robert Redford, Apannugpak, and the Invention of Tradition. Inuit Studies 11:1, 1987.

John and Jean Comaroff, The Madman and the Migrant, In Ethnography and the Historical Imagination

Week 14 Apr 9 General Working Conference. Presentations of Students' Work in Progress and Discussants.

Anth 495(002)/540(002) THE ANTHROPOLOGY OF MEMORY AND FORGETTING

Wednesday 2.30-5.30 Anso 2206

Winter 1, 1999

**Instructors: Julie Cruikshank and
Blanca Muratorio**

**J. Cruikshank. Office: ANSO 2207
Off.Hs: Tues: 2-4**

**B. Muratorio. Office: ANSO 2209
Off.Hs: Tu: 2-3
Th: 2-3**

Mnemosyne and Lethe

Mnemosyne: In Greek mythology, the goddess of memory. A Titaness, she was the daughter of Uranus (Heaven) and Gaea (Earth), and, according to Hesiod, the mother (by Zeus) of the nine Muses.

Lethe: (Greek: "Oblivion"), in Greek mythology, daughter of Eris (Strife) and the personification of oblivion. In Orphism, a Greek mystical religious movement, it was believed that the newly dead who drank from the river Lethe would lose all memory of their past existence. The initiated were taught to seek instead the river of memory, Mnemosyne, thus securing the end of the transmigration of the soul. (Britannica CD).

Course Description:

Much current literature in the social sciences treats memory as a natural, human property that can be quantified and measured. This seminar will explore the social dimensions of memory. We will concentrate on memory and power, memory and gender identity, and on visual representations of memory in cultural objects such as family albums and public monuments and in rituals of remembrance. Anthropological literature treats memory both as one of the most private and intimate dimensions of human life and as subject to large scale structural and ideological change. Memory is both constrained by social and cultural order and capable of reproducing or transforming that order.

The course will bring a comparative perspective from different ethnographic areas and will rely on theoretical approaches from oral tradition, anthropology and history, practice theory and the anthropology of the senses. Major themes will include: (I) memory and everyday life: personal and cultural dimensions (weeks 1-4); (II) memory and history (weeks 5-6); (III) how people remember (weeks 7-10); and (IV) the politics of memory and forgetting (weeks 11-13)

Course Prerequisites:

This is a combined graduate and senior undergraduate course. All students should have a strong background in social sciences or humanities.

Course Format

Readings will be assigned from books and photocopied articles (available at Koerner Library) each week. Students will be asked to read and summarize arguments from assigned readings. Instructors will introduce the key issues for each week's section..

Course Evaluation**Assignments and Due dates:**

October 13: Midterm exam, in class. 35%

October 20 to November 3 : 1 page proposal for essay paper to be discussed with the instructors. (Appointments will be scheduled in advance).

December 1st. Essay paper due. 40%

Throughout the course: Class presentations and 1/5 page with questions, comments, example-exercises on the week's readings **.Due each week.** 15%

Throughout the course: Attendance and informed participation in discussions. 10%

Failure to submit the assignments by the due dates will result in 5% penalty off the grade for each day beyond the deadline. Extensions will be granted only in exceptional circumstances (e.g. illness, funerals) and not because of academic workload. Please retain a copy of all submitted assignments.

Guidelines for presentations and example-exercises:

Starting Sep. 15, every Wednesday, a period of the class will be devoted to the discussion of two of the required readings assigned for each week. Some students will be responsible for presenting the main arguments in the readings and for leading the discussion (**write no more than ½ page with leading questions from the readings and hand it in to instructors. Make sure to include your name and date. Due on the week you are presenting and is part of your**

15% mark). The rest of the class will be required to bring to class an “example-exercise” for discussion (e.g. for week 2: think about advertising and nostalgia, fashion and nostalgia, the film *Out of Africa* as representing imperialist nostalgia, and the like). **(write no more than ½ page with your example and hand it in to instructors. Be sure to include your name and date. Due on the corresponding week and is part of your 15% mark).**

All students have to do the required readings for each week.

Guidelines for Critical Research Paper

Students are asked to write a focused research paper on a topic central to the anthropology of memory and forgetting. The themes we are emphasizing in the course are: (I) memory and everyday life: personal and cultural dimensions; (II) memory and history; (III) how people remember; (IV) the politics of memory and forgetting. Students should frame an historical or contemporary research question with reference to one of these themes.

This assignment has two parts:

(a) 1 page proposal for essay to be discussed with instructors by Oct. 20-Nov. 3. Your research proposal must present your research question-specifically what you want to know (that you do not already know) and how you intend to find out. Be explicit about your theoretical premises. Include a short bibliography of critical sources.

(b) Research paper: Due December 1st.

A research paper (approximately 15-20 pages) should be clearly focused, historically situated and informed by theoretical approaches in anthropology. Your paper should follow from your proposal. Be sure to have at least one visit with one of us during the time you are writing it. We will be reading for **(a)** thesis statement; **(b)** structure of argument; **(c)** clarity of argument, writing style, sentence structure, and **(d)** evidence of thoughtful approach to the question.

Guidelines for preparing essay:

- 1) Why did you choose this topic? Briefly discuss the ‘common sense’ assumptions that shape popular perceptions about your topic.
- 2) What are the best scholarly sources shedding light on your topic and how have you used them?
- 3) What have you learned that you did not already know?
- 4) How do your findings challenge conventional wisdom?
- 5) What directions do you see for further scholarly research?

CLASS SYLLABUS

I. MEMORY AND EVERYDAY LIFE: PERSONAL AND CULTURAL DIMENSIONS (WEEKS 1-4)

I.1 (Week 1, Sept 8) Introduction: Memory and Literature, Philosophy, History

Wachtel, Nathan

1990 Introduction. In *Between Memory and History*. Marie-Noelle Bourget et al. eds. Harwood Academic Publishers. (Koerner, 1 day loan/chap.book)

Lowenthal, David

1985 'Types of Memory' and 'Forgetting'. In *The Past is a Foreign Country*. Cambridge: Cambridge University Press. Pp. 201-206. (Koerner, 1 day/ loan book). .

Supplementary

Zemon Davis, Natalie and Randolph Starn

1989 Introduction. *Representations* 26. Special Issue Memory and Counter-Memory. Pp. 1-5. (Koerner, 1 day loan/article)

Borges, Jorge Luis

1962 *Funes, the memorious* In *Ficciones*. Edited with an Introduction by Anthony Kerrigan. New York: Grove Press. (Koerner, 1 day/loan article)

Proust, Marcel

1982 *Remembrance of Things Past* (3 Vols.) New York: Vintage Books. (Selections).

Garcia Marquez, Gabriel

1970 *One Hundred Years of Solitude* New York: Avon Books (selections)

1988 *Love in the Time of Cholera*. Penguin (selections)

Kundera, Milan

1981 *The Book of Laughter and Forgetting*. New York: Knopf (selections)

Barker, Pat

1990s (3 vols.) *Regeneration; The Eye in the Door; The Ghost Road* (Koerner, on reserve)

Yates, Frances

1966 *The Art of Memory*. London: Routledge and Kegan Paul. (Koerner: 1 day loan)

I.2 Weeks 2 & 3(Sep.15): Memory and Time, Collective Memory

a) Week 2 (Sept. 15) Memory and Time - Nostalgia

Lowenthal, David

1985 "Nostalgia" In: *The Past is a Foreign Country*. Cambridge: Cambridge University Press pp. 4-13. (Koerner, 1 day loan/book)

Bullard, Alice

1997 *Self-Representation in the arms of Defeat: Fatal Nostalgia and Surviving Comrades in French New Caledonia, 1871-1880*. *Cultural Anthropology* 12(2):129-212. (Koerner, 1 day loan/article)

Rosaldo, Renato

1989 *Imperialist Nostalgia*. In *Culture & Truth. The Remaking of Social Analysis*. Boston: Beacon Press.(Koerner, 1day loan/article).

Supplementary:

Connerton, Paul

1989 *How Societies Remember*: Cambridge: Cambridge University Press. (Koerner, 1 day loan/book).

Davis, Fred

1979 *Yearning for Yesterday. A Sociology of Nostalgia*. New York: The Free Press. (Koerner, 1 day loan/book).

b) (Week 3, Sept 22): Memory, Time and Gender –

Leydesdorff, Selma, Luisa Passerini and Paul Thompson

1996 *Introduction. Gender and Memory*. Oxford: Oxford University Press. pp.1-16. (Koerner, 1 day loan/book and article).

Thompson, Alistair

1994 *Embattled Manhood: Gender, Memory and the Anzac Legend*. In: Darian-Smith, Kate and Paula Hamilton eds. *Memory and History in Twentieth-Century Australia*. Oxford: Oxford University Press. (Koerner, 1 day loan/book).

Siebert, Renate

1996 *Women and the Mafia*. In *Gender and Memory*. Selma Leydesdorff, Louisa Passerini and Paul Thompson (eds.) Oxford: Oxford University Press. Pp 73-87. (Koerner, 1 day loan/ book).

Supplementary

Vance, Jonathan F.

1997 *Death So Noble: Memory, Meaning and the First World War*. Vancouver: UBC Press

I.3 Week 4(Sept 29)Forgetting

We are not forced to forget. Forgetting is a sin committed in freedom.(Ariel Dorfman in an interview with Michael Ignatieff. CBC)

Cohen, David

1994 *The Production of History*. In: *The Combing of History*. Chicago: University of Chicago Press. (Koerner, 1 day loan/article)

Sider, Gerald

1996 *Cleansing History: Lawrence Massachusetts, the Strike for Four Loaves of Bread and No Roses, and the Anthropology of Working-class Consciousness..* *Radical History Review* 65:48-83. (including responses pp. 84-117). (Koerner, 1 day loan/ article).

Portelli, Alessandro,

1991 *The Death of Luigi Trastulli: Memory and Event*. In: *The Life and Death of Luigi Trastulli and other Stories: Form and Meaning in Oral History*. Albany, N.Y. SUNY Press. (Koerner, 1 day loan/ article)

Supplementary:**II. MEMORY AND HISTORY (WEEKS 5-6)****II.1 (Week 5, Oct. 6) History of memory**

Le Goff, Jacques

1992 *History and Memory*. Columbia University Press, pp. 51-99. (Koerner, 1 day loan/article)

II.2 (Week 5, cont.) Memory and History

Hamilton, Paula

1994 *The Knife Edge: Debates about Memory and History*. In: *Memory and History in Twentieth Century Australia*. Kate Darian-Smith and Paula Hamilton, eds. Melbourne: Oxford University Press. pp. 9-32. (Koerner, 1 day loan/book and article)

Nora, Pierre

- 1989 General Introduction. *Between Memory and History: Rethinking the French Past*. Vol. 1. New York: Columbia University Press. (Koerner, 1 day loan/article).

Supplementary

Lass, Andrew

- 1994 From Memory to History: The Events of November 17 Dis/membered. In: Rubie Watson, ed. *Memory, History and Opposition Under State Socialism*. Sante Fe: School of American Research. pp. 87-104. (Koerner, 1 day loan/book).

II. 3 (Week 6, Oct 13) Memory and Identity

But the Indian woman explained that the most fearsome part of the sickness of insomnia was not the impossibility of sleeping, for the body did not feel any fatigue at all, but its inexorable evolution toward a more critical manifestation: the loss of memory. She meant that when the sick person became used to his state of vigil, the recollection of his childhood began to be erased from his memory, then the name and notion of things, and finally the identity of people and even the awareness of his being, until he sank into a kind of idiocy that had no past. (Gabriel Garcia Marquez, *One Hundred Years of Solitude*.)

We are our memory,
we are this chimerical museum of shifting forms,
this heap of broken mirrors. (Jorge Luis Borges, poem 'Cambridge').

Gillis, John R.

- 1994 Memory and Identity: The History of A Relationship. In: *Commemorations: The Politics of National Identity*. Princeton: Princeton University Press. pp. 3-24 (Koerner, 1 day loan/ article and book).

Lowenthal, David

- 1985 'Identity' and 'Memory and Identity'. In *The Past is a Foreign Country*. Cambridge: Cambridge University Press. Pp. 41-46 and 197-200. (Koerner 1 day loan/book).

III. HOW PEOPLE REMEMBER (WEEKS 7-10)

III. 1 (Week 7, Oct 20) Place and Displacement

Basso, Keith

1997 Quoting the Ancestors. In: *Wisdom Sits in Places*. Albuquerque: University of New Mexico Press. (Koerner, 1 day loan/article)

Malkki, Liisa H.

1992 National Geographic: The Rooting of People and the Territorialization of National Identity Among Scholars and Refugees. In Akhil Gupta and James Ferguson. *Culture, Power, Place*. Durham and London: Duke University Press (Koerner, 1 day loan/article).

Cronon, William

1992 A Place for Stories: Nature, History and Narrative. *Journal of American History* 78(4):1347-1376. (Koerner, 1 day loan).

Supplementary:

Bahloul, Joelle

1996 *The Architecture of Memory. A Jewish-Muslim household in colonial Algeria, 1937-1962*. Cambridge: Cambridge University Press. (Koerner, 1 day loan/ book).

III. 2a (Week 8, Oct 27) Visual Memory: Paintings, films, TV, photography

Sturken, Marita

1997 *Spectacles of Memory and Amnesia. Remembering the Persian Gulf War. In Tangled Memories. The Vietnam War, the AIDS Epidemic, and the Politics of Remembering*. Berkeley: University of California Press. (Koerner, 1 day loan/book).

Holland, Patricia

1991 Introduction. *History, Memory and the Family Album*. In *The Meaning of Domestic Photography*. Jo Spence and Patricia Holland eds. Virago Press. (Koerner, 1 day loan/article)

Smith, Jaune Quick-To-See

1992 *Family Album*. In *Partial Recall*. Lucy Lippard (ed.) New York Press. (Koerner, 1 day loan/article)

Supplementary

Benally, Suzann

1992 *Women Who Walk Across Time*. In *Partial Recall*. Lucy Lippard (ed.) New York: The New York Press (Koerner, 1 day/loan article).

Jewsiewicki, Bogumil

1990 *Collective Memory and its images: Popular urban painting in Zaire- A source of "present past"* In *Between Memory and History*. Marie-Noelle Bourget et al. Eds.

New York: Hardwood Academic Publishers.(Koerner, 1 day/loan, article).

III. 2b (Week 9: Nov 3) Visual Memory: Objects, momentos, monuments

Cruikshank, Julie

1995 Imperfect Translations: Rethinking Objects of ethnographic Collection. *Museum Anthropology*. 19(1): 25-38.(Koerner, 1 day loan/ article).

González, Jennifer A.

1993 Rhetoric of the Object: Material Memory and the Artwork of Amalis Mesa-Bains. *Visual Anthropology Review* 9(1):81-91. (Koerner, 1 day loan/ article).

Sturken, Marita

1997 The Wall and the Screen Memory. The Vietnam Veterans Memorial. In *Tangled Memories. The Vietnam War, the AIDS Epidemic and the Politics of Remembering*. Berkeley: University of California Press.(Koerner, 1 day loan/ book).

Supplementary

Healy, Chris

1994 Histories and Collecting: Museums, Objects and Memories. In: *Memory and History in Twentieth Century Australia*. Kate Darian-Smith and Paula Hamilton, eds. Melbourne: Oxford University Press. (Koerner, 1 day loan/ book)

Agosin, Marjorie

1994 Patchwork of Memory. *NACLA. Report on the Americas*. XXVII (6):11-14. (Koerner, 1 day loan/ article).

III. 2c (Week 10: Nov 10) Visual Memory: and All the other Senses

Muratorio, Blanca

1998 Indigenous Women's Identities and the Politics of Cultural Reproduction in the Ecuadorian Amazon. *American Anthropologist*. 100(2):409-420. (Koerner, 1 day loan/ article)

Serematakis, Nadia C.

1993 The Memory of the Senses: Historical Perception, Commensal Exchange and Modernity. *Visual Anthropology Review*. 9:2:2-18. (Koerner, 1 day loan/ article)

Stoller, Paul

1994 Embodying Colonial Memories. *American Anthropologist*. 96:3: 634-648
(Koerner, 1 day loan/ article).

Supplementary

IV THE POLITICS OF MEMORY AND FORGETTING (Weeks 11-13)

To forget and - I will venture to say - to get one's
history wrong, are essential factors in the making of
a nation. (E. Renan, 'What is a Nation?' 1882).

IV. 1 (Week 11: Nov. 17). Totalitarian States I: The case of Russia.

Watson, Rubie (ed)

1994 Memory, History and Opposition under State Socialism: An Introduction. In:
Rubie Watson (ed). *Memory, History and Opposition under State Socialism*. Santa Fe:
School of American Research. pp. 1-20.) (Koerner, 1 day loan/article and book).

Litzinger, Ralph

1998 Memory Work: Reconstituting the Ethnic in Posing-Mao China. *Cultural Anthropology*
13(2):224-55. (Koerner, 1 day loan article)

Supplementary

Hosking, Geoffrey

1989 Memory in a Totalitarian Society: The Case of the Soviet Union. In: Thomas Butler, ed.
Memory, History, Culture and the Mind. Oxford: Basil Blackwell. (Koerner, 1 day loan/
book and article)

Sherbakova, Irina

1992 The Gulag in Memory. In *Memory and Totalitarianism*. International Yearbook of
Oral History and Life Stories. Volume I. Louisa Passerini (ed.) Oxford: Oxford
University Press. (Koerner, 1 day loan/book)

IV. 2 (Week 12 Nov. 24) Totalitarian States II: The Case of Argentina

Jelin, Elizabeth

1998 The Minefields of Memory. *NACLA Report in the Americas* XXXII(2)23-29.

Mueggler, Erik

1998 A Carcerial Regime: Violence and Social Memory in Southwest China. *Cultural*

Anthropology 13(2):167-92. (Koerner, 1 day loan/article).

Supplementary:

Izaguirre, Inés

1998 Recapturing the Memory of Politics. *NACLA Report on the Americas*. XXX1:6.
(Koerner, 1 day loan/ article).

Perelli, Carina

1994 Memoria de Sangre. Fear, Hope, and Disenchantment in Argentina. In *The Politics of Time Space*. Jonathan Boyarin (ed.) Minneapolis:University of Minnesota Press. (Koerner, 1 day loan/ article and book)

Taylor, Julie

1994 Body memories: Aide-Memoires and Collective Amnesia in the Wake of the Argentine Terror. In *Body Politics. Disease, Desire, and the Family*. Michael Ryan and Avery Gordon (eds.). Boulder: Westview Press. Pp. 192-208. (Koerner 1 day loan/article).

Schirmer, Jennifer

1994 The Claiming of Space and the Body Politic within National-Security States. The Plaza de Mayo Madres and the Greenham Common Women. Remapping Memory. In *The Politics of Time Space*. Jonathan Boyarin (ed.) Minneapolis: University of Minnesota Press. (Koerner, 1 day loan/ article and book).

Week 13: (Dec 1) Problems in Memory and History

Benjamin, Walter

1968 The Storyteller. In *Illuminations* Hannah Arendt ed. (Koerner, 1 day loan/book).

Siebert, Renate

1992 Don't Forget. Fragments of a Negative Tradition. In *Memory and Totalitarianism. International Yearbook of Oral History and Life Stories. Volume I*. Louisa Passerini (ed.) Oxford: Oxford University Press. (Koerner, 1 day loan/ book).

INDIVIDUAL ANNUAL REPORT, (July 1, 1998 - April 1, 1999)

NAME: Blanca Muratorio

**Teaching: (Courses taught 1998 - 1999)
Undergraduate, Graduate, Directed Readings/Tutorials**

Course #	Credits	Title	#Of Students	Evaluation Score	Merit Points
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Graduate Supervision, Examination, etc. Supervision of theses completed, 1996 - 1997

Student Name	Program (M.A. or Ph.D.)	Merit Points
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Supervisor/Temporary Supervisor

Student Name	Program (M.A. or Ph.D.)	Merit Points
---------------------	--------------------------------	---------------------

Member of Supervisory Committee

Student Name	Program (M.A. or Ph.D.)	Year of Study	Merit Points
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Member of Comprehensive Exam Committee (Sociology), M.A. Reader, Proposal Examiner (Anthropology)

Student Name

External Examiner (Ph.D./M.A. UBC and other universities)

Student Name

Chair, Doctoral Examination, UBC

Other Teaching (Lectures in other courses, departments, etc.)

Service

Department Committees	Chair/Office	Committee Member	Merit Points
University Committees	Chair/Office	Committee Member	
Professional Association Committees	Chair/Office	Committee Member	Merit Points

Other National and International Committees

Community Service (Associations and Offices, Public Lectures, Media Interviews, Newspaper or Magazine Articles, etc.)

Research Grants and Other Awards

Granting Agency	Project Title	Total \$	Merit Points
------------------------	----------------------	-----------------	---------------------

Consultancies (Paid/Unpaid)

Publications (Published July 1996 - June 1997)

Please identify: Books, Refereed Journal Articles, Book Chapters, Non-refereed articles, Reports, Exhibits, etc.

Merit Points

(In Press)

(In Preparation)

Merit Points

Refereeing (Articles, book manuscripts, granting agencies)

Editorial work (Editorships, Advisory editorships, etc.)

Conference Papers/Invited Lectures

Merit Points

Awards, Distinctions, etc.

Awards to Students (Graduate thesis prizes, undergraduate essay prizes)

Miscellaneous

To: Pilar Riaño
From Blanca Muratorio
Date: Nov 12, 1998
cc. Julie Cruikshank, Brian Elliot

Pilar,

Since you have chosen to go in the opposite direction of my advise in this last outline of your dissertation, I will now put my comments in writing so that we can discuss them, along with those of Julie and Brian, in a meeting I would like to convene as soon as possible before the end of classes.

I thought we had agreed that this was an thesis in anthropology, where thick description was a priority, and where theorizing, with clearly defined concepts, came out of the data, not the reverse. As you know, I was very happy with the richness and depth of your fieldwork, and I thought that that richness had to constitute the core of the thesis. We also discussed the need to contextualize those data for a North American audience, not only because it may know little about Colombia, but because every ethnography should clearly situate the people, particularly if you are talking about everyday experience. I also said that the first thing you had to think about was what to leave out in order to be able to turn the dissertation into a manageable book. You are talking about two cities, two neighborhoods? How is the audience going to know? I understand why you couldn't come to all the lectures for the seminar on memory and forgetting, but my intention on asking you to come to at least some of them, was to understand how other people are grounding issues of memory in ethnography.

It is my feeling that in this outline, you have inverted what I thought was our understanding on how to proceed. The ethnography seems to have disappeared from the thesis altogether. Where are we told who these people are, how do these neighborhoods look like? which is the violence you are talking about? Even in the methodological article in Spanish you asked me to read, I did not find it clearly described. There is a lot of very thick theorizing about methods and very little said about the people. This is even more serious when you state you want to discuss agency. How can you discuss agency when the people do not even appear, at the beginning, in your ethnography? The outline of the Chapter on methodology, in English does not help me to clarify these problems.

When I discussed with you the other article "Con el corazon en la mano..." you presented in Colombia, I also told you that you were using the data, not as basis for analysis, but as vignettes to illustrate theoretical statements. Besides, the quotes include a language that is almost a dialect, difficult to understand even for a Spanish speaking person. How would these quotes sound when translated into English without your clear discussion of what all these terms mean and the context in which the mean ?

The other issue we discussed at length was the style of writing. I find that, even in Spanish, I have to read a paragraph two or three times before I can get the meaning of what you are saying. Please, understand me. I am not saying you have a problem in writing English, not at all. I would say the same to a person whose first language is English. Using parenthesis to suggest the meaning of terms and hyphenated terms is a style used in cultural criticism and some post-modernist writing, I know, but I still find it difficult to understand. Again here you have gone in the opposite direction of the advice other members of the committee and myself gave you after the comprehensive exam. There are specific terms that are to me still unclear, such as:

“collective subject”, collective memory (why not social memory? Memory has many different ways of being social), “ontic”, “imagery”(here I think there is a problem of translation. Imaginario, in Spanish doesn’t have the same meaning than Imaginary in English). What is the difference between imagery as you see it and representation? Why are visual biographies separated from the chapter on Image? Which are the other senses you are discussing? Smell, taste, hearing, touch? Are these related to the visual? Why separate chapters for these? Also , particularly in this case, I hope you are aware that the field of the anthropology of the senses (e.g. Seremetakis, Stoller) is particularly grounded on thick ethnographic description. I have problem also on how you are going to discuss the complexities of urban identities in a social context of violence without introducing us to the people in great detail and to the changes they are going through, as well as their past and present sufferings. I am also uncomfortable with the meaning of “intersection” . Do you mean how people live the violence in their everyday lives? How they remember it? Why is memory an important entry point in your ethnography of how people live violence?

I have now read both Julie’s and Brian’s comments. In the essential points, our constructive criticisms and our observations coincide. We are all fascinated with the potential ethnographic richness and with the methodological and theoretical relevance of your thesis, but worried about the strategies you are using for organizing the data and writing about it. I hope we can discuss these problems in a committee meeting soon. We can, as usual, have a meeting first if you wish.

Blanca

Young Canadians Researchers Award
250 Albert Street
POBox 8500 Ottawa K1G 3H9
Fax: (613) 563-0815

January 5, 1998

File #: 96-08000-29

Dear Program Officer:

This is a letter of evaluation of Pilar Riaños's PhD dissertation fieldwork under the Young Canadians Award. As her thesis supervisor, my assessment is based on her report to you, on a meeting I had with her since she returned to Vancouver in December 97, in addition to the several communications I had with her while she was in the field.

Ms Riaño has come back with an incredibly rich set of research data (ethnographic and archival) that will allow her, not only to write her dissertation, but a series of other topical and methodological articles for a time to come.

Her fieldwork has been exemplary for several reasons I would like to briefly mention here: 1. The originality of her topic and methodology. 2. Her capacity and success to work with and for the people of the neighborhoods in Colombia in very difficult and delicate situations. 3. Her willingness to collaborate with Colombian NGO's and with the Colombian academic community. She has already returned part of her research to the subjects, and has presented a paper based on this research at the National Congress of Anthropology in Bogotá in November 97, just a few days before leaving the field.

It is very rare for a young researcher to accomplish all this within the time limitations of PhD fieldwork. I have no doubt that her dissertation will be an interesting and challenging piece of work that I hope she will publish in book form.

Sincerely yours,

Dr. Blanca Muratorio
Associate Professor

Harry Frank Guggenheim Foundation
527 Madison Avenue
New York, NY 10022-4304
USA

Dear Board of Directors:

I am writing as Ms Pilar Riaño's research advisor in support of her application to your Dissertation Fellowship. I was also the external referee for her MA thesis.

Ms Riaño has already satisfactorily completed all the requirements for the Ph.D. in Anthropology at UBC, with the exception of her dissertation. She entered the Ph.D. program with an MA in communications from Simon Fraser University. In addition to the required graduate courses, she was formally advanced to candidacy after a successful comprehensive examination based on her dissertation proposal in relation to the relevant fields in anthropology. She has also completed 15 months of fieldwork in Medellín and Bogotá, Colombia, from where she returned in December of 97.

Since then, she has met with her Ph.D. committee to discuss her report on the results of the fieldwork and to plan the outline of her dissertation chapters. Once this outline is approved, she should be able to start writing her dissertation by the end of February. The other two members of her Ph.D. committee have been chosen to contribute with their respective expertise in the fields of oral tradition (Dr. Julie Cruikshank) and urban sociology and oral history (Dr. Brian Elliot), to complement my own expertise in historical anthropology, visual anthropology, and Latin American studies.

I should add that Ms Riaño has already presented a paper based on her fieldwork at the National Congress of Anthropology in Bogotá in November of 97, just before returning to Canada. At the present time she is preparing two papers based on a critical analysis of the innovative methodologies she used in her research. These are to be presented in academic conferences which will take place in Vancouver in the next few months. I expect those papers to become a significant chapter of her dissertation.

I have deliberately expanded on these aspects of Ms Riaño's preparation for the dissertation to assure the Board that all the necessary measures are being taken to insure that she can complete the writing within the academic year for which the Dissertation Fellowship is requested.

The contemporary significance of Ms Riaño's research in the field of the anthropology and the politics of urban violence lies in her attempt to go beyond old and new essentialists and rather circular explanations of violence in terms of a "culture of violence" or a "culture of terror." The theoretical significance of her research, however, goes further to include the growing field of the anthropology of memory and forgetting, which will allow her rich comparative

possibilities between the case of Colombia and cases already under study in other ethnographic areas such as Eastern Europe and Africa, in addition to the most obvious comparisons with other Latin American countries where drug-related violence and memories of political violence are part of the fabric of everyday life.

In terms of the interest of the Guggenheim Foundation in the practical and applied significance of the research on violence, Ms Riaño's work is particularly relevant because it was undertaken with the explicit objective of providing the people of the neighborhoods with some of the tools to understand and to attempt to cope with their own violent past and present lives. The urgency of this problem in Colombia, the most violent country in Latin America, cannot be stressed enough. In this context, it is important to underline the fact that a large part of her fieldwork was done at the specific request of the subjects and has already been acknowledged as a significant step in an ongoing process of peace. This exceptional accomplishment, plus Ms Riaño's close collaboration with Colombian NGOs who are dealing with these conflict situations in the ground, and her connections with the Colombian academic community, assure me and her committee that her work will make a successful contribution to the discussion of realistic peaceful solutions that will include the active and informed participation of the people involved.

Furthermore, Ms Riaño has already proven her intellectual maturity with several publications, including the editing of a book. I have no doubt that she will be able to complete her dissertation in the time proposed and that it will make a substantial contribution to this multidisciplinary field of violence, memory, and identity in everyday life. I strongly recommend this candidate for your Dissertation Fellowship. Please do not hesitate to contact me if you need further information.

As requested in your guidelines, I attach a very brief CV.

Sincerely yours,

Dr. Blanca Muratorio
Associate Professor

Dr. William McKellin
Awards Officer
Dept. of Anthropology and Sociology
UBC

September 29, 1998

Dear Dr. McKellin

I am writing as Ms Pilar Riaño's Ph.D thesis advisor in support of her application to the Graduate Fellowship. I was also the external referee for her MA thesis in Communication at Simon Fraser University.

Ms Riaño has already completed all the requirements for her Ph.D in Anthropology at UBC, with the exception of her dissertation. She maintained an excellent record throughout her programme. She has also completed 15 months of fieldwork in Medellín and Bogotá, Colombia, from where she returned in December of 97. She is in the process of writing her dissertation.

Her fieldwork has been exemplary for several reasons I would like to briefly mention here: 1. The originality of her topic and methodology. 2. Her capacity and success to work with and for the people of the neighborhoods in Colombia in very difficult and delicate situations. 3. Her willingness to collaborate with Colombian NGO's and with the Colombian academic community.

She has already returned part of her research to the subjects, and has presented a paper based on this research at the National Congress of Anthropology in Bogotá in November 97, just a few days before leaving the field. Since then she was invited to Colombia for a brief period in 1998 to present another paper at a local anthropology conference.

The contemporary significance of Ms Riaño's research in the field of the anthropology and the politics of urban violence lies in her attempt to go beyond old and new essentialists and rather circular explanations of violence in terms of a "culture of violence" or a "culture of terror." The theoretical significance of her research, however, goes further to include the growing field of the anthropology of memory and forgetting, which will allow her rich comparative possibilities between the case of Colombia and cases already under study in other ethnographic areas such as Eastern Europe and Africa, in addition to the most obvious comparisons with other Latin American countries where drug-related violence and memories of political violence are

part of the fabric of everyday life.

In terms of the field of applied anthropology, Ms Riaño's work is particularly relevant because it was undertaken with the explicit objective of providing the people of the neighborhoods with some of the tools to understand and to attempt to cope with their own violent past and present lives. The urgency of this problem in Colombia, the most violent country in Latin America, cannot be stressed enough. In this context, it is important to underline the fact that a large part of her fieldwork was done at the specific request of the subjects and has already been acknowledged as a significant step in an ongoing process of peace. This exceptional accomplishment, plus Ms Riaño's close collaboration with Colombian NGOs who are dealing with these conflict situations on the ground, and her connections with the Colombian academic community, assure me and her committee that her work will make a successful contribution to the discussion of realistic peaceful solutions that will include the active and informed participation of the people involved.

Furthermore, Ms Riaño has already proven her intellectual maturity with several publications, including the editing of a book. I have no doubt that she will be able to complete her dissertation in the time proposed and that it will make a substantial contribution to this multidisciplinary field of violence, memory, and identity in everyday life. I strongly recommend this candidate for your Fellowship. Please do not hesitate to contact me if you need further information.

Sincerely yours,

Dr. Blanca Muratorio
Associate Professor
Dept. Of Anthropology and Sociology
UBC

University of British Columbia Spring 2003

**LAST 201
POPULAR CULTURE IN LATIN AMERICA
ANTH 202A-001
CONTEMPORARY SOCIAL PROBLEMS IN LATIN AMERICA**

**Monday and Wednesday 2:00-3:20
Museum of Anthropology Theatre**

Instructors:

- **Rita De Grandis** <rdegrand@interchange.ubc.ca> Phone: 822-4055
Office: Buchanan Tower 810. Office hours: By appointment.
- **Gastón R. Gordillo** <gordillo@interchange.ubc.ca> Phone: 822-3797
Office: Anthropology and Sociology 2317. Office hours: Monday and Wednesday 3:45-5:15.

Description:

This course is an interdisciplinary overview of crucial contemporary dimensions of Latin American culture, history, and society. After examining some of the concepts to be explored in the course, we will first analyze the rise of populism and nationalism in Latin America in the early and mid-20th century, their impact on popular culture and mass media, and the consolidation of new urban identities in Argentina and Venezuela. Second, we will examine the political and cultural dimensions of the revolutionary unrest that swept through the continent in the 1960s and 1970s as well as the legacy of the state repression that followed it (case studies: Nicaragua, Guatemala, and Chile). We will then analyze the reconfiguration of indigenous activism in Brazil vis-à-vis the influence of the media and the significant role that the United States has played in Latin American politics and popular culture (case studies: Panama and Mexico). Finally, we will explore the recent social and cultural impact of neo-liberal policies in Latin America as well as the movements of resistance that have emerged to challenge it (case studies: Brazil, Nicaragua, and Mexico).

Required Texts:

Course packet available at the UBC Bookstore and on reserve at Koerner Library.

Evaluation:

Attendance and class participation: 20%.
Review paper (4-5 pages, due February 12): 25%.
Take-home exam (due March 12): 25%.
Final exam: 30%.

Week 1. (January 6 and 8). Introduction to the Course

Week 2. (January 13 and 15). Conceptual considerations: Defining the Cultural and the Political in Contemporary Latin America.

- Rosenberg, M. A. Kincaid and K. Logan, 1992 “Introduction” *Americas: An Anthology*. New York: Oxford University Press. Pp. 4-14.
- Chasteen, John 2001 “Chapter 1: First Stop, the Present.” *Born in Blood and Fire: A Concise History of Latin America*. Pp. 15-27.
- Strinati, Dominic, 1995 “Mass Culture and Popular Culture.” *An Introduction to Theories of Popular Culture*. London & New York: Routledge. Pp: 2-50.
- Rowe, William and Vivian Schelling 1991 “Chapter One: Breaks and Continuities.” *Memory and Modernity: Popular Culture in Latin America*. London: Verso. Pp. 17-47.

Week 3. (January 20 and 22). Nationalism and Populism (I)

- Chasteen, John 2001 “Chapter 8: Nationalism.” *Born in Blood and Fire: A Concise History of Latin America*. Pp.213-239.
- Rowe, William and Vivian Schelling 1991 “Chapter 3: Popular Culture and Politics.” In *Memory and Modernity: Popular Culture in Latin America*. London: Verso. Pp. 151-192.

Week 4. (January 27 and 29). Nationalism and Populism (II): Evita

- Movie: *Eva Perón* (Argentina, 1997, directed by Juan Carlos Desanzo)
- Schumay, Nicolás, 1991 “Preface.” *The Invention of Argentina*. Berkeley: University of California Press. Pp. ix-xiii.
- McGuire, James W. 1997 “Chapter 3: Peronism and Its Legacy.” *Peronism without Perón: Unions, Parties, and Democracy in Argentina*. Stanford: Stanford University Press. Pp. 50-79.
- De Grandis, Rita, 1999 “Evita/Eva Perón: Between the Global and the Local.” *Canadian Journal of Latin American and Caribbean Studies*. Vol. 24. N°. 48: 245-254.

Week 5. (February 3 and 5). Urban Identities (I): Venezuela: Oil and Soap Operas.

Omar Rodríguez. Guest lecture. *Venezuelan Telenovelas*

- Barbero-Martín, Jesús 1993 “Chapter 7: From the Masses to Mass.” *Communication, Culture and Hegemony: From the Media to Mediations*. London: SAGE. Pp. 121-147.
- Coronil, Fernando 1997. “Chapter 10: Beyond Occidentalism: A Subaltern Modernity.” *The Magical State: Nature, Money, and Modernity in Venezuela*. Chicago: Chicago University Press. Pp. 387-394.
- Hippolyte Ortega, Nelson 1998 “Big Snakes on the Streets and Never Ending Stories: The Case of the Venezuelan Telenovelas.” In Eva P. Bueno and Terry Caesar, eds. *Imagination Beyond Nation: Latin American Popular Culture*. Pittsburgh: University of Pittsburgh Press. Pp. 64-80.

Week 6. (February 10 and 12). Urban Identities (II): Buenos Aires (review paper due in class).

- Video: *The Garden of Forking Paths* (60 minutes).
- Video: Clips on Soccer in Argentina.
- Sarmiento, Domingo Faustino. [1845] 1960. “Chapter V: Life of Juan Facundo Quiroga.” *Life in the Argentine Republic in the Days of the Tyrants; or Civilization and Barbarism*. New York: Hafner Publishing Co. Pp 73-90.
- Joseph, Galen 2000 “Taking Race Seriously: Whiteness in Argentina’s National and Transnational Imaginary.” *Identities*. 7 (3): 333-371.
- Archetti, Eduardo 1999 “Chapter 2: Male Hybrids in the World of Football” *Masculinties: Football, Polo and the Tango in Argentina*. London: Berg. Pp. 46-76.

Reading Week

Week 7. (February 24 and 26). Revolution and Counterrevolution (I): Nicaragua

- Video: *Fire in the Mind: Revolutions and Revolutionaries* (1994, 60 minutes).
- Cabezas, Omar 1986 “The Mountain Mourns a Son.” *Fire from the Mountain: the Making of a Sandinista*. New York: Plume Books. Pp. 115-128.
- Lancaster, Roger 1992 “Introduction.” *Life is Hard: Machismo, Danger, and the Intimacy of Power in Nicaragua*. Berkeley: University of California Press. Pp. 1-21.

- Cortázar, Julio 1989 Chapters 1& 2. *Nicaraguan's Sketches*. Translated by Kathleen Weaver New York: Norton. Pp: 73-90.

Week 8. (March 3 and 5): Revolution and Counterrevolution (II): The Legacy of State Violence in Guatemala and Chile

- Video: *The Devil's Dream* (1995, 58 minutes).
- Green, Linda 1994 "Fear as a Way of Life." *Cultural Anthropology*. 9 (2): 227-256.
- Video: *Chile: Obstinate Memory* (1998, 53 minutes).
- Pratt, Mary Louise 1999 "Overwriting Pinochet: Undoing the Culture of Fear in Chile." In Doris Sommer, editor. *The Places of History: Regionalism Revisited in Latin America*. Durham: Duke University Press. Pp. 21-33.

Week 9. (March 10 and 12): Mass Media and the Remaking of Indigenous Identities (take-home exam due in class).

- Video: *Amazon Journal* (1989, 52 minutes).
- Conklin, Beth 1997 "Body Paints, Feathers, and VCRs: Aesthetics and Authenticity in Amazonian Activism." *American Ethnologist* 24 (4): 711-737.
- Turner, Terence 1991 "Representing, Resisting, Rethinking: Historical Transformations of Kayapo Culture and Anthropological Consciousness." In George Stocking Jr., ed. *Colonial Situations: Essays on the Contextualization of Ethnographic Knowledge*. Madison: The University of Wisconsin Press. Pp. 285-313.

Week 10. (March 17 and 19): The Influence of the United States (I): Neocolonialism and the 1989 Invasion of Panama

- Video: *The Panama Deception* (1992; 91 minutes).
- Skidmore, Thomas and Peter Smith 1997 "Chapter 11: Latin America, The United States, and the World". *Modern Latin America*. Fourth edition. New York: Oxford University Press. Pp. 359-399.
- Cockcroft, James 1996 "Panama." *Latin America: History, Politics, and U.S. Policy*. Chicago: Nelson-Hall. Pp. 245-261.

Week 11. (March 24 and 26): The Influence of the United States (II): Cultural Influences and Border Identities

- García Canclini, Néstor 1995. "The Hybrid: A Conversation with Margarita Zires, Raymundo Mier, and Mabel Piccini." *The Postmodern Debate in Latin America*, John Beverly, José Oviedo & Michael Aronna (Editors), Durham & London: Duke University Press. Pp: 77-92.
- Anzaldúa, Gloria 1987. Chapters 1 and 2. *Borderlands/La Frontera*. San Francisco: Aunt Lute Books. Pp: 1-23.
- Fuentes, Carlos 1997. "Chapter 7: The Crystal Frontier." *The Crystal Frontier*. New York: Farrar, Straus and Giroux. Pp. 166-189.

Week 12. (March 31 and April 1): The Landscapes of Neo-liberalism (I): Power and Popular Culture in the 1990s.

- Video: *The Deadly Embrace: Nicaragua, the World Bank, and the IMF* (1996, 30 minutes).
- Hopenhayn, Martín 1995. "Postmodernism and Neo-liberalism in Latin America." In John Beverly, José Oviedo and Michael Aronna, editors. *The Postmodernism Debate in Latin America*. Durham and London: Duke University Press. Pp. 93-109.
- Sheriff, Robin 1999 "The Theft of Carnival: National Spectacle and Racial Politics in Rio de Janeiro." *Cultural Anthropology*. 14(1): 3-28.

Week 13. (April 7 and 9): The Landscapes of Neo-liberalism (II): New Movements of Resistance: The Zapatistas in Mexico and the PT in Brazil

- Video: *A Place Called Chiapas* (1998, 93 minutes)
- Ross, John 1995 "Chapter 14: Into the Zapatista Zone." *Rebellion from the Roots: Indian Uprising in Chiapas*. Monroe, ME: Common Courage Press. Pp. 269-302.
- Powers, John 1995 "Fighting for the Soul of Brazil." In Kevin Danaher and Michael Shellenberger, eds. *Fighting for the Heart of Brazil*. New York: Monthly Review Press. Pp. 204-222.
- Sader, Emile and Ken Silverstein 1991 "Chapter 4: Agrarian Reform and the PT's Growth in the Interior." *Without Fear of Being Happy: Lula, The Worker's Party, and Brazil*. London: Verso. Pp. 55-76.

PRACTICA

CARLA ESTRELLA

V SEMESTRE

SEGUNDA ENTREGA

CAPÍTULO I

TEMA:

El culto al Hermano Gregorio en la ciudad de Quito.

ANTECEDENTES:

José Gregorio Hernández nace en Isnotu, un pueblito andino rural de Venezuela. Fue hijo de un prominente mercader, se educó en Caracas, regresó a su provincia para hacer su práctica médica y después fue a Paris para realizar un postgrado y regresó a Caracas en 1981, para hacerse cargo del nuevo laboratorio de fisiología experimental y bacteriología en la Universidad Central de Caracas, la primera de este tipo en su país. Introdujo los estudios experimentales y el microscopio en Venezuela. José Gregorio Hernández fue un docente muy dedicado.

Durante su vida mantuvo un papel muy importante en la medicina venezolana, tuvo mucho éxito como curador y su fama se extendió durante su vida por dar diagnósticos

exactos a sus pacientes. Los talentos de José Gregorio Hernández como médico no pueden separarse de su ferviente religiosidad, ya que asistía a misa regularmente, hacía ayunos, meditaba noches enteras en silencio y mantuvo los votos de castidad y caridad de forma espontánea. Incluso hizo dos intentos fallidos de renunciar al mundo secular. Sin embargo trató su práctica médica como una especie de “sacerdocio secular.”¹

Hoy en día José Gregorio Hernández se encuentra en pleno proceso de canonización, casi a un paso de ser “Santo”. Por el momento ostenta el título de “Venerable”.

Al parecer la advocación de José Gregorio Hernández primero pasó a tierras colombianas y después poco a poco se fue trasladando a nuestro país, desde el norte hacia el sur del territorio nacional. Su fama de milagroso ha sido el salvoconducto con el que se ha colocado en las casas ecuatorianas, pero también su fuerte presencia en la santería. En el centro histórico hay varios lugares de ventas de objetos piadosos, en los cuales se presenta gran abundancia de imágenes de este “santo”.

La llegada de la advocación de José Gregorio Hernández se debe más bien a “promesas”, es decir, que el “santo” en un momento dado obró alguna gracia a una persona y ésta (que habita en el Ecuador) al volver su tierra lo trae consigo en una forma de acción de gracias. Pero esta acción no se limita únicamente a la posesión de la imagen, sino que se traduce también en la propagación de su vida y milagros.

Es importante mencionar el hecho de que existe una diferencia entre dos mundos culturales: el oficial y el popular, y que en el campo de la religión se nos muestra en el

¹ MARGOLIS, Luise. José Gregorio Hernández: the historical development of a Venezuelan popular saint.

enfrentamiento de la práctica religiosa aceptada por la Iglesia y de aquella ajena a esta, pero paralela, ya que los que practican este tipo de religiosidad “extraoficial” también son habituales practicantes del culto dirigido desde la institución eclesiástica.

Lo anterior es muy importante, ya que no hay que olvidar que el Hno. Gregorio no es “santo” oficialmente, sin embargo en la vida secular muchas personas lo denominan de esta manera y lo respetan igual o más que a otros “santos” oficiales de la Iglesia. Así, junto a los santos oficiales de la iglesia católica unas veces, otras en su reemplazo, en muchos hogares domiciliarios encontramos actualmente las imágenes y estampas del Hermano Gregorio.

ESTADO DEL PROBLEMA:

El surgimiento de los cultos de sanación dedicados a venerar doctores muertos presenta la única oportunidad de estudiar la generación de semejantes símbolos.

Hoy en día la advocación a José Gregorio Hernández es una devoción masiva que trasciende edades, sexo, clase social y la nacionalidad de las personas. (Colombia, Venezuela, Ecuador), sino que también se ha institucionalizado a lo largo del proceso de canonización. Por ejemplo, en la Iglesia de Santo Domingo, ubicada en el Centro Histórico de Quito, se puede ver que a lado del arcángel San Miguel se ha colocado una pequeña urna con la imagen del Hermano Gregorio, y no solo eso se han colocado placas de agradecimiento por los milagros que ha efectuado este “santo”.

Estudiando el fenómeno espontáneo de transformar la santidad popular y de incorporar a José Gregorio Hernández en el panteón cristiano de los santos es posible enfocarse en la devoción por sí misma y en el comportamiento simbólico provocado por la demanda de semejante piedad espiritual.²

Al encarar el problema de la forma sugerida por MARGOLIS se puede entender las formas que toma la devoción al igual que las reglas que determinan la progresión de los eventos rituales. Esto será la línea conductora para crear en nuestra mente la naturaleza predominante de la devoción a José Gregorio Hernández, sin perder de vista las creencias médicas definidas culturalmente sobre la salud y la curación que serán tratados esencialmente en términos religiosos.

De igual manera, se puede estudiar los cultos curatorios desde un análisis simbólico de la historia de vida de José Gregorio Hernández, la creación de mitos sobre su vida, y el proceso de formación y transformación del culto.

DEFINICIÓN DEL PROBLEMA:

¿En qué momentos la gente recurre a José Gregorio Hernández? ¿Porqué y para qué?

¿De qué manera la gente se aproxima a José Gregorio Hernández?

¿Cuáles son los rituales que se realizan? Rito, mito y símbolo de José Gregorio Hernández

² MARGOLIS, Luise. José Gregorio Hernández: the historical development of a Venezuelan popular saint. Universidad Central de Venezuela. 1989.

JUSTIFICACIÓN:

Al caminar por el Centro Histórico de Quito, se percibe, a simple vista, que es un lugar donde la religiosidad popular ocupa un lugar importante. Esto se evidencia no solamente por la presencia de gran cantidad de Iglesias, conventos, fiestas y expresiones cotidianas de religiosidad, sino también por la presencia de artesanos de objetos religiosos. Es por esta razón que la investigación pretende circunscribirse en este contexto, aunque también se tomarán en cuenta barrios periféricos de relevancia para la investigación (La Magdalena, Chillogallo y otros.)

Gran cantidad de los objetos religiosos populares que se venden en el Centro Histórico son del Hermano Gregorio. Esta es una de las razones por las cuales se toma a este “santo” como un vehículo para aproximarse a la investigación de la religiosidad popular, desde la memoria y las identidades en el contexto urbano.

Mi intención al hacer esta investigación es recuperar la memoria viva de la gente en torno a la religiosidad popular, tomando como caso específico a José Gregorio Hernández, por la gran popularidad de la que goza y por las particularidades de su proceso de canonización y el conocimiento disponible sobre su vida.

OBJETIVOS:

Recuperar la memoria vida de la gente en torno a la religiosidad popular, tomando como caso específico el culto al Hermano José Gregorio Hernández, y de esta manera comprender la dialéctica entre lo secular y lo religioso, desde una perspectiva antropológica.

Se trata también de comprender la secularización de las curaciones religiosas y la sacralización de la medicina, y el proceso paralelo de medicalización de la curación y desmedicalización de la medicina, son parte de una dialéctica en la cual un proceso responde al otro. (Low, 1982, Fox 1979)³

METODOLOGÍA:

La metodología que se utiliza es la recuperación de la memoria, a través de la historia oral y la etnografía. Para poder aplicar este tipo de metodología es muy importante contactarse con informantes clave. Para realizar los contactos se hará una exploración de campo que nos permitirá ubicar redes de personas que realizan el culto, barrios, templos o lugares donde se expenden mercancías religiosas, en donde se pueden ubicar a estas personas.

Por lo tanto también se contactará con los artesanos y vendedoras de objetos religiosos del hermano Gregorio que serán una fuente muy rica de información. Para esto se realizará un mapeo de estos lugares y después una selección de ellos para realizar un trabajo más profundo.

Después de recopilar minuciosamente la información se trabajarán los contenidos más teóricos del tema, por ejemplo los rituales y el simbolismo de los objetos que participan en él. Cual es la historia real de la vida del Hermano Gregorio y cual es la historia que está en el imaginario de la gente.

³ LOW, Setha M. The medicalization of healing cults in Latin America. Graduate Center, City University of New York.

Esta parte debe ser ampliada mientras se vayan recolectando los datos, pero además se debe hacer una clara definición de lo que se entiende por religiosidad popular.

CAPITULO II

MARCO TEÓRICO:

El culto al Hermano Gregorio me parece un caso interesante dentro del contexto social, económico y político que estamos viviendo. En el contexto social he observado que el culto a José Gregorio Hernández tiene más aceptación entre los devotos de escasos recursos económicos, o que se mueven en ambientes más afines a lo que podría denominarse la religiosidad popular.

Desde el punto de vista económico parece lógico que aquellas personas con problemas económicos tomen cualquier posible esperanza como una tabla de salvación, siendo el caso que nos ocupa el Doctor José Gregorio Hernández, pues, ¿quién mejor para socorrer a los necesitados que un fervoroso cristiano y médico “milagroso” que cumplió con el precepto de la caridad hasta el punto de morir ejerciendo la misma?

Por lo tanto se trata de un mecanismo de supervivencia, en donde la fe aparece a falta de los recursos monetarios necesarios para acudir donde un médico que le salve la vida, o también como un complemento a la autoridad médica, ya que nunca está demás

tener la protección de un “santo” en los momentos de crisis. El “santo” en este caso asume el papel que en otro momento pudo haber tenido Dios, es decir, en el elemento a que sustentamos en una situación desesperada, lo que no quiere decir que se deje de creer en Dios al que se lo sigue reconociendo como superior, aunque en cuestiones de enfermedad la realidad es que inconscientemente José Gregorio Hernández está por encima de Dios en el imaginario popular.

Es decir que el culto a JGH⁴ responderá perfectamente a un grupo social que vive en una situación económica vulnerable, para el que no importa si aquello a lo que le dan culto está institucionalizado o no, sino la efectividad e sus creencias. Para esta gente no hay espacio ni tiempo para la dignificación de un status social, lo cuentan las preocupaciones del presente y los temores del futuro, por o tanto aceptarán cualquier cosa que les dé esperanza.

Otra área de la experiencia humana que se superpone es la religión con la política y con la política económica. La religión no puede ser separada de la política y de los aspectos materiales de la vida, excepto como parte integral de los símbolos de los cultos de curación. “El fenómeno religiosos, tanto en su expresiones externas –rituales o de culto – como en el campo de las creencias, es una realidad viva que se modifica en interrelación con la economía, la política, las formas de organización de la sociedad, los cambios ecológicos y todos los demás elementos que constituyen la cultura.”⁵

Según Margolis, estudiando el fenómeno espontáneo de transformar la santidad popular y e incorporar a JGH en el panteón cristiano de los santos es posible enfocarse en

⁴ Se utilizará la abreviación JGH para referirse a José Gregorio Hernández.

⁵ La Religiosidad Popular. Tomo I. Carlos Álvarez , María Jesús y Salvador Rodríguez coordinadores. España. Anthropos / Fundación Machado, 1989. Pág. 7.

la devoción por sí misma y en el comportamiento simbólico provocado por la demanda de semejante piedad espiritual. Esto nos permitirá entender las formas que toma la devoción al igual que las reglas que determinan la progresión de los eventos rituales. Además podremos imaginarnos la naturaleza predominante de la devoción a JGH sin ignorar las creencias médicas definidas culturalmente sobre la salud y la curación que serán tratados esencialmente en términos religiosos.

Esta aproximación, en la cual los diversos elementos de la devoción son enumerados de forma a sacar patrones rituales de comportamiento, el primer paso en el análisis antropológico del fenómeno.

Enfocándonos en el objeto de veneración a JGH y en los veneradores mismos, el antropólogo es capaz de evaluar las variantes médico – religiosas que define la relación dialéctica entre el santo popular y sus devotos. Sin embargo, estos análisis son incompletos si no se consideran los aspectos de transformación simbólica.

No solo va a ser necesario analizar los estados individuales de cambio entre los participantes, y el objeto de culto, pero la entrada de los cambios a un nivel societal también deben ser articulados llegando a una comprensión de este eminente proceso histórico.

Margolis también afirma que los antropólogos también han demostrado que algunos periodos formativos de cambios sociopolíticos acelerados dieron crecimiento a nuevas expresiones culturales de expresión sagrada. Entonces hay un momento en el que aparece la advocación a JGH en Quito, otros en los que se desarrolla y otros en los que resurge. Habría que analizar, específicamente en la ciudad de Quito, cuales han sido los

periodos que se ha manifestado esta devoción de forma más fuerte y en que contexto social, político y económico, y esto se hará a través de la memoria viva de la gente.

Según Low también es interesante realizar un análisis simbólico de la historia de vida de JGH, de la creación de mitos en torno a su vida, y el proceso de la formación y transformación del culto que se le rinde. La imagen simbólica de JGH es comprendida en base a las características individuales de su vida misma y los significados culturales, el contexto sociopolítico e histórico de los cultos de curación, y la estructura de los mitos como cuentos heroicos. Este análisis sugiere que la medicalización de los cultos curativos religiosos que se está dando en Latinoamérica y en el incremento del sector médico para controlar y dirigir la vida de los pobres y las clases políticas marginales en América Latina, es reproducida en la generación de nuevas imágenes simbólicas.

El símbolo del doctor / santo que combina tanto el catolicismo popular como las tradiciones espirituales de las curaciones religiosas y la imaginería de los físicos actuales, es una reflexión de la medicalización y de la desmedicalización y de la dialéctica entre lo secular y lo sagrado.

El proceso de secularización de las curaciones religiosas y la sacralización de la medicina y el proceso paralelo de medicalización de la curación y desmedicalización de la medicina, son parte de una dialéctica en la cual cada proceso responde al otro. Como la tecnología "mágica" de la práctica médica cambia el clamor de la sanación religiosa a poderosamente milagrosa, el número de predicadores, de los casi cultos de sanación se incrementa, sacralizando los símbolos médicos poniéndolos en contextos religiosos.

Margolis también dice que hacer un “santo” es proceso social y ficticio. En este proceso son utilizados hechos actuales, al tiempo que otros “hechos” han pasado por la tradición oral y escrita por lo cual su verificación científica es imposible. Sin embargo son parte de la memoria viva de la gente y son los que promueven la devoción a JGH.

Una particularidad de JGH es que tenemos un ejemplo de canonización en curso en la cual es posible analizar el proceso de creación de un “santo”. Se puede vivir el proceso, véanse páginas de Internet al respecto, al igual que novenas, las cuales se rezan por la pronta canonización de JGH, que ostenta por el momento el título de “venerable”.

Los requerimientos de santidad tienen su origen en los criterios populares que más tarde definen los parámetros oficiales, las calificaciones son más rigurosamente evaluadas ahora que en el pasado.

Según Gudeman, los aspectos populares y formales de la devoción religiosa interactúan en diversos niveles, algunas veces integrándose armoniosamente y algunas veces conflictivamente en el desarrollo del proceso de complementación.

En este punto creo que es importante poner sobre el tapete una definición de religiosidad popular, cito: “Es esta “actoría”, el ser actor, tener el control y conocimiento de su estructura, lo que define a la religiosidad popular como un “campo” privilegiado del protagonismo popular (aunque frecuentemente sea simbólico). Por lo podríamos concluir indicando que la religiosidad popular son las creencias subjetivas populares, símbolos y ritos, junto a comportamientos o prácticas objetivas con sentido, producto de historia centenaria – que no puede confundirse con la religión oficial sacerdotal. Es un “campo

religiosos” propio, con autonomía relativa, que tiene por sujeto al pueblo, aunque inciden sobre él sacerdotes, shamanes y profetas.”⁶

“...el concepto de religiosidad conlleva una carga semántica negativa, toda vez que se opone a “religión”, es decir, denota un conjunto de creencias, rituales y prácticas religiosas que serían “desviadas” de los patrones establecidos por la ortodoxia oficial. En gran medida ello comporta un sentimiento o prejuicio negativo hacia el fenómeno. Por otra parte, el adjetivo “popular” el concepto nunca se lo define convenientemente ni se relaciona explícitamente con la estructura social y cultural de una sociedad dada, sino que más bien denota una realidad genérica bastante expandida por la población, es decir, se refiere a lo que es “vulgarizado” y generalizado...”⁷

La religiosidad popular está en constante interacción con lo que se denomina religión oficial. Se trata de un sistema complejo de relaciones que reflejan así mismo la complejidad de la sociedad.

Es importante retomar la idea de que las situaciones de crisis son importantes en este análisis. Así “La religiosidad popular imprime en la persona que vive un conjunto de disposiciones o fuerzas psicológicas características, a saber “estados de ánimo” peculiares que acompañan a la persona, nociones y “motivaciones” que le orientan a la práctica. Tales disposiciones son profundas y duraderas, prestan un carácter estable a las corrientes de sus

⁶ Hipótesis fundamentales, Enrique Dussel. En Religiosidad Popular en América Latina, Karl Kohut y Albert Meyers Editores, Alemania. Vervuet Verlag, 1988.

⁷ Otra lógica en América Latina. Religión Popular y modernización capitalista, Christian Parker. Chile. Fondo de Cultura Económica. 1996.

actividades y a la cualidad de Su experiencia y forman lo que se ha llamado el “sentimiento religiosos del pueblo”⁸.

Esto no hace pensar que la religiosidad popular se complementa con una serie de funciones sociales.

⁸ Investigaciones e hipótesis sobre la religiosidad popular, Manuel Marzal. En Cosmos, Hombre y Sacralidad. Quito, ABYA_YALA/Dpto. de Ant. PUCE. Pág. 474.

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SEMINARIO ANTROPOLOGÍA, MEMORIA E IDENTIDAD

Maestría de Antropología
Facultad Latinoamericana de Ciencias Sociales
Enero 20 – Febrero 7, 2003

Pilar Riaño-Alcalá

El seminario examina la relación entre memorias e identidades culturales desde una perspectiva antropológica e histórica. Durante el seminario profundizaremos sobre los conceptos de identidad, lugar, memoria social y colectiva, narrativa e imaginario con el fin de analizar los usos de la memoria y la formación de visiones colectivas sobre el pasado. Abordaremos a la memoria como una práctica cultural y un lugar social en el que se encuentran y debaten relaciones de poder, modos de construcción de la historia, y modos individuales y colectivos de darle sentido a la vida y al entorno.

Objetivos:

Nuestra discusión girará en torno al papel de la memoria en diversas sociedades, situaciones históricas y grupos sociales. Los estudiantes se familiarizarán con la bibliografía y adquirirán herramientas conceptuales para plantear y discutir acerca de:

- Los modos, lugares y mediaciones históricas y culturales en la producción de memoria social,
- Los modos complejos en que la memoria activa construcciones identitarias heterogéneas como las de etnia, clase, género y generación,
- La relación y significado que el pasado tiene en la formación de los sujetos sociales y sentidos de pertenencia a ciertas colectividades (e.g. nación, comunidad local)
- Las problemáticas relaciones entre las violencias, los autoritarismos el recuerdo y olvido.

Método:

Las sesiones diarias estarán divididas en tres partes. una presentación del tema, una discusión de los textos asignados para cada sesión que incluye presentaciones por parte de lo(a)s alumno(a)s, un ejercicio grupal en el que a través de la práctica de una metodología específica se exploran otros aspectos del tema tratado y se discuten los modos e implicaciones de una investigación sobre este tema.

Los temas específicos de las sesiones incluyen:

- Memoria e identidad: los usos y sentidos del pasado (1 sesión)
- El arte y los lugares de la memoria (2 sesiones)
- Memoria e historia (2 sesiones)

- Nación, imaginarios y las políticas de la memoria (1 sesión)
- Memoria social, pasados traumáticos y totalitarismos (1 sesión)
- La memoria inmediata y mediada: los medios de comunicación masiva (1 sesión)
- Memoria histórica y construcciones identitarias: etnicidad (2 sesiones)
- Disidentes y resistencias desde la memoria (2 sesiones)
- Violencia, memoria y reconciliación (1 sesión)
- Antropología del recuerdo: memoria y metodo (2 sesiones)

Evaluación:

1 presentación oral sobre las lecturas	30%
2 comentarios críticos sobre las lecturas	20% (cada una)
Examen final en clase: relación entre la bibliografía, los temas discutidos y el proyecto de tesis	35%
Participación en clase	15%

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Que Vivan los Estudiantes

Por Violeta Parra

Que vivan los estudiantes
jardín de nuestra alegría.
Son aves que no se asustan
de animal ni policía
Y no le asustan las balas
ni el ladrar de las jaurías.
Caramba y zamba la cosa
que viva la astronomía

Me gustan los estudiantes
que rugen como los vientos
cuando le meten al oído
sotanas y regimientos.
Pajarillos libertarios
igual que los elementos
Caramba y zamba la cosa
vivan los experimentos

Me gustan los estudiantes
porque levantan el pecho
cuando le dicen harina
sabiéndose que es afrecho.
Y no hacen el sordomudo
cuando se presenta el hecho.
Caramba y zamba la cosa
el código del derecho.

Me gustan los estudiantes
porque son la levadura
del pan que saldrá del horno
con toda su sabrosura
para la boca del pobre
que come con amargura.
Caramba y zamba la cosa
viva la literatura.

Me gustan los estudiantes
que marchan sobre las ruinas
con las banderas en alto
va toda la estudiantina
Son químicos y doctores

Commented [COMMENT1]: 0

cirujanos y dentistas.
Caramba y zamba la cosa
vivan los especialistas.

Me gustan los estudiantes
que con muy clara elocuencia
a la bolsa negra sacra
le bajó las indulgencias
pues hasta cuando los curas,
señores la penitencia.
Caramba y zamba la cosa
que viva toda la ciencia.
Caramba y zamba la cosa
que viva toda la ciencia.

Long live the students

By Violeta Parra

Long live the students
gardens of our joy.
They are the birds that aren't afraid
of animal nor policemen
They are not afraid of bullets
nor of the bark of the hounds
Gracious! Things look black
long live astronomy.

I like the students
who roar like the winds
when they are force to hear
to bad priests and regiments
Little birds of freedom
just like the elements
Gracious! Things look black
long live experiments.

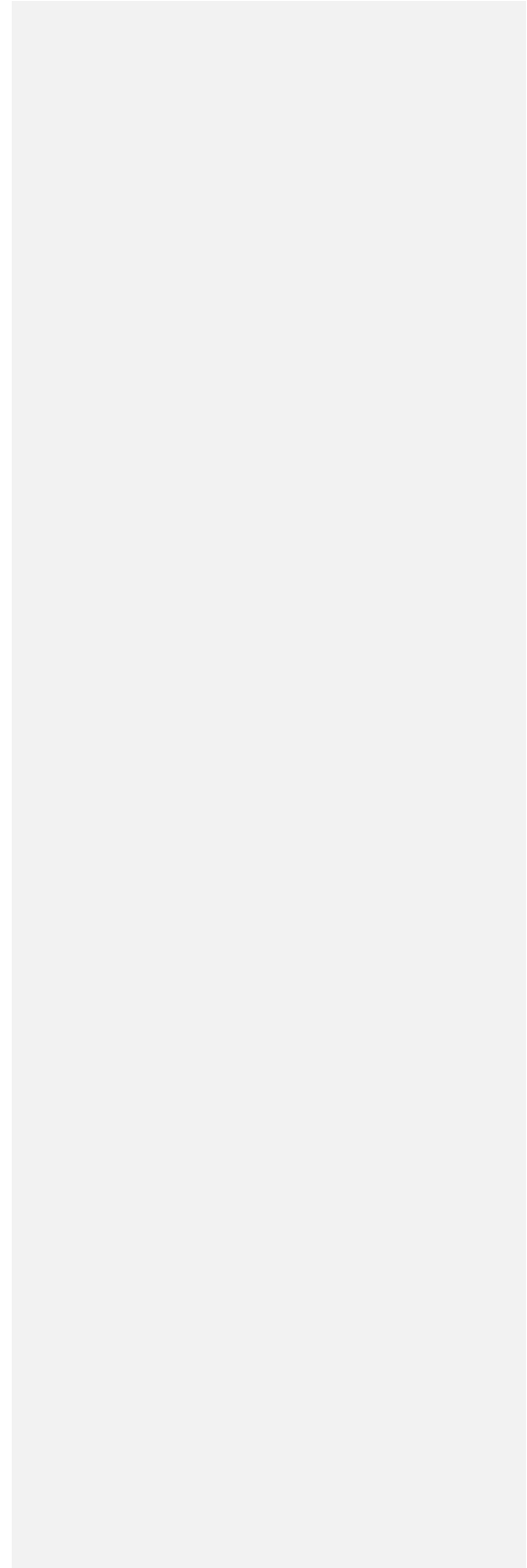
I like the students
because they raise their voices
when they are told is flour
knowing that it is dust.
And they don't play deaf-and-dumb
when having to face the facts.
Long live the codes of law.

I like the students
because they are the yeast
for the bread that comes fresh from the oven
to feed the poor
who eat it with bitterness.
Gracious! Things look black
Long live literature

I like the students
who march through the ruins
with the flags flying high
all students go forward.
They are chemists and physicians,
surgeons and dentists.
Gracious! Things look black
Long live all specialists.

I like the students
who with clear eloquence

**confront the priests
who want to burden them with guilt.
Gracious! Things look black
long live all science.
Gracious! Things look black
long live all science.**



Antropología de la Representación/Visual

Prof: Blanca Muratorio

Julio 2, 2008

Resumen de los enfoques de investigación y análisis de imágenes en las lecturas y que serán discutidas en clase.

*****Estos enfoques no son excluyentes, quiere decir que varios de ellos pueden ser usados simultáneamente para hacer un análisis.**

1. Enfoque semiótico: Roland Barthes.

La semiótica es el estudio de los signos. Usar un análisis semiótico significa hacer un estudio interno de los mensajes denotados (descriptivos) y connotados (distintos significados) de una imagen. Analizamos en clase algunos procedimientos de connotación como trucos especiales que se pueden lograr con una fotografía, efectos especiales, poses, presencia de objetos dentro de la fotografía que pueden connotar status social, clase, etc. También analizamos la relación del texto con la imagen y como el texto puede verificar o negar la imagen. Todo esto debe verse en el contexto de dónde está publicada la imagen.

2. El enfoque de economía política: John Berger

Análisis de las imágenes en términos de clase y género en relación con cambios económicos y políticos en la sociedad en general. Habla de la fotografía privada y pública donde lo que tenemos en vez de nuestra memoria es una memoria del Otro anónimo. Propone un tipo de fotografía con el Otro para incorporar la memoria democrática e histórica.

3. El enfoque sociológico: Bourdieu, Holland

Relaciones entre la fotografía privada y la vida social. Los enfoques metodológicos suponen trabajo de campo es decir entrevistas, observaciones, etc. (ver posibles preguntas más abajo)

4. Enfoque etnográfico: (similar al 3 pero con diferente énfasis y con metodología etnográfica): Luz/Collins, Muratorio

Sumerge el análisis de imágenes en el conocimiento etnográfico y el análisis antropológico de una sociedad determinada. Luz/collins hacen también el análisis de las miradas internas dentro de las imágenes. (ver Luz/Collins más adelante).

5. Enfoque histórico: Muratorio, Levine.

Las fotografías históricas como evidencia complementaria a los estudios históricos/etnográficos. Se puede hacer también la **contextualización** histórica de los imagineros.

En su análisis de la revista National Geographic, Luz y Collins se interesan por las **relaciones sociales entre miradas**. Hacen una investigación minuciosa de las imágenes de la revista en un cierto período histórico para mostrar la importancia de situar la mirada cultural e históricamente. Se ve que una mirada específica en la revista no necesariamente es monolítica porque está compuesta de varias miradas:

1. La del fotógrafo que confronta al sujeto a través de posibles barreras de clase, etnicidad y género.
2. la del editor y otra gente de la revista
3. la del lector en distintas culturas y situaciones históricas
4. la del fotografiado/a
5. la analítica de los investigadores/as- y otras más.

Algunas preguntas sobre análisis de fotografías privadas en Bourdieu y Holland

Cómo se incorporan las memorias privadas en el álbum familiar y cómo se interrelacionan con la historia social que viven esas personas?

Quiénes son los que hacen y cuentan el álbum familiar?

Entran la clase y la etnicidad en la construcción del álbum familiar? Cómo?

Qué eventos y caracteres entran en el álbum familiar_ Algunos son prohibidos (por ejemplo, muertes y divorcios?- Está eso cambiando?

Dónde despliega la gente las fotos privadas dentro de la casa?

Algunas preguntas sobre las fotografías históricas

La fotografía histórica aisladamente no sirve como evidencia histórica incontrovertible pero si sirve como evidencia con los mismos cuidados que se pone para corroborar la evidencia de documentos.

A veces la foto puede presentar evidencia de un fenómeno social que no figuraba en documentos, por ejemplo un médico de etnia Afro en Brasil en el siglo XIX

Qué está tratando de decir el fotógrafo? Lo logra? Muestra respeto por los sujetos?

Cómo se enfocan las fotos para mostrar una cierta idea política o el suceso de un candidato?

Cómo se puede ver la relación entre el fotógrafo y el sujeto? Cómo posa la gente para la cámara? varía por clase social?

Cómo pueden usarse los objetos dentro de una foto para determinar clase social o etnia de los sujetos?

Cómo se ven los cambios a través del tiempo?

Estas notas deben ser consideradas como ayuda, no reemplazan a las lecturas.

.....

Sr. Director
Universidad Santiago de Compostela
Facultad de Geografía e Historia
Plaza de Mazarelos 1
Código Postal 15703
Santiago de Compostela

Febrero 26, 1999

Referencia: Rocío Pazmiño Acuña
Especialidad: Doctorado de Historia Medieval

Señor Director:

Me dirijo a Ud. Para solicitar que considere la admisión de Rocío Pazmiño a su Universidad para realizar el Doctorado en Historia Medieval.

Mi especialidad es Antropología e Historia y he realizado investigación en Ecuador desde la década de 1970. En los últimos seis años, Rocío Pazmiño ha sido mi asistente de investigación por varios trimestres de verano y hemos colaborado estrechamente en investigación histórica en los archivos Ecuatorianos. Además, como profesora investigadora de la Facultad Latinoamericana de Ciencias Sociales, Sede Ecuador, he seguido muy de cerca su carrera académica en la maestría de historia.

De todos los estudiantes con quienes he colaborado en Ecuador a lo largo de todos estos años, Rocío Pazmiño es, sin reserva alguna, la mejor en término de formación intelectual, experiencia, dedicación a la historia y capacidad para la investigación.

Su amplio conocimiento de los archivos, su interés y apertura a nuevas ideas y temas de historia social y su honestidad intelectual me han sido demostradas en todas las investigaciones en que hemos colaborado. En relación a mi interés de investigación etnográfica e histórica de la religiosidad popular en Ecuador, hemos discutido largamente con Rocío acerca de la relevancia del tema de investigación sobre el pensamiento religioso y su representación en la pintura Colonial, que ella propone para su doctorado. Es un placer recomendar a Rocío Pazmiño para la admisión en su Universidad en este programa.

De mi sincera consideración,

Dra. Blanca Muratorio
Profesora del Departamento de Antropología y Sociología
Universidad de Columbia Británica

Sr. Director
Universidad de Sevilla
Departamento de Historia y Geografía
Historia Medieval
Código Postal 410004
Sevilla

Febrero 26, 1999

Referencia: Rocío Pazmiño Acuña
Especialidad: Doctorado de Historia Medieval

Señor Director:

Me dirijo a Ud. Para solicitar que considere la admisión de Rocío Pazmiño a su Universidad para realizar el Doctorado en Historia Medieval.

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De mi sincera consideración,

Dra. Blanca Muratorio
Profesora del Departamento de Antropología y Sociología
Universidad de Columbia Británica

Sra. Miriam Martínez Elcoro
Jefe del Servicio de Becas
Agencia Española de Cooperación Internacional

Febrero 26, 1999

Referencia: Rocío Pazmiño Acuña
Especialidad: Doctorado de Historia Medieval

Estimada Sra. Martínez Elcoro:

Esta es una carta de apoyo académico a Rocío Pazmiño, quien ha aplicado a una beca en el programa de Doctorado en Historia Medieval. He conocido a Rocío por un período de aproximadamente diez años como mi asistente de investigación en varios proyectos que he realizado en Ecuador en el área de Antropología e Historia. Además, como profesora visitante de La Facultad Latinoamericana de Ciencias Sociales, Sede Ecuador, he seguido muy de cerca su carrera académica en la Maestría de Historia.

De todas las estudiantes con quienes he colaborado en Ecuador a lo largo de muchos años desde la década de 1970, Rocío es, sin reserva alguna, excepcional en términos de su dedicación a la historia, su capacidad para la investigación y su amplia experiencia en distintos aspectos de la historiografía Ecuatoriana. Sus cualidades van más allá de aquellas que ya ha demostrado como excelente estudiante. Su profundo conocimiento de los archivos, su interés y apertura intelectual a nuevos temas de historia social y su capacidad de incorporar ideas y metodologías de otras disciplinas en su trabajo, la califican para convertirse también en una investigadora excepcional en el área de su especialidad. Su seriedad y honestidad intelectual ya me han sido demostradas repetidamente en todas las investigaciones en que hemos colaborado.

En relación a mi interés etnográfico e histórico en la religiosidad popular, he tenido la oportunidad de discutir largamente con Rocío acerca de la relevancia del tema de investigación sobre el pensamiento religioso y su representación en la pintura Colonial que ella propone para su doctorado. En el período de Junio-Agosto 1998, Rocío colaboró conmigo en los estudios preliminares de ese tema en los archivos y en las iglesias del Centro Histórico. Aunque el período de mi interés radica en el siglo XIX y el presente etnográfico, el tema que Rocío propone es de una importancia incontrovertible para entender el presente de la religiosidad popular.

Por todas las razones académicas arriba indicadas, a las cuales se suman sus amenas cualidades personales, es un placer recomendar a Rocío para una beca en su programa. Si Ud. necesitara información adicional, por favor, sírvase contactarme a la dirección o al fax correspondiente.

De mi más sincera consideración,

Dra. Blanca Muratorio
Departamento de Antropología y Sociología
Universidad de Columbia Británica
Fax: 604-822 6161

MEMORIA, MUSEO Y NACION*

Gonzalo Sánchez G

IEPRI ,Universidad Nacional de Colombia

Palabras inaugurales

Simposio Internacional: Museo, Memoria , Nación"

Santa Fe de Bogotá, noviembre 24 de 1999.

Memoria...Museo...Nación , fue la relación intuitiva que a nombre del Museo Nacional y del Instituto de Estudios Políticos de la Universidad Nacional establecimos al diseñar este Simposio y que luego propusimos a ustedes como marco de referencia para sus contribuciones y el diálogo que se inicia hoy. Voy a tratar pues de hacer explícitos los nexos sugeridos en esa trilogía

MEMORIA

La Memoria , tanto individual como colectiva , en su función cognitiva y en su función social, puede ser definida apretadamente como la capacidad de conservar y actualizar informaciones pasadas, informaciones que mediante el lenguaje escrito o hablado pueden volverse objeto de una acción comunicativa. A la memoria a veces se la concibe como un peso del cual hay que librarse, otras como un repertorio que hay que reinventar constantemente (E. Hobsbawm) para responder a las cambiantes condiciones del mundo en que vivimos. En todo caso, la memoria social que es la que aquí nos interesa y que define el marco de nuestras acciones, es aprendida, heredada y transmitida a través de innumerables mecanismos que van imprimiendo un sello a nuestro devenir , a tal punto que nuestra memoria termina siendo la *representación de nosotros mismos ante los demás*¹. Esto nos permite en consecuencia afirmar un primer gran postulado: la memoria es una forma esencial de **construcción de las identidades colectivas**.

* Este texto debe mucho al trabajo conjunto de preparación del Simposio con María Emma Wills y a una conversación con el colega Bernardo Tovar Zambrano.

¹ James Fentres y Chris Wickham, **Social Memory**, Blackwell Publishers, Oxford, 1992,p.7

Dicha premisa nos pone de inmediato frente a otra constatación: la **diversidad** de la memoria social. Los diferentes grupos (sociales, étnicos, nacionales, de género) construyen de manera diferente sus memorias, sus temporalidades, sus legitimaciones, y a partir de estas le dan también su sentido propio al pasado en función del presente y definen sus aspiraciones identitarias futuras. Por ello también, más que generadora de consensos narrativos, míticos o visuales, la memoria es un terreno de disputa, de desestructuración y recomposición de relaciones de poder². Evocar y silenciar son actos de poder. Y si ello es así más allá de las definiciones es importante identificar algunas de las funciones y de los asedios a que está sometida la memoria.

Hay, para comenzar, una **memoria épica**, es decir una memoria de hechos y personajes fundadores, de hechos y personajes memorables que pertenecen al mundo institucionalizado, y una **memoria cotidiana**, la del "hombre común", la de los lugares simples (la calle, el parque, la tienda de la esquina) que nos descubren otros mundos anónimos, y cuya visibilización haría parte de lo que según Jacques Le Goff, es una lucha por la democratización de la memoria social. Hay pues no sólo diferenciación sino jerarquización cuestionada de la memoria.

Hay una memoria reconocida como **celebración** y exaltación del pasado, la de los monumentos, los mausoleos, los afiches, los templos y las conmemoraciones, pero hay también otra que sólo reconocemos como **trauma, como duelo**, como desagravio.. memoria de ausencias, de vacíos. Es el duelo suspendido por el desaparecido o el secuestrado; el duelo no consumado por los cadáveres insepultos; la memoria mutilada del desplazado al que se le arrebatan su pasado, el sentido de su experiencia personal y su pertenencia colectiva para irse arrojado a un no-lugar en el cual no puede dejar adivinar su identidad, su historia. En fin, hay tantos duelos fallidos, tantos procesos catárticos abortados en tantas guerras nunca bien resueltas, que obligan a tantos dolientes y a nuestra sociedad en su conjunto a almacenar su trauma en la trastienda del inconsciente, esperando la oportunidad para la próxima reactivación. Es la memoria que se relaciona con nuestra guerra cotidiana: la de los funerales y las marchas³.

² Pilar Riaño, "Recuperar las memorias y elaborar los duelos", en **Duelo, memoria, Reparación**, Iván Cepeda Castro/Claudia Girón Ortiz, Fundación Manuel Cepeda Vargas/Defensoría del Pueblo, Bogotá, 1998 p.105

³ Ver los diferentes ensayos de **Duelo, Memoria, Reparación**

Hay, se dice, **memoria frágil** que impide reconstruir las solidaridades , pero hay también memoria envolvente, esclavizante , **memoria cíclica**, que no nos deja superar el pasado y no nos deja saltar al futuro.

Hay necesidades de la memoria planteadas por los vaivenes de la guerra y de la paz. En efecto, los procesos postdictatoriales, postrevolucionarios, y los procesos de negociación , y no sólo en América Latina, enfrentan casi irremediabilmente dilemas de este tenor : **Memoria u olvido, justicia o perdón?** ⁴. Son dilemas que dan origen a otros múltiples interrogantes, como estos : se puede proceder de igual manera, cuando se trata de Dictaduras, frente a las cuales hay opinión pública interna y externa de generalizada condena, que cuando se trata de intensos procesos negociadores en los que se demuestran atrocidades equivalentes de los distintos bandos? Quién o quiénes son los jueces decisivos de estas clasificaciones? Cómo conciliar los *Nunca Más*, supremos ejercicios de memoria contra la impunidad y la denegación de justicia , con sus antípodas, las *amnistías e indultos*, ritualizadas fórmulas del olvido en aras de la reconciliación? El asunto en el pasado era relativamente simple : la amnistía y el indulto se administraban y se otorgaban primordialmente a los contestatarios del poder. Los procesos de democratización postdictatoriales del Cono Sur, y luego los centroamericanos, con dispares argumentaciones, las extendieron a los abusos del poder, puestos en evidencia ante el mundo por las diversas Comisiones de la Verdad. Antes eran instrumentos para la paz y la integración, y para tramitar cuentas pendientes del pasado. Hoy se han trastocado , son mecanismos de domesticación de la memoria colectiva, y operan a menudo como olvidos endosados a futuro, para evitar que se repitan los horrores y las cadenas sin fin de las retaliaciones, pero dejando un amargo sabor de no-reparación a las víctimas del pasado . Como se adivinará son desde luego tensiones en la memoria que un día , y no será la primera vez, deberemos abordar nosotros colombianos. Con ello habrá quedado también reafirmado que el tema de la memoria no es sólo nuestro pasado, es también nuestro futuro..

Hay, por último, y para redondear esta enumeración no taxativa, conservación pero también **destrucción de la memoria**. En efecto, al enorme poder de la memoria nativa - con tantas recursos para la actualización inmediata - , las empresas colonizadoras europeas respondieron , cuando no con la destrucción y aniquilamiento de

los portadores de esa memoria, con la suplantación de sus referentes y sus modos de transmisión, en medio de múltiples formas de resistencia, hibridación o camuflaje. El impacto sobre la memoria es considerado por Enrique Florescano ⁵ como una de las grandes catástrofes de la conquista en tanto demolición inmisericorde de templos, monumentos e instituciones. Esta confiscación del pasado indígena adopta múltiples formas: destrucción-expropiación de los fundamentos materiales de su civilización: cerámicas, tumbas, estatuas, etc. Y destrucción de sus fundamentos culturales, ya sea mediante la evangelización que se superpone a la memoria mítica; mediante la sustitución de su lengua que rompe sus estructuras comunicativas; o mediante el saqueo del oro que, recordémoslo, no tenía ninguna equivalencia de mercancía sino funciones estéticas, rituales y simbólicas; supresión en fin a través de la forma ilustrada de la escritura y el avasallamiento cultural, o a través del recurso aparentemente neutro de la omisión. Tal destrucción de patrimonio cultural no afecta exclusivamente a los indígenas, desde luego: de él son víctimas el patrimonio arquitectónico que alguien considera desueto un día; el archivo que alguien considera inútil; el documento que alguien considera negociable, o la historia que alguien considera peligrosa. Cómo pensar que fue por azar, o por la simple pestilencia de los documentos que un funcionario del Ministerio de Gobierno de Colombia declarara en 1967 "archivo muerto" (y el nombre burocrático no podía ser más patético) el correspondiente a 1949-1958, el período entero de la Violencia?⁶

Frente a esta empresa de destrucción se erige el museo justamente como espacio de conservación y de salvación. Una primera asociación legítima entonces: Memoria y Museo.

MUSEO

La asociación entre memoria y museo es de vieja data. Se remonta a la acepción etimológica y mitológica, toda vez que Museon era el lugar de las nueve Musas, hijas de Mnemosine, la Memoria, engendradas en 9 noches de cohabitación con Zeus. El Museo

⁴ Ibid.

⁵ Ver Enrique Florescano, "La Memoria Rota, Perseguida, Cambiante y Renacida" ponencia publicada en este mismo volumen

⁶ Gonzalo Sánchez G, "Intelectuales, Poder y Cultura nacional", *Análisis Político*, No. 34 (115-138) p. 130

es pues el lugar de las hijas de la Memoria, que en síntesis representan el arte, la ciencia y la historia , componentes esenciales del pasado y el futuro del Museo.

El Museo en tanto depositario de la memoria nacional contiene o debe contener, y de alguna manera así se encuentra parcialmente estructurado el nuestro, los componentes básicos de la identidad:

- la memoria prehispánica, **Memoria originaria**, o si se quiere **inmemorial** que materialice la presencia viva de las comunidades indígenas.
- la memoria colonial, **Memoria - dominación y subyugación**
- la memoria independentista o **Memoria patriótica**, que tiende a perpetuarse inmóvil , inmutable.
- la memoria republicana, **Memoria - Nación** , que persiste de alguna forma como proyecto unificado , no obstante la fragmentación y las guerras sucesivas.
- Y, finalmente, tal vez la que hasta ahora se ha quedado por fuera, o ha existido con una presencia abrumadoramente subordinada, la **memoria ciudadana y popular**.

El Museo se despliega como un texto que puede ser visto por todos, un texto pedagógico con eventos, obras o personajes dignos de ser imitados, repetidos, celebrados, que tenga un público que va desde los niños de primaria hasta los letrados, desde la gente del común hasta los ocasionales turistas, desde los analfabetas hasta los estudiosos especializados: antropólogos, historiadores, arqueólogos, comunicadores.. .

Sin ninguna pretensión etnográfica, un simple vistazo al registro de visitantes que reposa en el vestíbulo del Museo es particularmente revelador sobre las funciones y los usos sociales del mismo: allí dejan, en efecto, su reclamo los colegiales que ven en el Museo un espacio esencialmente pedagógico: *"Pedimos el favor que nos dejen entrar los cuadernos para tomar apuntes para una tarea. Es urgente por favor. Niñas del Liceo nacional Policarpa Salavarrieta de Bogotá.* Allí se trasluce la frustración de turistas alemanes que piden que las fichas de información se escriban en varios idiomas; hay quienes consideran que poseen un saber que compite con el de los curadores y hacen sus críticas a lo que consideran unilateralidad del discurso del Museo: *Con respecto a la sala de Pobladores Primitivos hay muchas "teorías" con respecto al*

origen del hombre americano; pero aquí sólo expresan una, la cual no es la más acertada, el público debe conocer las alternativas y sacar sus propias conclusiones"; algunos no encuentran bien representadas sus identidades políticas: "Hace falta la sala de "Presidentes" y sobretudo los últimos y los más sobresalientes por sus obras ej: Alfonso López Pumarejo", escribe una profesora; en el mismo sentido otra mujer escribe: *Con el alma triste y compungida me retiro de este museo ya que no es posible que la figura del Dr. Jorge Eliécer Gaitán, la tercera figura del país no esté acá, siquiera como político, revolucionario y gran jefe de todas las generaciones venideras liberales*; otro encuentra un elevado motivo de orgullo regional: "Fui afortunado. Vengo al museo accidentalmente, de turista desprevenido y mirente tuve la oportunidad de contemplar la magnífica exposición de Fernando Botero, antioqueño como yo y por lo tanto orgullo de mi pueblo. Y de Colombia....Regreso a Medellín pleno y embargado del arte propio y de nuestra historia "; no falta el que encuentra a plenitud las bases de la identidad nacional: "Estoy muy emocionado de encontrar un lugar en este país, que se siente orgulloso de su historia . Acá nos encontramos con nosotros. Acá sabemos quienes somos y porque somos así"; y el otro que agrega en términos similares: "La identidad colombiana resalta y fluye a través del recorrido por el museo. Gracias por recordarnos nuestras raíces"; está también el registro del adolescente jugueteón: "El museo es una chimba ojalá que lo conserven por mucho tiempo"; los niños en su inocente sabiduría y simplicidad: " Me gustó las armas de los indígenas", Diego 9 años; "mui chevere querer a los muertos", José Fernando, tengo 7 años; el Museo es fuente de reconocimiento patriótico de los militares "Fuerza Aérea Colombiana. Primer Contingente 1999. Visitamos con agrado este Museo. Para conocer nuestra historia nacional. Y, esperamos que siga abriendo sus puertas a generaciones futuras para no perder el sentido de pertenencia por nuestra patria"; eventualmente el Museo aparece incluso como sujeto-objeto de identificación amorosa: "Pueden pasar quince días sin verte, sin visitarte pero no un mes. Sin ti no se que haría Museo nacional, eres lo mejor en cuanto al arte en Colombia. Te quiero"; y. Finalmente, hay quien hace el elogio del Museo-Monumento: "Este Museo es simplemente grandioso, empezando por su construcción, que refleja una gran fuerza! Qué bien que se haya convertido en una expresión de libertad un lugar en el que sufrían y morían muchos hombres, muchos, seguramente por razones injustas ! ".⁷ Tantas visiones de Museo como cada cual quiere tener.

⁷ Extractos del libro de Registros a la entrada del Museo.

Ese nexo esencial entre el Museo, la obra y el público es el que sobresale en la definición del Diccionario de la Real Academia cuando dice del museo: " lugar en que se guardan colecciones de objetos artísticos, científicos o de otro tipo, y en general de valor cultural, convenientemente colocados para que sean examinados" .

Lo patriótico, lo pedagógico y lo cívico se entremezclan. En esto llevan claramente el sello de su origen. Los museos en América Latina surgieron, en efecto, apenas consumada la Independencia, y son por tanto parte integrante del momento fundador de las nacientes repúblicas , del proceso de unificación política del territorio y de construcción de los estados nacionales en contraposición a las metrópolis europeas, aunque los momentos revalorados del pasado por estos museos son bien distintos en cada caso: pasado prehispánico en los museos arqueológicos y antropológicos de México y Perú, momento patriótico y republicano en el nuestro⁸.

Los Museos, al igual que los archivos y otros **lugares de memoria**, (monumentos, símbolos, íconos , emblemas, conmemoraciones) para utilizar la expresión de Pierre Nora, no son depósitos pasivos de objetos y documentos sino el presente del pasado⁹. La memoria allí contenida, a diferencia de la historia es una memoria viva y por lo tanto sujeta a múltiples contingencias: a manipulaciones, a la desaparición súbita, a la reanimación, a la dialéctica del recuerdo y de la amnesia. Esas contingencias se han hecho patentes en la historia misma de nuestro Museo: los diferentes papeles que se le han asignado, los diferentes acervos de objetos culturales que ha guardado, las diferentes adscripciones institucionales que ha tenido, y las diferentes edificaciones que lo han albergado. Un permanente movimiento de construcción-redefinición de sus funciones y su significación. Si no fuera disonante , me atrevería a decir que en cierto sentido el Museo fue el primer desplazado de este país. Migró en efecto por los lugares más insólitos: edificios gubernamentales de Guerra, del Interior, del Ministerio de Instrucción Pública; edificios privados como el del Banco Pedro A López , o por sitios

⁸ El **Museo Nacional de Antropología y Arqueología (Perú)**, fundado en 1822. El **Museo Nacional de Antropología de México**, cuyos orígenes se remontan a 1825, cuando se fundó el Museo Nacional de México, ubicado en un primer momento en la Real y Pontificia Universidad de México y, desde 1866, en el edificio de la Moneda con el nuevo nombre de Museo Público de Historia Natural, Arqueología e Historia

⁹ Pierre Nora, **Les Lieux de Memoire** (3 vols), Gallimard, Paris, 1986

cada vez más relegados de la ciudad como la Plaza de los Mártires, antes de ser trasladado definitivamente en 1948 a este monumento nacional, uno de los grandes legados arquitectónicos del siglo XIX, que oficiaba entonces como Panóptico de Bogotá y alojaba a los presos más peligrosos de la ciudad¹⁰. Pese a que , como es sabido, uno de los blancos más característicos de los insurrectos del 9 de abril de 1948 fueron los centros carcelarios, el Museo sobrevivió a los estragos, y no estoy seguro de que haya sido por un acendrado sentimiento de nación de las turbas airadas por el asesinato de Gaitán, sino literalmente por puro milagro... David Bushnell ha dicho de Colombia que es "una nación a pesar de sí misma". La memoria fragmentada del Museo acaso no haga sino reflejar la de la Nación colombiana, y sea también él un Museo Nacional a pesar de sí mismo y del Estado colombiano.

Pero, y de qué está materialmente conformado el Museo, un museo en general? De materiales de memoria. Y éstos , según Le Goff , son de dos clases : monumentos y documentos. No voy a ahondar en una distinción erudita entre unos y otros. Basta simplemente señalar para estas reflexiones iniciales, que en la tradición decimonónica a los monumentos se les caracterizaba, por contraste con los documentos , como objetos visuales intencionados, elaborados como signos del pasado para ser perpetuados en la memoria de las sociedades. A los documentos como textos escritos principalmente, por el contrario, se les atribuía una objetividad anterior a la elección del historiador y de ellos sólo se podía extraer lo que ellos por sí mismos decían. Esta visión se vino a tierra con Lucien Febvre, Marc Bloch y todos los epígonos de la Escuela de los Anales. La definición de documento se amplió, trascendió lo escrito, e incluyó huellas mudas, a las cuales había que hacerles decir lo que por sí mismas no podían decir. . Se borraron las fronteras entre el documento y el monumento y se habló en adelante del monumento/documento y el documento/monumento. No todo estaba dicho en los signos del pasado. Los documentos y los monumentos estaban atravesados por la intencionalidad, el contexto y el intérprete. El papel del historiador era mucho más creativo de lo que se había acostumbrado a admitir. Debía hacer la crítica del

¹⁰ Martha Segura, **Itinerario del Museo Nacional de Colombia 1823-1994**, Museo Nacional de Colombia, Bogotá, 1995, t. 1, p. 320 y ss.

La reutilización de un monumento creado para fines distintos a los actuales no es tan inusual. El Louvre de París hoy se despliega sobre lo que fue un antiguo castillo y fortaleza real, convertido en Museo Nacional a partir de la Revolución y declarado en 1848 bajo el Gobierno de la Segunda República "Palacio del Pueblo" y finalmente "Palacio de la Nación".

documento, interpretarlo, en un cierto sentido producirlo. Ya no había documento en sí, inocuo, primario, había que hacerle enunciar, en palabras de Monique Clavel-Lévêque, el "inconsciente cultural"¹¹.

Desde esta perspectiva podría decirse que el Museo contiene documentos/monumentos que se convierten en texto para que nos cuenten una historia que hay que descifrar. Monumento, documento, el Museo, este libro de piedra (para retomar la descripción que se ha hecho del Louvre), este Museo, repito, debe ser apreciado entonces como un gran **Texto de cultura**. Y qué es lo que articula y le da unidad e inteligibilidad a los objetos y al Museo como texto de cultura? La respuesta nos remite al tercer elemento de nuestra trilogía: **la Nación**.

NACIÓN

Memoria, Museo, Nación.... El Museo tiene sentido en función de la nación, del patrimonio cultural nacional. Lugar material y simbólico, lugar sacralizado y ritualizado, el Museo es templo laico de la Nación. Todo Museo Nacional se pretende de alguna manera Panteón. Por ello, no obstante que el Museo al igual que la Nación nos aparece como un dato de la política y de la cultura, es también en últimas una **invención** en la medida en que es construido a partir de una fragmentación histórica en la cual los objetos que lo conforman existían previamente como objetos dispersos, inscritos en diversos contextos espaciales, temporales y culturales. Es su organización y articulación en el Museo la que les asigna a esos objetos-documentos-monumentos una unidad imaginaria: una narrativa nacional¹². Esta narrativa nacional, hay que admitirlo, se inscribe en el discurso ideológico, originalmente de las fuerzas emancipadoras que se veían compelidas a redefinir las bases de su legitimidad e identidad, y en delante de quienes se pretendían herederos de éstas y guardianes de los bienes nacionales. Porque los Museos, nos recuerda Benedict Anderson, son instituciones de poder. Y ellos sumados a los *censos*, que nos dan ubicación y sistemas clasificatorios del conjunto de la población, y a los *mapas* que nos proveen la delimitación del territorio, constituyen elementos centrales no sólo en los procesos de

¹¹ Jacques Le Goff **El Orden de la Memoria: El Tiempo como Imaginario**, Paidós, Barcelona, 1991, p. 238

¹² útiles reflexiones en esta dirección se encuentran en Víctor Manuel Rodríguez, "Ambivalencias en la narración de la nación colombiana moderna", en revista **Nómadas**, Departamento de investigaciones Universidad Central, No. 8, Bogotá, marzo/septiembre/98 pp. 76-88

legitimación de los dominios coloniales donde estos persisten, sino que conforman también la base de la unidad imaginada de los estados postcoloniales. Se trata por consiguiente de un discurso inherentemente hegemónico, que incluye y excluye, y que edifica sobre la base de la integración, la supresión o la jerarquización de las diferencias ya sean estas regionales, étnicas, políticas o culturales. El Museo-nación es puesta en escena de una memoria que define quienes son los grandes hombres, los grandes acontecimientos; qué es lo que se valora: el talento, la fortuna, el heroísmo; qué es lo que se privilegia: lo artístico, lo científico o lo político. Es la tensión entre un Museo-galería y un Museo-sociedad.

Valdría la pena preguntarse cuál es el discurso de Nación que ha predominado hasta ahora? Cuál estaría en construcción, sobre la base de que no solo hay memorias hegemónicas sino también memorias oposicionales? A cuál aspirar?

Podría sugerirse entonces por vía de hipótesis que el Museo aún no se ha puesto a tono con la almendra de discurso de Nación que estaría explícito e implícito en la Nueva Constitución, la de 1991, que se define como democrática, multiétnica, multicultural, multireligiosa. Virtudes de una Nación sin nacionalismos, consagradas en el texto de la Carta fundamental que aún no han tenido plena escenificación en el Museo. Y lo previsible desde luego es que esta demanda democratizadora al Museo no hará sino expandirse en el futuro pues estamos en una era ansiosa de memoria, como lo atestiguan en este país, entre otros, el carácter multitudinario de los congresos de historia, los innumerables simposios sobre la violencia y el boom de la literatura testimonial. Complementariamente, y este es un fenómeno universal, se han multiplicado dramáticamente los recursos técnicos para producir memoria, en volúmenes que se están tornando prácticamente inmanejables, cercanos a los de la biblioteca mítica en las Ficciones de Borges..

Lo que viene tiene que ser pues una perspectiva reparadora del pasado, cuya materialización por supuesto no atañe sólo al Museo sino que debe asumirse como tarea colectiva. Que se le haga justicia a los secularmente excluidos, a los olvidados, a los suprimidos. Que lo nacional se reconstruya desde la sociedad en su diversidad, y que el reconocimiento a la diversidad no se vuelva subterfugio para invisibilizar las desigualdades¹³. Que el Museo Nacional sea un espacio de diálogo, de interacción y de

¹³ Sobre las complejas relaciones entre *diferencia* y *desigualdad* hay anotaciones sugestivas en un ensayo de Guillermo Bonfil Batalla, "Nuestro patrimonio cultural: un laberinto de significados", en **Patrimonio**

reconocimiento mutuo de las diversas herencias culturales que conforman la “cultura nacional”. Todo esto impone reconstrucciones, resignificaciones del texto del pasado y sobretodo la búsqueda de una idea de Nación cuya legitimación no esté en el pasado sino en el porvenir.¹⁴

De hecho hemos redescubierto el tema de la Nación en este país a través de la guerra: desmembración del país, intervención extranjera, mediación internacional y negociación son preocupaciones que por distintos caminos llevan al tema de la identidad nacional hoy. La cosa viene incluso desde antes: parodiando a José Luis González, el historiador de San José de Gracia, el Macondo mejicano, podría decirse que fue el largo proceso de violencia durante prácticamente todo el siglo XX el que ha generado una movilidad y circulación de gentes por todo el país que trastornó el pequeño mundo provinciano y le dio un rudo golpe al encierro de las regiones, a los Macondos que aún quedaban, produciendo efectivamente una colombianización del país a sangre y fuego.

Veán pues ustedes: por más que hubiéramos querido evitarlo, en este país el tema de la Memoria está indisociablemente ligado al de la Guerra. Por eso precisamente el Simposio está jalonado por ese último panel sobre Nación y Guerra hoy. Memoria, Museo, Nación ... es en estas circunstancias una invitación a pensar el presente y el futuro de Colombia. Gracias a todos los invitados ponentes y desde luego muy especialmente a los venidos de otros países por haber respondido tan generosamente al Simposio y a Colombia, país en donde el trabajo intelectual y la vida cotidiana discurren en condiciones inimaginables para muchos en el exterior, como lo han evidenciado los numerosos asesinatos de docentes universitarios en el pasado reciente. Apreciamos su participación como un acto de solidaridad con Colombia

Gracias, en fin, a todos por la acogida a este evento organizado conjuntamente por el Museo Nacional de Colombia, el Instituto de Estudios Políticos de la Universidad Nacional y el Programa de Naciones Unidas para el desarrollo. Que las generaciones actuales nos ayuden a pensar la Nación que queremos y las futuras nos puedan agradecer por el Museo que les dejamos..

Nacional de México, Enrique Florescano (Coordinador), Fondo de Cultura Económica de México, México, 1997, pp. 28-56

¹⁴ Tomo esta expresión de Pierre Nora, Op. Cit. p. XXIII

Anth 408 Visual Anthropology

Instructor: Dr. Blanca Muratorio

Winter II 1998-99

Schedule and Guidelines for class presentations and discussions

*******Revised*******

Schedule

Week 2. January 13. Discussion of the politics and ethics of representation

Every student is responsible for discussion of the reading, questions, and bringing to the class an example that poses at least one question about the ethics of representation.

Week 3 January 20. Discussion of issues and examples of photography and class

Students responsible: Amanda Growe and Jamie Doucette

Readings: Berger, Ruby

Week 4. January 27. Discussion of issues and examples of family albums. Private uses of photography and videos.

Students responsible: Gillian Greenfeld and Christine Dahlo

Readings: Holland, Chalfen

Week 5. February 3. Discussion of issues of gender, race, ethnicity and film by John Berger on advertisement.

Students responsible: Doug White and Carrie Dockendorf

Readings: Corbey, Berger

Week 6. February 10. Discussion of issues and examples of historical photographs.

Students responsible: Camilo Trumper and Regan Kirkland

Readings: Levine. Analysis of historical photographs in terms of Levine's questions.

Week 8. February 22. Discussion of readings and examples on missionaries and representations of indigenous peoples.

Students responsible: Julie Thompson and Tiffany Michas

Readings: Miller, Binney and Chaplin. Analysis of relevant photographs in terms of topics from the readings.

Week 9. March 3. Discussion of issues and presentation of examples from one or more films on indigenous peoples.

Students responsible: Christina Erlach and Sean Killgallin

Readings: Loizos, Martinez . Analysis of relevant film clips in terms of spectatorship, influence on audience. Please, consult instructor on choice of films. Rest of the class may help with suggestions.

Week 10. March 10. Discussion of issues and presentation of examples of one or

more films on gender and representation in films.

Students responsible: Jonathan Dunsmore and Shadi Eskandani

Readings: Folketh . Using Folketh, analyze clips on women's films. Please, consult instructor on choice of films. Rest of the class may help with suggestions.

Week 11. March 17. Discussion of issues art, indigenous painting, cultural objects.

Students responsible: Leah Huff and Dieter Kursietis

Readings: Cruikshank, Thomas. Based on the readings, analyze cultural objects, paintings, film, etc. Please, consult instructor in choice of examples. Rest of the class may help with suggestions.

Week 12. March 24. Discussion of issues on "personal altars", other cultural objects, and presentation of examples.

Reading: Gonzalez. Instructor will bring examples of religious altars and Miracles. The rest of the class is encouraged to bring to class examples (secular, religious, etc) to analyze cultural objects, monuments, etc. All students are responsible for participating in the discussion.

Week 13. April 7. Discussion of issues of self-representation and Terence Turner film on the Kayapó.

Readings: Turner (Defiant Images..), Turner (Representation....), Ruby, Ginsburg. All students are responsible for discussing readings and participating in discussion of the film. Students are encouraged to suggest other examples of indigenous self-representation in photography, film, cultural objects, etc. and to bring them to class.

Guidelines for presentations

All students are responsible for doing the weekly readings. Evidence of this requirement will be checked through the participation in weekly discussions, by questions on the readings, and in the written assignments on each of the three main topics of the course: photography, film , and cultural objects.

The specific students responsible in the different weeks should only present the main issues in the readings (preferably in the forms of questions and issues for discussion) and lead the class discussion. (No boring reading of notes will be allowed). The visual materials to be brought to class and analyzed are up to the students. If there is a film assigned for that week and you want to change it or add another, please let me know in advance. Equipment of Elmo, TV, and video will always be available. We also have a film projector.

The students are encouraged to discuss their presentations in advance among themselves and most welcome to consult with the instructor during office hours.

ANTROPOLOGIA DE LA REPRESENTACION/VISUAL

Profesora: Blanca Muratorio Julio 2, 2008

2da. Guía para los ejercicios de trabajo de campo

Por favor, leer de nuevo cuidadosamente las instrucciones generales para estos trabajos que figuran en la Guía No. 1.

Segundo trabajo escrito sobre representación, identidades de raza, etnicidad, género. El problema de la representación del Otro.

Fecha de entrega: Julio 14

Basado en las lecturas relevantes, las clases, y las discusiones, el alumno/a deberá analizar un caso específico donde se plantee un problema de la representación de raza, etnicidad, género. No se podrán usar los mismos ejemplos ni imágenes presentadas en clase. Los alumnos/as deben analizar su propio ejemplo en base a los conceptos y argumentos discutidos en clase y en las lecturas (Sesiones 5 y 6). Debe ser un análisis de formas visuales de representación, no del problema teórico o ideológico o político del racismo o el indigenismo o el género como acción social. Pueden usarse una o varias imágenes, contemporáneas. Los diferentes enfoques de análisis usados también deben ser claros (referirse al resumen de enfoques en la guía de Julio 2) y no son mutuamente excluyentes. El caso específico de representación debe presentarse en un apéndice con las imágenes claramente identificadas con pie de foto. El texto será de 4 páginas.

El miércoles 2 de Julio se discutirán en clase los en clase los otros trabajos.

Student No	Name	Year	
47295985	Bosnjak, Shima	3	
85167997	Chiu, Lambert Nai Hong	3	
89497994	Cogan, Elisa Fernandez	3	
32074981	Fell, Jessica Celeste	3	
84700996	Foreman, Louise Claire	3	
65847980	Foxcroft, Katherine Anne	3	3
87325999	Galbaransingh, Syam Chris	3	3
65678989	Halvorson, Amy Harley	4	
84907997	Hermida, Nallely Cristina	4	4
87786992	Hiebert, Wendy Anne	3	
58706003	Holthuysen, Jaime Anne S.K.	3	3
49954001	Joseph, Nigel Philip	3	
58489006	Joyce, Lisa Patricia	3	
88772991	Karelia, Marja Kaarina	1	
95213997	Lazzarotto, Maura Leanne	1	1
93416972	Loutet, Slade Andrew	4	
92915990	MacLeod, Benjamin Peter	4	4
11422979	McLean, Heather Frances	3	3
94540994	Palmer, Rebecca	4	
57860983	Peterson, Sonja Claire	3	
89644991	Piekaar, Tamara R.	3	
56939002	Poulsen, Michelle	3	
54742002	Prouse, Laura	2	
07206561	Ptashnick, Ruth Elizabeth	4	4
57256984	Santoro, Sabrina Connie	4	4
46879987	Scali, Elena Patricia	3	
94447992	Schmitt, Ursula Elizabeth	3	3
94148970	Senichenko, Diana Alexandra	3	3
16468977	Song, Myung seon	3	
96183975	Takahashi, Judy Naoko	3	
86282993	Turner, Matthew Philip	3	
47355003	Wiens, Conny Linda	3	
45452984	Wilson, Kristina Marie	3	

1A: Since graduation in 1992, the candidate has 1 referred article published, 1 article in an edited book in press, and 1 forthcoming; 3 book reviews and 1 forthcoming; a book edited from conference proceedings and 6 papers presented at meetings. The journals are appropriate, both for the field of economic anthropology and the area of Latin America. Her writing deals with relevant present discussions of the relationship between family and household and the consideration of cultural aspects of the family in studies of economic anthropology.

Compared to other scholars at this stage of her career, the output is not impressive, but here one has to take into consideration all the other factors that have affected this record. This is a general problem affecting sessional lecturers with excessive teaching and administrative responsibilities. In this respect, the candidate's record is excellent, especially in the training of students in research in the field, organizing a conference and quickly publishing the proceedings, and in obtaining grants that allowed her to continue with her research and on the basis of which (in addition to her dissertation research), she is using in the present grant proposal.

1B. Her objective in terms of constructing a multidimensional view of the family, taking into account "emically derived definition out of the accounts of the Peruvian peasants" and to question essentialism such as "Andean Family" are relevant objectives. However, "Andean peasant" is also an essentialism that she does not question. There is no consideration of ethnicity, religion, or gender relation in relationship to these variables, all issues for which there is a considerable ethnographic and theoretical literature. If these variables are not important in this case, it should be explained. How is culture in the family going to be "measured"? Since she is trying to understand process of change in the families (through life history narratives of different age groups), it seems some important cultural factors are left out.

The candidate has an already established relationship with this community, still, 4 months of initial fieldwork for life history interviews to obtain narratives about cultural family patterns seems insufficient. However, here one should also consider the applied aspects of this project in terms of the needs to incorporate its findings in the development project. Her plans to include students at all levels of the research and allowing for their language training in the field, should be commended.

Her plans to communicate results are appropriate and the budget is very modest and will cover the minimum, as planned.

DEPARTMENT OF ANTHROPOLOGY AND SOCIOLOGY

ANTH 530 SOCIAL CHANGE: ANTHROPOLOGY OF COLONIALISM

Inst.: Blanca Muratorio

1997-1998

STUDENTS' INTERESTS FORM

NAME:

E-MAIL:

PHONE: (Optional)

MA, PHD, OTHER:

Please write a brief statement of your area and topic/s of interest:

Please, offer some suggestions and/or expectations on how this course (in terms of topics, readings, discussions, etc.) can help with your own research:

549\memory

Debbora Battaglia On Practical Nostalgia.

Summary:

General argument on nostalgia among natives: nativistic nostalgia.

Euro american nostalgia for tradition and otherness is dangerous motivation for scholarly quest, but nativistic nostalgia may be less linked to lack of critical distance of self and the sources of cultural identity than is often presumed.

She claims nostalgia may be a vehicle for knowledge rather than yearning for something lost. : It may be practiced as attachment of appropriate feelings for their own histories, products and capabilities and/or detachment or resistance to disempowering conditions of post-colonial life.

P.78 she calls active or practical nostalgia with a sense of the future like ethnic identity that is oriented towards the future, for the experience of controlling the future.

Fieldwork among urban Trobrianders who were more or less permanent residents of Port Moresby in 1985. Elite Papua New Guinea nationals. ; Nostalgia is the practice of yam growing like in the gradens of Home (Trobriand Islands) as distinct from the experience of House to which they return after working for cash in Port Moresby.based on kayasa (competitive graden growing at home in the trobriands.continues with arguments about contradictions of this process in the urban centre.how nostalgia can be a constitutive of cultural identity and also appropriated for purposes of national identity.

Not a very clear article.

Summary Lowenthal The Past is a Foreign country. Chap 5. How we know the past.

We know the past by remembering things, read stories or chronicles, and live among relics of previous times. Pastness is also integral to our being and sense of self. (Identity).

Recognition of the past as distinct from the present is distinctive of western thought, but all cultures have some awareness of the past. But the importance of the past varies between individuals and in different societies.

Sources of past knowledge he considers:

memory, history and relics.

Memory and history are processes of insight and their boundaries are shadowy. But memory is inescapable and prima-facie indubitable, history is contingent and verifiable. Relics are residues of processes and man-made are known as artifacts.

The past as experienced and believed.

We cannot verify the past against facts. The past is known through what is residually preserved in the present. He discusses the creation of the universe (cf scene in Inherit the Wind) and Orwell's 1984 the past is replaced by an official past created by the Party, who erases all other pasts by decree.

Relics assure us that a past existed, but it cannot be known as the present, It is a foreign country.

What we know as the past was experienced by others as the present

[compare our experiences of the 60's a present with students' understanding of the history of the 60s. What is their nostalgia of that time if it does exist compare with my own and Julie's]

The same happens with memory it cannot reproduce the past. Our recollections are just a tiny fraction of a whole living realm as experienced.

Memory

The past is what you remember, imagine you remember, convince yourself you remember, or pretend to remember. Harold Pinter.

All awareness of the past is founded on memory.

Discusses mnemonic devices oriented towards the future and the myths about memory: that we

store everything and can be recalled. But inherited dispositions and experience can affect memory.

That people in oral societies can remember better. And that the more you remember the better **(people are always making excuses about not remembering, why? The social pressures to remember certain things, birthdays, names, appointments, etc).**

We need to recall and to forget. We select, distill, distort, and transform the past to accommodate things remembered to the needs of the present.

Memories are subsumed in a hierarchy: habit, recall and memento.

Habit: all mental residues of past acts and thoughts whether or not consciously remembered.

Recall: awareness of past occurrences as states of being

Mementos: cherished recollections salvaged.

Personal and collective

Memory is individual and collective. Memory is intensely personal (it happened to me). They are intensely personal in content too.

But memory converts public events into idiosyncratic personal experiences.

[e'g where everybody was when Kennedy or Diana died, where I was , etc]

Since they are personal, memories are extinguished at every death See Borges in Tlon, Uqbar, Orbis Tertius. Door disappears with death of beggar.

How dead live in the memory of family until all who remember him\her die. [Swahili]

[see wailing as memories of the dead to maintain the relationships and dreams in Napo Quichua society , discussed in my AAA paper]

Unlike dreams that are wholly private, memories are continuously supplemented by those of others: e.g family and public histories.

Our childhood memories are commented and shared and modified by parents and siblings., and we tried to link our past with collective memory and public history.

[e.g veteranas memories of wars. Or the example of linking our past to Diana's death, or Kennedy's].

Memory and Identity.

Remembering the past is crucial for our sense of identity and continuity . The greeks identified the forgotten past with death. Loss of memory deprives life of meaning.

Group mobilize collective memories for a sense of group or national identity.

Awareness that memory forms identity is relatively recent (late xviii century) There is a history of memory (see Le Goff) . Identity conceived as static or as subject to change and with Rousseau's ideas for instance adult life was seen as being formed by childhood, and of course Freud.

But memories are seldom organized in consistent wholes. [see Borges poem]but we need to see some continuity.

Confirmability

Because they are personal they are difficult to confirm. A false recollection can be as durable as a true one, especially as it sustain self-image. I did that says my meory. I couldn't have done that says my pride, or shame etc.

[example of John Dean's testimony at us senate watergate hearings. "I have no recollection" up against this he had "perfect' memory., but comparison with tapes show reveal disparities.]

Types of memory

semantic memory: recall facts

sensory motor memory: how to drive

episodic memory bears on specif events in our lives; we remember distinctive occasions different yet not altogether unlike the present **[e'g my first ?? birthday]**

instrumental memory recalls facts, it is conventional and barren landscape, but recollections of an event resurrect feelings of strong visual images

[e.g. recollection of holy week's bullfight in Seville, different from American who wanted to know how much the bull weighted]

affective memory brings back memories of smells, sounds, the sense of touch, in the body we remember. It brings the past in coexistence with the present (experience of deja vu) Borgers poem and essay 'a new refutation of time' (see pp 203-204).

Forgetting

For memory to have meaning we must forget most of what we have seen [or experienced] lest we become like **Funes the memorious** to think is to forget. Different from forgetting in the political arena that we will discuss later. Recognition, memory comes from having forgotten (Proust) Between isolated scenes, lies oblivion. P 206

Revising

we continually revise our memories and reinterpreting our biography, as countries do with their own history we transform it into what we wanted to have happened (Dean)

we may recall events without being able to date them properly [**e.g going to the hospital and being asked about having had hepatitis**]

there are differences also in terms of generational displacement and shifts with age. **.Memory is not to preserve the past but to adpt it so as to enrich and manipulate the present**

History

history extends and elaborates memory by interpreting relics and analyzing reports from past eyewitnesses. Nature and preliterate also have histories. Myth also enters into history p211.

Our sense of history goes beyond knowledge to empathetic understanding (see Raymond Williams)structures of feelings Victorian england or the 60s

History and Memory

History differs from memory not only in how knowledge of the past is acquired and validated but also in how is transmitted, preserved and altered

We accept memory as a premise of knowledge; we infer history from evidence that includes other peoples' memories. But the boundaries are sometimes blurred. We treat other peoples' memories as history . Sometimes is difficult to distinguish one from the other

[my knowledge of peronism and Evita and my recollections as a child]

Historical knowledge is collective. And intelligible set of events, different from private memories history perpetuates collective self-awareness., history is less open to alterations, it is disseminated in print. It tells us things about the past not know to those who lived at the time [**e.g my writing of 1930's depression and gold rush and rucuyaya not knowing about it**]

History is less than the past because not all events can be recovered , it is ideological and subjective in a way at least.

History is more than the past. Because we know the outcome of events.

We also have mystics about periods. Fin de siecle, gay nineties, new millennium etc.

Summary Wachtel Introduction . Between Memory and History edited by Marie-Noelle Bourguet Lucette Valensi and Nathan Wachtel.

Scholarly history had the task of a kind of official memory in our society. Life stories, oral tradition, collective or individual memory that appears to play a significant role in the definition of identity of social groups has to be distinguished from other historical discourses. How do we go from scholarly history turning into living memory? What is the relationship between history and memory.

From the source to the object:

1. Oral archives.

Use made of the historian of memory seems firstly to be documentary: take information from living witnesses to supplement written sources. But it goes beyond to question official historiography that privileges dominant actors of history. It is a question of saving the lives of common people, the dominated ones from oblivion because inequalities persist in the preservation of recollections. Oral history wants to elaborate counter-history for conquered ones, women and minorities. (Cf. Michael Roth *The Ironist's cage* (xerox of introduction)) Wachtel claims that oral history has been positivist to reconstruct the past as objectively as possible, considering memory as one source among others.

2. Memory challenged

Memory has to be "scientific, and historians are apologetic about it, has to be subjected to same verification as other documents. But here lies the difference of memory: it is fluid and retrospective. And always start from the present to go back in time. But historical documents are also the product of certain shifting process carried out by the author, it is contemporaneous with the event and definite. With living memory the difficulties are more complex and all life of individuals must be examined in order to shed light in the recollections. So historian here is more interested in the process of recollection than in its contents, less in reliability than in the work of memory. The past as represented as part of present reality. So we must trace the history of a memory.

The social frameworks of memory

1. Maurice Halbwachs on social thought.

Where is recollection preserved? Freud, Proust, Berson. *Matiere et memoire* 1896. Relationship between matter and spirit=memory. Recollections are preserved in the individual psychological unconscious and the brain choose what is useful for present action. But this eludes scientific observation.

Halbwachs as disciple of Durkheim goes to prove that recollections only exist and are localised in the past by linking up with the memories of others. One remembers as a member of a social group. It is the interconnections of different groups in one person which produces the originality of a person's memory .it is a memory of collective consciousness. The work of the group memory is to respond to present action , the latter acting as a filter (like the brain) to choose between transmitting and forgetting traditions (cf. *Selective traditions*. R. Williams and the problem of power). So that traditions are modified as groups change. And preservation of recollections need to be anchored in space. That generates a certain stability When a group disperses does it reconstruct its original setting (cf. Malkin and the problem of displacement) Leads from physical location of social relations to the symbolic system of collective images. E.g. Jews and the diaspora)/

He analyses the working of memory in a work on the legendary topography of the Gospels in Holy land. Life of Christ established places of memory and how this changes over the centuries. The link is given through different generations, though parents and grandparents. The spirit of the times leaves imprint in the collective memory (does it have a relationship with Williams' structures of feeling/) e.g. romanticism, the 60s, etc

Collective memory against positivist history, that allows groups to become aware of identity through time.

2. Roger Bastide: Memory Networks.

Development of Halbwachs' argument by Bastide in his studies of African cultures in America. Collective memory of African slaves reconstructed in urban populations of free blacks in Brazilian candomble recreates the old sacred space : *pegi* of the gods of the city and outdoor chapels dedicated to the gods of wild nature. Collective memory is preserved through the recreation of these places of continuity . He develops the argument in 3 directions:

1. The importance of the individual as a place for conservation of memory, apart from group. By taking into account the role of the body in the recording of recollections (cf. Connerton). They carry the gods in the intimacy of their muscles for dancing, and reawaken the recollections through the music and dancing. Myths became diluted but not ceremonies and rites where motor mechanisms were embedded.
2. But what is the collective unconscious. How do memories get preserved? Bastide talks about the structure of the groups that provide the infrastructure for collective memory as a system of interrelating individual memories. Rites are performed by actors who play specific but complementary roles. The structure of organization was destroyed by slavery, so that fragments of old traditions survived. The deconstruction of the group determines the deconstruction of collective memory and accounts for selection and lapses of memory.
3. And Levi Strauss do it yourself construction. African groups look elsewhere for new images to fill in the gaps and a new re-organization of memories, through syncretism with christianity. Eshou evil, but now directed as the whites as an instrument of resistance and so is Ogun the god of iron. Memories intermingle and erase each other according to the destiny of the groups they help to define.

III Historical memory and collective memory.

1 National memory

historians were for a time sole arbiters of collective memory for “accurate” versions of the past. It was a way of uniting a nation. History was the way to affirm national consciousness. But it experienced a crisis in the epistemological and at the social level.

Linear temporality is replaced by plural temporality involving variability of perspectives which are different but complementary.

Socially, groups that were dominated refused to recognize themselves in the official memory and tried to rediscover their roots. Hence a proliferation of counter-memories. (Cf the official story. Grandmothers’ memories versus the military’s memories in the official story.

2. Histories of the memory

In same society several memories coexist in conflict, contradiction, struggle, Official memories, working class memories, memories of the union movement, etc (cf Portelli). Group may

establish their own memory-bearers. Work of Pierre Nora on the memory of France that brings symbols, emblems, holidays, commemorations, school textbooks, . For him richness of memory of the groups disappears under the gaze of reconstituted history.

Fin

Natalie Zemon Davis and Randolph Starn

Introduction to Issue of Representations on Memory and Counter-Memory Spring 1989 No

26

Mnemosyne the Greek goddess of memory was also the mother of history

How our cultural amnesia is tied to a fascination with historical memory.

Issues, for example: Holocaust, German and Japanese guilt, reinvention of official memory in Russia.

Is there a new commitment to remembering or the point is that people find it easy to forget?

And academic commitment to recover stories of forgotten people, losers, victims, ordinary folks.

Other issues that are part of an anthropological study of memory:

The role of memory in traditional cultures, its institutionalization in archives and museums: e.g case of indigenous traditional knowledge. ;the question of gender in the recovery and construction of a historical past.

Memory is multiform and its many forms are situated in place and time from the perspective of the present.

Important is the contrast between **memory and forgetting**: we forget to remember and remember to forget.

The contrast between **memory and history** was made to equate the relationship

Nature-Culture. Memory as an “organic” flow and history as more or less calculated accounts of the past.

When nature-culture is questioned, memory and history look like heavily constructed accounts of the past.

If memory is historically situated is also continually called into question. **That is**

counter-memory represents the challenges and alternatives. A private fetish or a public injunction to forget -a decree of amnesty (Argentina) would be an instance of the politics of forgetting -are forms of counter-memory.

Whenever memory is invoked we should be asking: by whom, where, in which context,

against what?

Frances Yates in the arts of memory says that that art involved associating some text or idea to be remembered associated to the image of a place. The orator recalled his speech by imagining it as a succession of **“topoi” (i.e., places and topics)** in a fictive architecture. (I.e an image of Hercules recalled the appropriate texts on Herculean strength, cunning and so on. These mnemonic devices survived in the self-help literature of popular culture.

E’g Proust’s madelaines and cognitive studies of location of memory in the brain show **memory seeks its local habitations., such as monuments, the ethnographic record, etc are all places where memories converge, condense, conflict, and define relationships between past, present and future.**

Memory is time. Big ideological narratives such as the triumph of western civilization or of the proletariat are gone and then memory is not easily traced in unilineal ways in a post modern society.

Memory is a surrogate, a substitute, a consolation for something that is missing. **So we are concerned with the problem of loss. Eg the Ghetto monument was built over the devastating loss in the ruins of Warsaw as a rallying point against forgetting. Imperialist nostalgia the dominant culture recollects old ways they destroyed.** Remembrance abets the loss of memory and therefore the evasion of responsibility.

If memory is an index of loss and notoriously malleable, **how can we remember truly?** The obstacles are formidable: sheer forgetfulness, suggestibility, censorship, hindsight, conflicting recollections, the force of interests that frame whatever we remember. **Memory is tied to the present.**

Identity depends on memory, the core of self or the narratives that construct and deconstruct the self.

History and memory are set in sharp opposition. Maurice Halbwachs collective memory was an attempt to reject Bergson’s conception of remembering as personal, and subjective. Against memory’s delight in similarity, appeal to emotions, and arbitrary selectivity, history would stand for critical distance and documented explanation. One way of negotiating this gap is through the historical study of memory itself. Eg how many memories have collided in the construction of a monument, how memory can challenge the biases omissions and exclusions of history. Local and counter memories have become crucial in the writing of history. Memory can be treated in terms

of experience, ideas, images, forms of textuality, and philosophical investigation.

They emphasize the interdependence between memory and history rather than its opposition. It is a tense and conflictual relationship .People worry about what actually happened and received narratives about the past. The process of adjusting its fit is an ongoing one. History and memory work on faith but can periodically be checked against the record and called into account. These are open-ended issues.

FIN

CIUDAD MEMORIA Y VIDA COTIDIANA

Responsable del curso:

Eduardo Kingman Garcés

Profesor-investigador de Flacso

El curso se orienta al cumplimiento de los siguientes **objetivos**:

- 1) La revisión de algunos temas relacionados con lo urbano.
- 2) La discusión de diversas entradas metodológicas a la investigación de lo urbano
- 3) La producción de conocimientos nuevos (etnografías).

El cumplimiento de estos objetivos supone la organización de un taller en el que al mismo tiempo que se discute aspectos conceptuales se intenta resolver problemas prácticos en el campo de la investigación. La organización de determinados cursos como talleres responde a la orientación académica de FLACSO dirigida a promover la relación entre la teoría y los estudios de casos.

La parte teórica del curso se organiza a partir de ejes temáticos. Las cuestiones que se revisan en las diversas sesiones no son las únicas que competen al estudio de lo urbano ni necesariamente las más importantes. Tampoco estamos en condiciones de hacer una revisión exhaustiva de autores y de bibliografía. No hay que perder de vista, sin embargo, que se dictarán otros dos cursos de antropología urbana (profesores Altamirano y Pujadas) que se complementan con el presente.

En lo que se refiere a la **investigación** el objetivo es realizar indagaciones etnográficas sobre el caso de Quito, tomando en cuenta que en el Ecuador existen muy pocos estudios de este tipo y que cualquier aporte puede permitirnos abrir pistas. Esas etnografías constituirían una primera indagación sobre lo urbano y nos adiestrarían para trabajos de mayor aliento como los que conducen a la elaboración de las tesis.

Se entiende que las etnografías serán procesadas a partir de la bibliografía del curso.

La investigación va a ser asumida desde el inicio, lo que supone una dedicación por parte de los estudiantes.

Como **estrategia de trabajo** se realizará observaciones, entrevistas en profundidad e historias de vida de distintos grupos sociales (vendedoras de mercado, sastres, metaleros, etc) y en diversos espacios (barrios, espacios públicos, etc). **Se trata de ver las formas de constitución de la(s) cultura(s) popular(es) y su relación con problemas como el racismo y el mestizaje.** Las especificidades del trabajo serán discutidas y resueltas sobre la marcha. Igualmente se tratará de elaborar conceptos operativos a partir del procesamiento de la información.

En cada sesión del taller se realizarán discusiones metodológicas en base a los avances de investigación y los textos estudiados.

Se evaluará en base a criterios objetivos las contribuciones al desarrollo del curso y a la dinámica de la investigación (25%) las respuestas a un cuestionario (25%) y las monografías (50%)

PROGRAMA DEL CURSO ¹

HISTORIA, ETNOGRAFIA Y CIUDAD: ALCANCES Y LIMITES DE LA REFLEXIÓN SOBRE LO URBANO (una sesión)

UNO

Hannerz Ulf (1993), Exploración de la Ciudad, Barcelona, Fondo de Cultura Económica, pp. 29-137

Joan J. Pujadas (1996), “Antropología Urbana” en Joan Prat y Angel Martínez (editores), Ensayos de Antropología Cultural, Ariel Antropología, Barcelona, 1996, pp. 241-255

Williams Raymond (2001), “El campo y la ciudad” en El campo y la ciudad, Paidós, Buenos Aires, pp. 25-32

CIUDAD Y MODERNIDAD (dos sesiones)

DOS

Walter Benjamin (1992) Poesía y Capitalismo, Taurus Humanidades, pp. 23-120

Williams Raymond (2001) “Ciudades de oscuridad y de luz” en El campo y la ciudad, Paidós, Buenos Aires, 2001, 271-290

TRES

Sennett Richard, (1977) “Individualismo urbano: el Londres de E. M. Foster” en Carne y Piedra. El cuerpo y la ciudad en la civilización occidental, Alianza Editorial, Madrid, pp. 338-377

Sarlo Beatriz, “Modernidad y mezcla cultural” en Horacio Vázquez-Rial (coordinador), Buenos Aires 1880-1930, Alianza Editorial, 1996, pp 183-195

LO PUBLICO Y LO PRIVADO (tres sesiones)

CUATRO

Habermas Jurgen (1994), Historia y Crítica de la Opinión Pública, Gustavo Gili, México, pp. 41-122

¹ Los textos en negrillas son obligatorios

CINCO

Manuel Delgado (1999), El Animal Público, Anagrama, Barcelona, pp. 23-58

Lémpierre Annick (1994) “Nación moderna o república barroca?. México 1823-1857” en Cuadernos de Historia Latinoamericana, pp. 135-179

SEIS

Natalia Maluf (1990) Escultura y Espacio Público en Lima, 1850-1879, Lima, IEP (escoger este texto o el siguiente)

Viqueira Albán Juan Pedro (1995), “Relajados o reprimidos? Diversiones públicas y vida social en la ciudad de México durante el Siglo de las Luces, México, Fondo de Cultura Económica, pp. 242-286 (escoger)

LA CIUDAD COMO ESPACIO SOCIAL (tres sesiones)

SIETE

Robert Darton (1984), “Un burgués pone en orden su mundo: la ciudad como texto” en La gran matanza de gatos y otros episodios de la historia cultural francesa, Fondo de Cultura Económica, México, 1984, pp 109-147

Willians Raymond (2001), “Gente de la ciudad” en El campo y la ciudad, Paidós, Buenos Aires, pp. 203-214

OCHO

Gareth S. Jones (1989), “Cultura y política obreras en Londres, 1870:1900. Notas sobre la reconstrucción de una clase obrera”, en Lenguajes de Clase. Estudios sobre la Historia de la Clase Obrera Inglesa, Siglo XXI, Madrid, 1989, pp 175-235

Thompson E. P (1995). Costumbres en Común, Barcelona, Crítica, p. 29-115

NUEVE

Flores Galindo Alberto (2001), “Los Rostros de la Plebe” en Los Rostro de la Plebe, Crítica, Barcelona, pp. 61-102

Sandra Louderdade Grahan (1993) Sirvientas y amos en Río de Janeiro, en la década de 1870: percepciones de la casa y la calle, Caracas, Nueva Sociedad, pp. 67-80

DIEZ

Patricia Oliart (1998), “Poniendo a cada quien en su lugar: estereotipos raciales y sexuales en la Lima del siglo XIX” en Aldo Panfichi y Felipe Portacarrero (editores), Mundos Interiores: Lima 1850-1950, Lima, Universidad del Pacífico, pp. 261-288

Weiss Wendi (1999) “El Camal y los asuntos de raza y clase” en Salman y Kingman (coordinadores); Antigua Modernidad y Memoria del Presente. Cultura Urbana e Identidad, Quito, Flacso, pp. 219-233

Parker David (1999), “Los pobres de la clase media: estilos de vida, consumo e identidad en una ciudad tradicional” en Aldo Panfichi y Felipe Portacarrero (editores), Mundos Interiores: Lima 1850-1950, Lima, Universidad del Pacífico, pp. 161-185

POLITICAS DE POBLACION (dos sesiones)

ONCE

Foucault Michael (1992) La vida de los hombres infames: ensayos sobre desviación y dominación, Madrid, La Piqueta, pp.95-173

Casas Orrego y Márquez Valderrama (1999) “Sociedad médica y medicina tropical en Cartagena, del siglo XIX al XX”, Bogota, Anuario Colombiano de Historia Social y de la Cultura, n 26, pp. 115-133

ONCE

Foucault Michael (1992) Genealogía del Racismo, Madrid, La Piqueta, pp 247-282

Donzelot Jacques (1998), La Policía de las familias, PRE-TEXTOS, .pp. 51-98

DOCE

Scharagrodski Pablo Ariel (2001) “Cuerpo, Género y Poder en la escuela: el caso de la Educación Física Escolar Argentina (1880-1930)” en Estudios Ibero-Americanos, Revista do Departamento de Historia, Pontífica Universidade Católica do Río Grande do Sul, vol XXVII, n 2, pp, 121-151

De Torres María Inés (2000) “¿Educar a un niño es civilizar a un bárbaro? Disciplinamiento y educación en el Río de Plata en el siglo XIX” en Revista de Crítica Literaria Latinoamericana, Año XXXVI, N 52, Lima-Hanover, pp. 79-89

LO LOCAL Y LO GLOBAL, LOS CAMBIOS EN LA PERCEPCIÓN DE LO URBANO, LOS NUEVOS JUEGOS IDENTITARIOS (tres sesiones)

TRECE

Jesús Martín Barbero (1998), "Comunicación y ciudad: sensibilidades, paradigmas, escenarios" en Pensar la Ciudad, Giraldo, Viviescas (editores), TM Ediciones, Bogotá, 1998: 45-68.

Kingman, Salman y Van Dan (1999), "Las culturas urbanas en América Latina y los Andes: lo culto y lo popular, lo local y lo global, lo híbrido y lo mestizo" en Antigua Modernidad y Memoria del Presente, Salman y Kingman, (comp), FLACSO, Quito, pp.19-54.

Castells Manuel (1996), La Sociedad Red, Alianza, Madrid, pp. 359-501

CATORCE

Augé Marc (2001), Los no lugares, Gedisa, Barcelona, pp. 81-123

Hanners Uf (1998), "Lo local y lo global: continuidad y cambio" en Conexiones transnacionales, 1998, Frónesis, Valencia, pp. 33-53

QUINCE

Appudarai Arjun (2001), La Modernidad Desbordada, Fondo de Cultura Económica, pp. 17-79

Rosaldo Renato (1999) "Cruce de fronteras" en Cultura y Verdad: nueva propuesta de análisis social. Grijalbo, México, pp. 181-198

FACULTAD LATINOAMERICANA DE CIENCIAS SOCIALES

ANTROPOLOGIA URBANA

Profesores: Teófilo Altamirano
Período: 30 de setiembre al 18 de octubre
Horario: Lunes a Viernes de 5.00 – 8.00 p.m.
Horario de asesoría: A fijarse en la primera clase

Información general

El objetivo central del curso es el debate de las nuevas perspectivas teóricas e investigaciones contemporáneas sobre la Antropología Urbana. Dentro de estos se incluyen temas que se relacionan con los componentes socio-demográficos y culturales en la formación de las identidades culturales en contextos urbanos como son las culturas transnacionales, redes socioculturales y procesos de urbanización, regionalismos y localismos y su vinculación con la globalización cultural urbana.

Como consecuencia de estos procesos, han emergido nuevos temas urbanos que vinculan a la antropología con las comunicaciones, los imaginarios, aspectos poblacionales y fenómenos interculturales, y raciales.

Objetivos del curso

Brindar al estudiante la más amplia información sobre las últimas investigaciones en estos nuevos temas. Familiarizar al estudiante en el manejo de categorías analíticas y descriptivas para caracterizar procesos de formación de las culturas urbanas y sus manifestaciones etnográficas contemporáneas.

Identificar fenómenos culturales urbanos a través de exploraciones y la aplicación de métodos cuantitativos y cualitativos que permitan establecer la relación entre teoría, metodología y práctica.

Métodos de enseñanza

El curso pretende ser participativo. Los primeros 60 minutos el profesor dictará las clases en base al programa del curso. Habrá un descanso de 15 minutos y en el tiempo restante los estudiantes presentarán exposiciones orales y escritas de lecturas de textos y/o artículos, como de las exploraciones sobre diferentes temas urbanos que el profesor indicará. Estas exploraciones pueden ser individuales o grupales. Para complementar la información bibliográfica, habrá lecturas de textos y/o artículos, los que se darán a conocer para su presentación escrita en fechas señaladas. Se proyectarán videos referentes al curso de acuerdo a fechas señaladas. Al finalizar cada clase se indicará la bibliografía correspondiente al tema para próxima clase.

Temas de los videos

Pobreza e Informalidad: La Ilusión de la Ciudad

Conflictos y Exclusión Social: Visa para un Sueño

Comunicación Intercultural y Nuevas Relaciones Campo y Ciudad: Fiesta Transnacional

Sistema de evaluación

Una exposición oral	30 %
Presentación de un informe sobre un tema	30 %
Examen final	40 %

Calendario

El texto para las exposiciones orales y del informe deben ser presentadas en fechas indicadas en las clases; deben estar escritas a máquina, no mayor de 7 páginas ni menor de 5 . Se recomienda que todos los estudiantes lean el texto y el informe.

El profesor indicará la manera de su elaboración. Cada exposición estará precedida por una introducción al tema por el profesor.

El examen final versará básicamente sobre las clases, las lecturas, los videos y el informe. Será el día viernes 18 de octubre a las 8.00 a.m.

PROGRAMA

- I. Teorías Contemporáneas sobre la urbanización de migrantes internos e internacionales.
 1. Antecedentes (historia de la antropología urbana)
 2. La formación de la cultura urbana y componentes sociodemográficos
 3. Migraciones y procesos de urbanización y redes sociales.
 4. Procesos de urbanización rural.
 5. Teorías contemporáneas.

- II. Formación de la identidad socio-económica y cultural urbana contemporánea
 1. Factores condicionantes y determinantes
 2. Movimientos poblacionales, desplazados y refugiados.
 3. Cultura de la pobreza e informalidad
 4. Conflictos y exclusión social.
 5. Interculturalidad.

III. Nuevos fenómenos culturales urbanos

1. La cultura chicha y/o informalidad
2. Nuevas relaciones campo-ciudad.
3. Raza, racismo y cultura
4. Conflictos generacionales e imaginarios individuales y colectivos.
5. Culturas transnacionales y formación de identidades.

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- 1988 Cultura andina y pobreza urbana: Aymaras en Lima Metropolitana. Fondo Editorial, PUC
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- 1994 "Hacia una Latinoamericanización de la Cultura Norteamericana". En: Revista Nacional de Población INANDEP, CONAPO, Lima.

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- 2000 "Transnationalization and Cultural Encounters Catholics in Paterson, New Jersey" USA in: Transforming Cultures in the Americas. Debora Castillo Editor. LASP, Cornell University N.Y.
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- 2000 Liderazgo y Organizaciones de Provincianos en Lima Metropolitana: Culturas Migrantes e Imaginarios Sobre el Desarrollo Fondo Editorial PUC y PromPeru (Volumen II)
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1998 Linking Separate Worlds: Urban Migrants and Rural lives.
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1993 Tribes: How Race, Religion and Identity Determine Success in New Global Economy. N.Y. Random House
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1992 The Politics of Nationalism and Ethnicity N.Y. Mcmillan.

MEMORIA, IDENTIDAD Y CULTURA
MAESTRIA DE ANTROPOLOGIA
MAESTRIA DE ESTUDIOS ETNICOS
FLACSO, ECUADOR

Prof. : Dra. Blanca Muratorio

Horario: Martes y Jueves 5-8PM ** Febrero 11 a Abril 1 2003

Horario de consulta: (a determinarse al comienzo del curso)

Descripción del curso:

Este curso examina la relación entre memoria e identidades culturales desde una perspectiva antropológica e histórica. Se profundizarán las bases conceptuales sobre estos temas examinadas en el seminario sobre memoria e identidad y se desarrollarán otros temas en relación a la antropología de la representación. También se introducirá a los alumnos en las metodologías apropiadas con ejemplos y ejercicios.

Formato del curso:

En la **primera parte** de la clase, **la profesora presentará** los principales lineamientos de los temas asignados para cada semana. En la **segunda parte distintos alumnos presentarán** las lecturas obligatorias asignadas y organizarán la discusión con el **resto de la clase, cuya obligación será estar al día con las lecturas semanales.**

Tareas:

1. Se requerirá que los estudiantes hagan resúmenes de los principales argumentos de las lecturas obligatorias y los presenten para discusión en clase. El tiempo asignado será controlado equitativamente por la profesora (máximo 10 minutos de presentación).
2. Los estudiantes deberán realizar 3 ejercicios de trabajos de campo usando las metodologías que se examinarán en clase. Estos ejercicios serán presentados por escrito (no más de tres pp. a doble espacio), no estarán directamente relacionados con las respectivas tesis de los estudiantes y si se da el tiempo necesario serán discutidos en clase. (lo específico de temas y metodologías de cada uno a determinarse en clase).
3. Los estudiantes deberán presentar un trabajo escrito de un máximo de 5000 palabras donde se debe hacer uso de las temáticas y metodologías del curso. Aunque se recomienda que este trabajo esté relacionado con la tesis, no es un requisito obligatorio. [el tema específico deberá ser discutido individualmente por cada estudiante con la profesora]

Criterios de evaluación

1. Presentaciones, participación y coordinación de la discusión: **20%**
2. Ejercicios de trabajo de campo: **40%**
3. Trabajo escrito final: **40%**

**** Se advierte a los alumnos que la puntualidad es considerada un aspecto importante de la ética de solidaridad y respeto debida a los compañeros de clase y a la profesora. La falta de puntualidad en la asistencia será penada descontando puntos en el área de “participación.” Los mismos principios se aplicarán para la entrega de trabajos escritos.**

Temas y lecturas

**** Las lecturas marcadas con asterisco son obligatorias, las demás recomendadas.**

Sesiones 1, 2 y 3 Febrero 11 a 18

Cómo recordamos: Memorias Visuales y otras memorias sensoriales
Memoria visual e identidad familiar y étnica
Metodología: Representación visual. Ética de la representación.

Sesión 1. Febrero 11

Introducción al curso
Introducción al área de representación visual y antropología de los sentidos
Relación con la antropología de la memoria

Lecturas:

****** Notas de clase.

Stuart Hall, Chap. 1, The Work of Representation. En Stuart Hall, ed. Representation. Cultural Representations and Signifying Practices. London: Sage 1997. Pp. 13-64.

Sesión 2. Febrero 13

Memoria visual e identidad familiar y étnica

******Patricia Holland, History, Memory and the Family Album. En Jo Spence y Patricia Holland (eds.) Family Snaps. The Meanings of domestic Photography. Virago Press 1991

******Blanca Muratorio, Etnografía e Historia Visual de una Etnicidad Emergente. El caso de las pinturas de Tigua. En Desarrollo Cultural en Centros Históricos. FLACSO-Ecuador 2000.

Blanca Muratorio, Ensayo Introductorio: En la Mirada del Otro. En Retrato de la Amazonía . Ecuador 1880-1948. Edic Libri- Mundi 1992.

Sesión 3. Febrero 18

Metodología: Representación visual. Ética de la representación.

****** Notas de clase.

** B. Edelman y Edgar Roskis, Beyond the frame. Le Monde Diplomatique October 1998.

Sarah Pink, Doing Visual Ethnography. Images, Media, and Representation in Research. London: Sage 2001.

Howard Becker, Image, Ethics and Organizations. En Larry Gross et. Al. Eds. Image Ethics. The Moral Rights of Subjects in Photographs, Film, and Television. New York: Oxford University Press 1988

Sesiones 4, 5 y 6 Febrero 20 a 27

**Conceptualización de identidad.
Memorias étnicas
Metodología: Historias de vida**

Lecturas

Sesión 4. Febrero 20 ||| **Entrega del 1er. Ejercicio de trabajo de campo.**

Conceptualización de identidad

**Michel Agier , La Antropología de las Identidades en las Tensiones Contemporáneas. Revista Colombiana de Antropología. Vol. 36, 2000.

**David Lowenthal, Identity. En D. Lowenthal, The Past is a Foreign Country. Cambridge University Press. 1985.pp.41-43.

Kevin A. Yelvington, History, Memory and Identity. Critique of Anthropology. 22:3, 2002.

Charles R. Hale, Cultural Politics of Identity in Latin America. Annual Review of Anthropology 1997. 26.

Sesión 5. Febrero 25

Memorias Etnicas

**Odile Hoffman, La movilización identitaria y el recurso de la memoria. (Nariño. Pacífico Colombiano) En Memoria Hegemónicas y Memorias Disidentes. El pasado como política de la Historia . Gnecco y Zambrano (eds.) Bogotá: Instituto Colombiano de Antropología e Historia. 2000.

**Blanca Muratorio, Historia de Vida de una mujer Amazónica: Intersección de antropología, etnografía e historia. Cuadernos de Historia Latinoamericana. AHILA No-8, 2000.

Sesión 6. Febrero 27

Metodología: Historias de vida.

**Blanca Muratorio, Introducción En Rucuyaya Alonso y la Historia Social del Alto Napo. Segunda Edición. Quito: Abya- Yala 1998.

Sesiones 7 y 8. Marzo 4 a 6

Memoria e identidad de género

Metodología: Historia Oral I

Lecturas

Sesión 7. Marzo 4

**Selma Leydesdorff, Luisa Passerini y Paul Thompson, Introcuction: Gender and Memory Oxford University Press 1996

**Blanca Muratorio, Identidades de mujeres indígenas y política de reproducción cultural en la Amazonía ecuatoriana. En Andrés Guerrero (compilador), Etnicidades. Quito: Flacso-Ecuador/Ildis. 2000.

Jean Muteba Rahier, Blanqueamiento en Esmeraldas: Señoras, Mujeres y Concursos de Belleza. Diversidad. Serie Investigación 4. INREDH. Quito. 2001.

Marjorie Agosin, Patchwork of Memory. NACLA, No.6 May/june 1994.

**Video: Arpilleristas. (Chile)

Sesión 8. Marzo 6. °||° Entrega del 2do. Ejercicio de trabajo de campo

Metodología: Historia Oral I

**José Carlos Sebe Bom Meihy, Tres alternativas metodológicas: Historia de vida, historia temática y tradición oral. En Cuahtémoc Velasco Avila (ccordinador), Historia y Testimonios Orales. Mexico:Instituto Nacional de Antropología e Historia. 1996

Pilar Folguera, *Cómo se hace historia oral* Madrid: Eudema 1994

Sesiones 9 y 10 Marzo 11 a 13

Memoria y Olvido. Los silencios de la memoria
Metodología: Historia Oral II. Ética de la Investigación.

Lecturas

Sesión 9. Marzo 11

Memoria y olvido. Los silencios de la memoria

**Tzevan Todorov, *Los abusos de la memoria*. En *Ciudad y Memoria*. Medellín. Corporación Región 1997.

Marita Sturken *Spectacles of Memory and Amnesia. Remembering the Persian Gulf War*. En *Tangled Memories*. Berkeley. Univ. of California Press 1997

Adrian Forty, Introduction. En Adrian Forty and Susanne Kuchler (eds.) *The art of forgetting*. Oxford 1999.

Sesión 10. Marzo 13

Metodología: Historia Oral II. Ética de la Investigación

**Alessandro Portelli *The death of Luigi Trastulli: Memory and the Event*. En A. Portelli, *The Death of Luigi Trastulli and Other Stories. Form and Meaning in Oral History*. New York. State University of New York Press. 1991

**Alessandro Portelli, *Tryin' to Gather a Little Knowledge. Some thoughts on the Ethics of Oral History*. En A. Portelli, *The Battle of Valle Giulia. Oral History and the Art of Dialogue*. University of Wisconsin Press 1997.

Sesiones 11, 12 y 13 Marzo 18 a 25

Memorias Públicas e Identidades Nacionales: Objetos, Monumentos, Museos, Conmemoraciones.
Metodologías: Representación Visual. Etnografía (a discutirse en las tres sesiones)

Lecturas

Sesión 11. Marzo 18

Objetos. Monumentos

**Julie Cruikshank, Oral Tradition and Material Culture. Multiplying meanings of 'words' and 'things'. *Anthropology Today* 8:3 1992

** Blanca Muratorio, Nación, Identidad y Etnicidad. Imágenes de los indígenas ecuatorianos Siglos XIX y XX. En B Muratorio (ed.) *Imágenes e Imagineros. Representaciones de los indígenas Ecuatorianos* 1994. Flacso Ecuador

Jennifer A. González, Rhetoric of the Object: Material Memory and the Artwork of Amalia Mesa- Bains. *Visual Anthropology Review* 9:1 1993

William H. Gerdts, The Marble Savage. *Art in America* July/August 1974.

Marita Sturken, The Wall and the Screen Memory. The Vietnam Veterans Memorial. En Marita Sturken, *Tangled Memories*. Univ. of California Press 1997.

Sesión 12. Marzo 20 °||° Entrega del 3er. Ejercicio de trabajo de campo

Conmemoraciones

**Gillies, John R. Memory and Identity. The history of a relationship. En John Gillies , ed., *Conmemorations: The Politics of National Identity*. Princeton: Princeton University Press 1994

Elizabeth Jelín Exclusión, memoria y luchas políticas En *Estudios latinoamericanos sobre cultura y transformaciones sociales en tiempos de globalización*. Daniel Mato (comp) Buenos Aires. Clacso 2001. **Esp. pp. 100-107

John Urry, How societies remember the past. En Sharon Macdonald and Gordon Fyfe (eds.) *Theorizing Museums*. Blackwell Publishers 1996.

Paul Connerton. *How societies remember* Cambridge University Press 1989

Sesión 13. Marzo 25

Museos

**Eduardo Kingman y Mireya Salgado, El Museo de la Ciudad. Reflexiones sobre la Memoria y la Vida Cotidiana. En Fernando Carrión (ed.) Desarrollo Cultural y gestión en Centros Históricos. Quito. Flacso-Ecuador 2000.

**Gonzalo Sanchez G. Memoria, Museo y Nación, Bogotá, 1999 (mimeo)

**Mary Roldán Museo nacional, fronteras de identidad y el reto de la globalización. En Museo, Memoria y Nación. Misión de los Museos Nacionales para los ciudadanos del futuro. Sanchez Gonzalo y M Wills (comp) Bogotá Ministerio de Cultura 2000

Henrietta Riegel, Into the Heart of irony: Ethnographic exhibitions and the politics of difference. En Theorizing Museums. Sharon Macdonald and Gordon Fyfe (eds.) Blackwell Publishers 1996.

Sesión 14. Febrero 27

Memoria y Migración. Discusión de los temas de memoria en relación a la migración.

Lecturas

**Manuel Delgado, La ciudad anterior. Mito, memoria e inmigración. En Ciudad y Memoria. Medellín. Corporación Región. 1997

Gioconda Herrera y Alexandra Martínez, Género y Migración en la Región Sur. Informe Final Revisado. FLACSO Mayo 2002.

Antonio García Nieto, Radiografía de los primeros inmigrantes ecuatorianos en Murcia. Ecuador Debate. No. 54, diciembre 2001. 11-26.

Otros artículos en Ecuador Debate No. 54 y en Iconos No. 14. (ver)

Sesión 15. Abril 1

Presentación y discusión por los alumnos de sus proyectos de trabajos de investigación en base a los temas y metodologías del curso.

DEPARTMENT OF ANTHROPOLOGY AND SOCIOLOGY

Anth. 353 Ethnography of Latin America: Popular Culture

Instructor: Blanca Muratorio

1998-1999

GUIDELINES FOR TAKE-HOME EXAM

Value: 25%

Due date: Tuesday Feb. 23, to be handed in class (not in the Main Office). There will be no extensions, unless the student has a valid excuse certified, in writing, by the Faculty of Arts. As a matter of fairness, exams that do not comply with these regulations will not be read.

Length: Total of 8 double-space, typed, and numbered pages.

******Please, read these guidelines carefully, and if you have any questions about how to proceed, bring those questions to the class on Thursday 11. I will not be available during study-week.******

Readings included in this exam: All required readings and videos for weeks 1,2,3,4,5, and 6.

Not Included: Lindsay DuBois in week 3 and Da Matta in week 4, which have been postponed.

Main objective of the exam: The student has to **clearly demonstrate that she/he has done all the required readings and seen the videos by quoting the appropriate references (author and page number, or class notes) .This can be done in abbreviated form: e.g (R&S 21)for Rowe and Schelling, or (Margolis 21), or (cln) for class notes, etc**

Format of the exam: You have to write a well documented film script for a film series on Latin American popular culture to be aired on an educational TV channel.

You are hired as an anthropological consultant for an ethnographic film studio. I am the Chair of the Executive Board who will rank these film scripts and award the contract (here called grade).

The film script should include:

- 1. A theoretical Introduction (primarily readings week 1, but may also include analytical approaches and concepts discussed in the readings for other weeks).**
- 2. Information and narrative images from the following countries: Bolivia, Argentina, Mexico, Andean countries (Venezuela, Colombia, or Ecuador where folk saints are venerated), and Brazil.**
- 3. Topics: Indigenous forms of nationalism, gauchos, tango, Populism, Evita, folk religion and healing, umbanda and/or other afro-american religions. The topics and images should derive from the readings and lectures.**
- 4. The narrative images and the script have to demonstrate that you are sensitive and knowledgeable about the issues of gender, class, and ethnicity in Latin America, as discussed in the readings and in class.**

How to discuss and include all issues:

1. In the **Theoretical Introduction** you should discuss the main approach to popular culture in Latin America which will inform your script for the series. Following the main lines of analysis taken by Rowe and Schelling as explained in class, discuss:

- a) A characterization of popular culture
- b) How does your approach differ from others and what kinds of flaws you want to avoid.
- c) How do you see the difference between your approach to popular culture and traditional studies of folklore and mass culture.
- d) Why is it important to understand popular culture in a historical context?
- e) Why is it important to understand the relationship between popular culture and politics (e.g. culture and power, the people and the state, social movements, ideas of nationalism and national identity, etc).
- f) What have been some of the contributions of Latin American social scientists (e.g. García Canclini and Martín Barbero) to the field of popular culture?
- g) Discuss why simple dichotomies such as “popular culture-high culture; authentic -inauthentic; purity-hybrid; primitive-civilized are not useful tools in the analysis of Latin American popular culture.

2. The **countries** mentioned here are those discussed in the readings. You have to demonstrate some knowledge of the **geography** (e.g. proper spelling of names, not confusing geographic regions, etc. If in doubt, consult a text), the **historical period** you are describing (e.g. Colonial, Independence, contemporary, and relevant events), and the **ethnic composition of the population** (e.g. European immigrants, indigenous peoples in Bolivia, or in Mexico, etc)

3. The film script should include **descriptions of scenes and/or a sequence of scenes** on the main topics discussed in the readings (see 3 above). You should explain **why** that is a relevant scene and **why** those images make sense, by quoting the appropriate arguments from the readings. (e.g., a scene of a couple dancing the tango in a suburb of Buenos Aires in the early twentieth century should include the ethnic composition of the population, the description of the neighborhood at the time, the gender relations in the dance, etc. with the proper quotes from Rowe and Schelling and Taylor to substantiate your arguments). Once you have “imagined the arguments,” you’ll never forget them.

4. As explained before, you do not need to do a separate discussion of the issues of class, ethnicity, and gender, but your images, scenarios, and sequences of behavior have to demonstrate your knowledge of these issues as discussed in the readings and in class.



♥Happy Valentine♥♥

DEPARTMENT OF ANTHROPOLOGY AND SOCIOLOGY

Anthropology 353
Inst: Blanca Muratorio

1995-96

Ethnography of Latin America
Popular Culture

TAKE-HOME ESSAY DUE: November 23, in class (no extensions)
Value: 40% of final grade.
Length: 6 to 8 typed pp., double-space.

This essay is based on Sections III, IV, V, VI and VII of the Outline, videos, and lectures.

You are hired as an anthropological consultant for an ethnographic film studio. They want to make a series on Latin American Popular Culture, emphasizing its implications for ethnic and national identity.

Your job is to provide a documented script for the series no longer than 6 to 8 pages.

This script has to include the following topics: 1) Popular culture and the State. 2) Popular religion. 3) Popular arts and crafts. In each topic, it is important to demonstrate the racial and ethnic diversity of Latin America.

The studio has a budget that may include travel to the following countries: Argentina, Brazil, Bolivia, Peru, Ecuador, Guatemala and Mexico.

The script should include short descriptions of ethnographic scenes (e.g., a scene about music in Argentina; about troubadors in Brazil; about a fiesta in Guatemala, or Bolivia,; about weaving or pottery making in Mexico or Guatemala; etc.). Use your ethnographic imagination, but in each case you should document it with the appropriate references (e.g., if you have described a scene of a Miss Guatemala contest you should quote (Hendrickson, pp.), and the like for other topics.

DEPARTMENT OF ANTHROPOLOGY AND SOCIOLOGY

Anthropology 353
Inst: Blanca Muratorio

1995-96

Ethnography of Latin America
Popular Culture

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Video: The Highland Maya

Series: Faces of Culture

This video is presented as a case study in economic anthropology.

You should look at it in close relationship with Rowe and Schelling's readings for this week: As a case study in popular religion among Maya indigenous peoples.

Topics to look for:

Religious syncretism between Christianity and native religious beliefs.

The cargo system. In this context, "Cargo" means burden and religious/political office. Among the Maya it is also the burden carried by their gods.

How is this religious system related to the daily economic and social life of the Maya (also exists in the Andes), as a form of reciprocity and redistribution of resources, and as a way to gain prestige and political power. How this fiesta system continues and changes in contemporary times when people migrate to work in plantations and to the United States.

Also as a "levelling" mechanism by which relative equality is maintained within the communities.

Indigenous peoples memories of their own history and their representation of those memories in rituals such as The Dance of the Conquest.

Participation of the Catholic church in the fiesta system.

Relation of the cargo system with Maya religion, and their gods as well as with Catholic saints and the Virgin Mary.

Religion and rituals; the fiesta, pilgrimages, processions.

Comparison between these Maya aspects of popular religiosity and the Andean cases described in more detail by Rowe and Schelling.

**WENNER-GREEN
Rating and Comment Sheet**

By: Dr. Blanca Muratorio (8536)

Applicant: 2679 Lasso, Marixa A.

Comments :

This is an outstanding proposal in terms of clarity and conciseness. In 1 ½ pages the applicant is able to write a lucid statement of her two objectives. They are theoretically rich and insightful. Her section on methodology is exceptionally good. She manages to develop her methodology in terms of several important theoretical propositions, such as the internal differentiation of the black population, the relationship between literate and oral culture, the possibility of reading criminal records as thick cultural descriptions, etc.

This project can make an excellent contribution to both Latin American history and anthropology, as the candidate shows it in Item 22. I would take this statement a bit further: 1. This kind of research is significant for Andean and Caribbean black populations that are now trying to recover their own histories. It could provide a rich basis for contemporary oral history projects. 2. Her analysis in relation to the second objective : to examine the conflicts over the construction of national memory, could make a contribution to the current and extensive literature on memory and forgetting in relation to state formation and consolidation (e.g. after totalitarianism). I would suggest her to examine this comparative literature . Otherwise, her command of the relevant literature is good. The exception is the absence of Richard Price´s work, even if it is contested among social historians.

In terms of preliminary research and publications, the applicant is well prepared to undertake this research as proposed, and the budget seems quite appropriate.

Rating: A Outstanding.

Applicant: 2505 Cervone, Emma

Comments:

This is a proposal for a Hunt Fellowship to aid the writeup of a Ph.D. dissertation for publication. My evaluation is based on what the applicant proposes to do to accomplish this objective. Furthermore, as instructed in Item # 2 of the Guidelines, I am evaluating this project in its present form.

According to the applicant (Item 18 of application form): “The project is a revision of the ethnographical data collected in my prior research [1992-94] both at theoretical level and in the field”. The main problem with this project is that the applicant does not say how is she going to accomplish these revisions. In the methodology section, for instance, she explains in detail what she did during the 1992-94 fieldwork, but says nothing about what further fieldwork is needed to update her previous research, nor why it needs updating. Much has happened in the relationship between Indigenous Organizations and the state in Ecuador since 1994 (and much has been

published in Ecuador and elsewhere on these processes). The applicant does not comment on these processes and there are no citations of these publications in her bibliography. This lack of information also shows in the budget. There is no explanation of what the expenses in Ecuador will be, nor why she needs to go there.

As far as the updating of the dissertation in theoretical terms, there are only a handful of theoretical entries dated after 1994 in an otherwise long bibliography. For instance, since the applicant participated in a co-authored publication, and in a conference (1998 and 1997) on indigenous women's leadership (see Vitae), she could have said how those insights will be used to revise her research.

Rating: E Should not be funded (as is).

Applicant: 2599 Gordon, Cesar C., Jr.

Comments:

This is a solid proposal for a traditional Amazonian ethnography. It closely adheres to the "ethnographic present approach". If we accept this approach, we can agree with the applicant that the originality of his research lies in the detailed study of exchange in a contemporary context of increased monetarization and commoditization of a small-scale society due to its immersion in the global economy. The methodology to be used is "standard" and conforms to this approach as stated in the section on methodology (p.1).

The problems I see with this proposal are as follows: 1. Lack of historical depth for the study of this society and for the comparison with other Amazonian societies that have gone through these processes throughout a long history of colonialism (e.g. rubber boom, oil development in the 1940s). 2. In relationship to 1, the applicant's objective "to create a political economy model for this society ...which can be generalized for other Amazonian indigenous peoples" (anytime? Anywhere?). Why compare exchange theories with Melanesia when other Amazonian societies are ignored?

The preliminary fieldwork has been done and the applicant is well prepared in terms of language skills needed. The budget is very well prepared and reasonable.

Rating: C Good

Applicant: 2516 Coello de la Rosa, Alexandre

Comments:

This is a very interesting and significant project, particularly with respect to its second objective: a detailed study of the "reducciones" o "pueblos de indios" during Francisco de Toledo's administration (1569-1581) as part of a general program of religious and political control towards the establishment of a long-lasting colonial society . The first objective, to show how the Spanish

empire represented the colonial subject as object of knowledge, has a long tradition in anthropology and history that the applicant does not fully recognize in the proposal or the bibliography. He does not say clearly how his study will make a different contribution to this literature. On Item 2. Objectives, it is asserted that it will be done through the particular focus on Jose de Acosta, but this specificity is lost when he writes about the contributions of his project to anthropology (last page). This is one reason why I find the title of the project a bit over ambitious.

The methodology for archival work in Seville is well prepared and the candidate is amply qualified to undertake the project. It seems to me the budget can be cut substantially without critically jeopardizing the project. I know several students who live and study in Seville with less than half that budget.

Rating: C Good

Applicant: 2544 Dover, Robert V.

Comments:

This is a very significant project in terms of contemporary anthropology, particularly the anthropology of law as it relates to indigenous peoples of the Americas. The applicant clearly acknowledges these potential contributions in Item 22 of the proposal.

The project is complex and theoretically sophisticated. The methodology includes collaborative research with indigenous university students, archival work, analysis of secondary sources and fieldwork. Although the other person participating in the project is perfectly qualified, it is a pity that her role (and the division of labor with the principal investigator) is not clearly specified, especially when the fieldwork and the time constraints seem overwhelming.

The objectives are sound, but the writing is at times quite obscure (e.g. what is a continuum of instrumentality?). Two other examples of the use of contemporary jargon in this proposal that I found more problematic are the terms “indigenous intellectuals” and TEK (which I assume means Traditional Ecological Knowledge, although the applicant doesn’t explain). I know the first term is in fashion among anthropologists now, but in my experience, including the voices of “indigenous intellectuals” (usually shamans, leaders of indigenous federations, or indigenous men with an university education) has usually meant marginalizing the voices of women and other hidden majorities within a particular group. At least one should be critical of the use of this term. With respect to TEK, the literature on it is extensive, at least in Canada, but so is the critical literature geared to guard us against the essentializing of oral tradition and decontextualizing it. I make this point because the applicant is raising this issue only in reference to the anthropological concepts of “tradition” and “traditionality” (see Item 22).

The budget seems fine.

Rating: C Good (overall) although some parts are B

SUMMARY SHEET

Reviewer: Dr. Blanca Muratorio (8536)

Rating of all applications:

Applicant	Rating
1. 2679 Lasso, Marixa, A.	A
2. 2559 Gordon, Cesar	C
3. 2544 Dover, Robert	C to B
4. 2516 Coello de la Rosa, Alexandre	C
5. 2505 Cervone, Emma	E

Rank order of top three applicants:

- 1. Lasso, Marixa**
- 2. Dover, Robert**
- 3. Gordon , Cesar and Coello de la Rosa, Alexandre.**

Comments:

Sorry I cannot be more precise in categories 2 and 3, but those three proposals were really mixed.

Initials: BM

Date: October 4, 1999

The Journal of Latin American Anthropology

Manuscript No.: 00-45

Title: An Emergent Ecuadorian Quichua Foundation: Conservation Planning in Grassroots Development.

The main argument of this paper offers as a successful model (my emphasis) for natural resource management activities the team work of a local indigenous organization with an intermediary grassroots support organization (In this case IMU and RIC-Ecuador) and the public sector. (p.3) This is said to be demonstrated in the paper (p.36).

I see a problem with this main argument: In the same paper we are presented with two other cases of similar teamwork or collaboration between local indigenous organizations and international conservation NGOs : In one case Rucullacta/FOIN and international conservation group the outcome is uncertain (not stated) (See pp.26-27) and in the other FOIN/Cultural Survival the result is presented as failure (See pp.28-29). If the IMU/RIC is the model we should be told what makes it different from the other two. The third term of this equation (public sector) is not analyzed in this case except to say that the public sector (government officials) considered the other side “corrupt” and that the army provided some logistics.

p.5 The statement that successful conservation strategies between RPOs and GSOs lead to enforcement of the legal land claims of indigenous smallholders seems weak when we are told in the previous paragraph that the GSOs have difficulty reaching the poorest communities.

p. 17. There is no “federal” government in Ecuador. It should read “national” government.

p.18 What does “guardians of the park” mean? Which are the rights and obligations of IMU? Who benefits? It is not clearly stated in the paper. (later we learn some of the guards in the park are from one family).

pp.18-21 Here the author presents interesting ideas about the dynamics of power in this area, but later on does not include them in the analysis. This is predicated, in my opinion, in an erroneous assumption stated in p.22 [that] “Under pressure from the mission schools, the young leaders have rejected shamanic traditions as *brujería* or witchcraft “. All evidence points to the contrary. FOIN even trained its own shamans and most people in this area, whether Catholic or Protestant, organized or not, make use of shamans.

In the paper, the previous statement by the author is contradicted by another statement in p.23 about the officers of the comunas being shamans themselves or using them to attack their enemies. There is also a problem in p. 24 where it is argued that both Catholic and Protestant missionaries opposed the objectives of the federations. (in there it is not clear what FOIN “separatist” position means. Separation from what? The missions?).

Furthermore, later on (p.26) we are told that some of the prominent leaders of an indigenous organization have “appropriated the missionary’s rhetoric advocating land rights and bilingual education”. But, missionaries in this area have never advocated these two issues, quite the contrary is true. (see p.24). How can indigenous leaders appropriate a

rhetoric that does not exist? Is the author talking about other missionaries in a different area?

p.25 Without presenting evidence, the author, makes several statements about whole federations “being corrupt” or “seen as corrupt” by government officials. This is a serious issue for a paper where the author claims to have been associated with one of the sides in an on going controversy. The corruption of some indigenous leaders in this area is well known and some have been in jail or in hiding from justice. However if the author wants to generalize these accusations to whole federations he should understand better the relationship between leaders and grass roots organizations and provide further evidence than the claims of one particular rival family. (the evidence in note 14 is not enough).

p. 26 One of the main problems in this analysis is that the author tends to simplify what is a very complex and often ambiguous situation into dichotomies: On the one hand, in the Mamallacta family all are old, traditional, conservationists, hard working and have “legitimate” claims (although in note 9 we are told we should not take those claims as factual). On the other, the rivals (all indigenous peoples too) are all young, corrupt, interested in ecotourism (with bad connotations) and not successful in conservation. Don’t they have any legitimate claims?

p.27 all these problems make the statement in p.27 (“This case demonstrates....etc”) untenable. All the problems and conflicts the author has described are between indigenous peoples. Indigenous peoples are the only political actors he has discussed in this scenario. So how can the author state that “there are various political actors who have motives to undermine indigenous peoples land claims” ? Who are these political actors if not other indigenous peoples (in the case the author discusses). Besides, some “illegal colonists” are indigenous peoples (as stated in pp.30-31).

The Journal of Latin American Anthropology
Manuscript No.:

The Journal of Latin American Anthropology

Manuscript: 99-60

Reviewer: Dr. Blanca Muratorio

Manuscript Title: Integrated Education Research to Foster Human Rights of Women in Southeastern Ecuador: The Creation of Participatory Methodologies

This manuscript may qualify as a mediocre undergraduate paper written in the 1960s, or a typical (read, bad) “expert report” for UNESCO. It is certainly not an academic paper to be published by an academic journal. I apologize in advance if my review shows my amazement and frustration after reading it several times.

The problems with this manuscript are at the ethnographic, historical, methodological, and theoretical levels (not counting poor editing and misspelled Spanish words). I also have strong misgivings about the way the fieldwork and collaboration with local researchers are portrayed. I will try to cover all these issues as briefly as possible without citing all the available literature with which I am sure the editors of this Journal are familiar.

1. Ethnography/History. The ethnographic data presented are general and superficial. The problem is aggravated by the fact that the Shuar indigenous people are one of the best studied in Ecuadorean ethnography. The published literature on them is extensive. No one of these sources is cited in this manuscript, with the exception of a brief (7pp., including 6 large photographs) paper in LAAR on Chain Marriage and a decontextualized quote from a Shuar leader in an old book by Bodley (cited as 1990 in p.11 and as 1996 in p.24). The characterization of the Shuar as “headhunters” (p.10) without explanation is unacceptable, especially when the author thinks she needs to clarify (in the same page) that “Panama hats” is a misnomer for the paja toquilla hats made in Ecuador.
2. Her Background and Historical Context (p.6) is presented without any of the existing references for any of the issues discussed. The Northamericentrism (if you excuse my neologism) in this section is too much: “Ecuador is a country about the size of the State of Colorado”. Why should anybody reading this journal have to know the size of the State of Colorado better than the size of Ecuador?

3. The author describes herself as “a cultural anthropologist trained in gender and indigenous issues, as well as with experience in bilingual and environmental education”, and as a “gringa” (p. 13). Although she is going to this community for the first time (she doesn’t say for how long, but being hired by UNESCO it cannot be for extended fieldwork), and she does not speak the language (she needs a translator to speak to the women p.16), she asserts “most community members seemed more inclined to discuss issues with me as I represented almost a non-gendered person outside the everyday structures of power.” This must be a joke, and if not is so naive as to be offensive. But she continues with her “challenge” to overcome the stereotypes of women by “Hispanic men”. We do not know, and can only guess, that she is referring to the members of her academic team since she is talking about “professional communication” (p.14). The “chicken story” that follows (p.14) is one of the worst I have seen in writing and plain offensive. She doesn’t even suspect that it could have been a joke directed at the “gringa”. Furthermore, the Shuar dwellings are described as “rudimentary, consisting of materials harvested from the forest” Rudimentary? According to what criteria? Shuar techniques and aesthetics of house-building happen to be one of the most sophisticated in the Amazon and there are at least two books written about them. To crown this description of the fieldsite we get, of course, the inevitable “flying tropical bats” and the “hum of insects”!!!
4. The description of the fieldwork is enough to disqualify any methodology being used, but the author even dares to assert she “created” this participatory methodology (as the title implies). Even development agencies in this area have been using these participatory methods for ages, not to mention all the books written about them. But even some of the data presented are suspect. Just to give one example. An indigenous monolingual woman saying that she wanted to be trained in “sustainable productive strategies”? (p.19). The author should tell us who was her translator.
5. Theoretically this paper is superficial and only deals with generalities. In p.2 we are told that education is the key to solving the problems of poverty, neglect, ill health, illiteracy, and environmental degradation (like in 1960s developmenttheory?). Later on in p. 14 we realize they needed a survey to find out that “illiteracy, poverty and discrimination were the greatest obstacles to the exercise of social, economic and cultural rights for women”. Did they need a

survey to know this??? Considering the quality of the research and the theoretical assumptions, the conclusions are equally trivial.

Evaluation: Reject

University Peer Review 2000-2201 UPCD Tier 2 Competition
Canadian University: York University /Development Country: Chile, South America
Proposal Reference Number: 372
Sector(s): Women. Human Resources Development
Title: York-CEIDIS-Chile equity curriculum development
Dr. Blanca Muratorio. Prof. Emerita, University of British Columbia
October 7, 2001

Review

a) The careful planning and thoughtful strategies for the future supervision of this project give credit for the impeccable credentials, expertise, and experience of both the Canadian and the Chilean teams involved in it, and for their three years of successful previous collaboration. As it is well documented in the project, Aymara women, like many other indigenous women in the Americas, continue to be marginalized and discriminated against in terms of gender and ethnicity. This is a fact, despite recent national and international laws enacted to deal with the historical pattern of subordination and exclusion of indigenous peoples. In relation to the immediate and long-term expected results of this project, then, the targeted population –immigrant Aymara women- is extremely relevant. Furthermore, this project is designed to bring back to Canadian faculty and students greater awareness and a more focused research interest on Andean indigenous women. It will be a most welcome development for the social sciences in Canada. Until now, very few of us have concentrated our research and social action on the actual lived experiences of indigenous women.

b) In terms of methodology, this project addresses the main problems faced by many institutions in Latin America: their lack of sensitivity and expertise to deal with gender equity in an intercultural context. But, equally important is the fact that the project's methodology is well developed to deal with two of the most serious problems indigenous women experience in confronting the national society: lack of awareness of their rights as citizens and social discrimination because of their lack of training in Spanish as a second language. From the academic point of view, after a long experience doing life histories of indigenous women in Ecuador, I can say that this project is wise to include this methodological approach (see component 3, p.9) as a promising future research strategy to understand women's current issues from their own point of view.

c) All of the institutional and academic aspects of the project's results and future impact seem to be very well planned: the long-term expertise in the area of adult education, teachers' training, the links between universities in Canada and the Andean region, and the opening of new areas of research. In terms of the main targeted population, indigenous women, I would have liked to see further discussion on how their progress is going to be followed up. In my experience, an additional problem these women face in their daily lives is the internal opposition –often violent- from indigenous husbands or other relatives. Both in national and indigenous societies, usually men do not take lightly women's attempts at economic, social or political independence from their control. I am sure that the seasoned Chilean anthropologists and NGOs participating in the project are fully aware of and have dealt with this issue before, but the proposal fails to address it directly in its discussion of sustainability. Indigenous men's education on gender issues is as important to indigenous women as their own.

Qualifications and experience-

More than 15 years of anthropological research with indigenous women in Ecuador. Participation in at least 6 local and national development projects involving indigenous women in this area. Several academic publications on gender identity and gender relations in indigenous communities.