

**CONTESTED CULTURAL HERITAGE:
RELIGION AND NATIONALISM IN A GLOBAL WORLD**

A conference organized by the
Collaborative for Cultural Heritage and Museum Practices and Spurlock Museum
University of Illinois at Urbana-Champaign

venue: Spurlock Museum Auditorium (600 S. Gregory, Urbana)

Thursday night, April 24, 2008, 7:30 p.m.

KEYNOTE LECTURE by George A. Miller Endowment Visiting Professor

DR. DONNY GEORGE YOUKHANNA

(former Director, Iraq Museum and President, Iraq State Board of Antiquities and
Heritage; visiting professor at SUNY-Stonybrook)

**“MAYHEM IN MESOPOTAMIA: The Interplay of Religion, Nationalism, and
Global Politics in Iraq’s Cultural Heritage”**

Friday, April 25, 2008

9:00-9:15 a.m.

Welcome by Dr. Wayne Pitard (Acting Director, Spurlock Museum)

Opening Remarks on the Conference Topic: Helaine Silverman (Co-Director of CHAMP)

MORNING SESSION: RELIGION ON THE LANDSCAPE

Moderator: David Prochaska (Department of History, UIUC)

D. Fairchild Ruggles (Department of Landscape Architecture and CHAMP, University
of Illinois at Urbana-Champaign)

Claiming Space: Christian and Muslim Stakes in the Great Mosque of Cordoba, Spain

Michael Galaty (Department of Sociology and Anthropology, Millsaps College)

Blood of Our Ancestors: Cultural Heritage Management in the Balkans

Alexandra Hartnett (Department of Anthropology, University of Chicago)

The Painted Walls of Belfast: Aestheticized Geographies of Conflict in Northern Ireland

Dorothy Lippert (Repatriation Office, National Museum of Natural History-
Smithsonian)

*Reunification of Spirit and Matter: The Split Personality of American Indian Museum
Collections and the Use of Repatriation as a Healing Technique*

AFTERNOON SESSION: NATIONALISM IN THE MUSEUM

Moderator: Eric Hostetter (Program in Art History & Classics Dept., UIUC)

Salima Ikram (American University, Cairo, Egypt)

*Pharaohs and Foreigners: Using the Past to Promote Egyptian Economy and
Nationalism*

Vicky Kynourgiopoulou (American University, Rome)

National Identity Interrupted: The Looting of the Parthenon Marbles and the Greek Claim for Repatriation.

Jalh Dulanto (Programa de Arqueología, Pontificia Universidad Católica del Perú and Colgate University)

The Spoils of Machu Picchu: The Nation of Peru vs Yale University

THANK YOU!

Dr. George's lecture is supported by the Center for Advanced Study with additional funds from: Anthropology, Architecture, Art History, ATAM, Center for Global Studies, Center on South Asian and Middle Eastern Studies, College of Law, Geography, History, International Programs and Studies, IPRH "Museums Writ Large" Reading Group, Krannert Art Museum, Landscape Architecture, Program for the Study of Religion, Sociology, Urban & Regional Planning. The conference has received generous support from the Office of the Provost and Spurlock Museum, with additional funds from the Russian, East European and Eurasian Center.

SPEAKERS, ABSTRACTS AND BIOS

Keynote Speaker: DONNY GEORGE YOUKHANNA

Mayhem in Mesopotamia: The Interplay of Religion, Nationalism, and Global Politics in Iraq's Cultural Heritage

There is "mayhem in Mesopotamia." Iraq's unparalleled collection of antiquities in the Iraq National Museum was looted in November 2003 as a direct outcome of the U.S. invasion of Iraq and the U.S. army's unpreparedness to protect this obvious target from local greed and the illicit international antiquities market. Iraq's ancient Mesopotamian sites have been attacked because of the location of the archaeological monuments in terms of military strategies. And the Mesopotamian cultural heritage (sites, artifacts) is also contested by the new Shi'ite authority in charge of Iraqi archaeology. What, then, is the future of Iraq's past?

Bio

Until July 2006 Dr. Donny George was the Director General of the Iraq National Museum and Research Director of the Iraqi State Board of Antiquities and Heritage. He has more than thirty years of fieldwork experience in Iraq, having worked on many important Mesopotamian sites. He has taught at the University of Baghdad and College of Babylon and is a member of the Iraqi Science Academy. He has served as a member of the Iraqi National Committee for UNESCO and a member of the International Regional Committee of INTERPOL. He has lectured throughout the world on Iraqi antiquities and museums and has participated in numerous international professional conferences. He is a member of the German Archaeological Institute, the Archaeological Institute of America, and the Society for American Archaeology. Currently Dr. George is a visiting professor in the Department of Anthropology at the State University of New York in Stony Brook.

Jalh Dulanto

The Spoils of Machu Picchu: The Nation of Peru vs. Yale University

In 1911 avocational archaeologist Hiram Bingham discovered or rediscovered (depending on one's perspective) a beautifully built and magnificently landscaped Inca site, Machu Picchu, made famous through Bingham's larger-than-life personality, photographic skills, and the publishing collaboration of *National Geographic Magazine*. A sensation when first revealed, the Inca site did not achieve true global prominence until the advent of modern tourism infrastructure in the 1960s/70s. Since that time Machu Picchu has become one of the most famous sites in the world and as popular attention focused on the site a group of Peruvian scholars and politicians began to demand that Yale University return Bingham's excavated materials to Peru. Not only did Yale University dig in (so to speak), refusing repatriation, it sponsored a blockbuster exhibition about the site in 2004. The controversy escalated dramatically in the ensuing years. In 2007 Yale University yielded to Peruvian pressure, reaching an agreement over the return of the collection. This talk explores the positions taken by both sides in the controversy and what was really at stake in this dispute over the rather unremarkable materials from this exceptional site that Peru considers the greatest manifestation of its precolumbian cultural heritage. Necessarily considered are the political uses of archaeology in Peru and Peruvian archaeological politics.

Bio

Dr. Jalh Dulanto is a Peruvian archaeologist who has taught for many years at the Pontificia Universidad Católica del Perú. He is currently a NEH visiting associate professor at Colgate University. He has conducted many years of excavations in Peru at a wide range of sites, most recently focusing on the Formative Period. Between 2002 and 2004 he was a member of the National Commission of Archaeology in Peru, which is the committee in charge of supervising all work conducted on archaeological remains in Peru. He also developed a comprehensive computerized data base of the fine holdings of the private Larco Museum in Lima. He is the author of a series of articles in U.S. and Peruvian volumes.

Michael Galaty

Blood of Our Ancestors: Cultural Heritage Management in the Balkans

The Balkan Peninsula is known for its messy mix of culture, language, and religion. It is and always has been a cross-roads, and, for most of its history, contested territory. The region's jumbled past makes managing its cultural heritage a politically-charged process. Both in ancient times and recently, central powers have used heritage in creative ways to undercut rival claims to territory and move boundaries. Events in Kosovo/a provide an unfolding example of this type of behavior. My focus in this paper is, however, not the behavior of central authorities; rather I consider how people living on the fringes of states negotiate these behaviors if and when they are affected. Are historical claims forced upon them by distant powers? Or do they function as creative agents themselves, also using heritage to press territorial claims, build and break alliances, and in some cases, create social, political, and economic capital. My interest in this subject stems from the archaeological and ethnographic research I have conducted in the high mountains of tribal northern Albania. There, individuals have been and are

anything but passive participants in heritage creation and management. Whereas we expect leaders such as dictators to use and abuse the past, in fact, in the Balkans anyway, the beliefs about culture, language, and religion that generate heritage, and allow and require management, often bubble up from below.

Bio

Michael Galaty received a B.A. in anthropology from Grinnell College and M.A. and Ph.D. in anthropology from the University of Wisconsin-Madison. He is Associate Professor of Anthropology in the Department of Sociology-Anthropology at Millsaps College in Jackson, Mississippi. His areas of interest include the archaeology of complex societies and state formation, as well as regional archaeological survey and the analytical analysis of ceramics. He has conducted archaeological research in Mississippi and Virginia, as well as in the European nations of Greece, Hungary, and Albania. He is particularly interested in the intersections of archaeology, cultural heritage, and nationalism. Since 2004 he has directed the Shala Valley Project, which studies the archaeology and history of the territory of the Shala tribe in the northern Albanian high mountains. This is the only place in Europe where "tribal" societies survived intact into the 20th century. The challenges and implications for cultural heritage management and tourism in the Shala Valley, located close to Montenegro and Kosovo, are enormous. The Shala Valley Project is supported by major grants from the National Science Foundation and the National Endowment for the Humanities. Galaty has published several books and edited volumes, including 1999's *Archaeology Under Dictatorship*.

Alexandra Hartnett

The Painted Walls of Belfast: Aestheticized Geographies of Conflict in Northern Ireland

For thirty years, the gable murals of Belfast have been one of the primary and most visual media for localized expressions of community sovereignty in the sectarian quarters of Belfast. Exhibited in both Protestant loyalist and Catholic republican neighborhoods, their themes have included the boldly (para)militaristic and the overtly political; they have exhibited memorials to individuals and homages to historical events; they have mythologized histories and historicized mythologies. Above all, whether the message in the media is directed inward to their own neighbors or outwards to an external audience, they have come to represent an authentic voice for communities that have otherwise felt marginalized from mainstream English and Irish societies.

In July of 2006, the British government pledged £3.3 million to sectarian communities in Northern Ireland to pay for the replacement of paramilitary murals with seemingly benign images that are meant to highlight local culture and history; however, the 'Re-Imaging Communities Programme' has only exposed further conflict. Tourism companies, religious groups, muralists, paramilitaries, activists and local communities all claim ownership over what the murals represent. At a juncture where the peace process may actually succeed, the landscape of Belfast's murals has shifted from one that was once a very clear demarcation of *us* vs. *them* to one that is, in reality and in imagery, far more complex in its conflicts.

Bio

Alexandra Hartnett is receiving her doctorate in Anthropology at the University of Chicago. An anthropological archaeologist, Alexandra's primary research focuses on the expansion of colonialism in the Atlantic World via emerging consumption patterns in Galway, Ireland through material culture and ethnohistory. It was through her interest in material culture and the 'politics of the past' that Alexandra was first drawn to the political murals of Northern Ireland in 1999. She has been following their shifting patterns of nationalism, religion and identity politics ever since. Alexandra has published several pieces that focus on Galway's overt and hidden consumption practices and elite identity as it is negotiated through colonial power. Additionally, she has presented a number of conference papers that touch on smuggling in the Atlantic world and how that can be detected archaeologically; the politics of tobacco; and heritage and tourism and the Belfast murals, in particular, and in Ireland, more generally. In past papers on the murals, Alexandra has focused on the manipulation of Celtic identity, colonialism and material culture, and the contestation of heritage for geopolitical purposes.

Salima Ikram

Pharaohs and Foreigners: Using the Past to Promote Egyptian Economy and Nationalism

From as early as the 12th century, if not before, Egypt's antiquities have been exploited by the Occident as a source of objects for its museums, medicines, raw materials for paper, and esoteric learning. Most major museums of Europe and the United States are filled with Egyptian antiquities that were removed from Egypt by individuals as well as by representatives of foreign governments. It was only in the latter half of the 19th century that Egypt started to lay claims to its own past and to control the traffic in antiquities. Then, in the early 20th century, the Egyptians started to use their own history to create a national identity and to throw off the yolk of colonialism. Although Egypt has not consistently used its past to formulate its national identity, in moments of crisis it is used as a rallying point for the country and its diverse population. Now, once again, in the 21st century the past is being used to create a specific image of Egypt, both at home and abroad, as well as being perceived as a major source of economic prosperity. This paper will address Egypt's current relationship to its past in terms of the repatriation of iconic objects, the construction of new museums, national identity, and the economy.

Bio

Dr. Salima Ikram is Professor of Egyptology at the American University in Cairo, and has worked in Egypt since 1986. She has lived in Pakistan, the US, UK and Egypt. After obtaining her AB (History; Classical and Near Eastern Archaeology) at Bryn Mawr College (USA), she got her M. Phil. (in Museology and Egyptian Archaeology) and Ph.D. (in Egyptian archaeology) from Cambridge University. She has directed the Animal Mummy Project, co-directed the Predynastic Gallery project, and is Co-director of the North Kharga Oasis Survey. Dr. Ikram has worked on several excavations in Egypt as well as in the Sudan, Greece, and Turkey. Her primary interests are death, daily life, archaeozoology, ethnoarchaeology, experimental archaeology, and the preservation and presentation of cultural heritage. She has lectured on these and other subjects all over the world. Dr. Ikram has written several books (for adults and children)

and articles, with subject matters ranging from mummification to the eating habits of the ancient Egyptians.

Dorothy Lippert

Reunification of Spirit and Matter: The Split Personality of American Indian Museum Collections and the Use of Repatriation as a Healing Technique.

Material identified and defined as belonging to scientific or artistic realms may also be identified as sacred, according to the perspective of the individual who interacts with it. In the context of a museum, collections may be evaluated according to concepts that are incompatible with the original identity of the object. This is particularly the case with human remains and sacred objects for which related communities exist. An attempt at reuniting these identities has been made and this is the basis for the repatriation movement in the United States. Federally recognized American Indian tribes have the right to repatriate human remains and sacred material and return them to their original identity as human ancestors and sanctified objects. Yet, the actual practice of repatriation does not allow for a reidentification of material until the final shift in control. Up until the material is transferred, it retains its designation as a museum collection. This paper will examine the different identities of what are currently museum collections and explore the ways in which a single object or bone may exist in multiple theoretical spaces concurrently. An attempt will be made to understand how the application of Indigenous concepts can maintain multiple identities for the object even as it remains in the single space of the museum.

Bio

Dorothy Lippert is Choctaw and an archaeologist. She received her B.A. from Rice University and her M.A. and Ph.D. from the University of Texas at Austin. She currently works in the Repatriation Office of the National Museum of Natural History at the Smithsonian Institution. Dorothy serves on the Executive of the World Archaeological Congress and on the Board of Directors for the Society for American Archaeology. Her research interests include the development of Indigenous archaeology, repatriation, ethics and the archaeology and bioarchaeology of the Southeastern United States. She views archaeology not just as a scientific pursuit, but as a tool for social justice and is committed to bringing Native people into the discipline as a way of moving the profession forward.

Vicky Kynourgiopoulou

National Identity Interrupted: The Looting of the Parthenon Marbles and the Greek Claim for Repatriation.

In this paper I examine Greece's claim for the repatriation of the Parthenon marbles and the need for reconstruction of historical monuments not for nationalistic purposes but for existential reasons. My approach examines the historical consciousness of the Greeks and the creation of cultural and national identity based on cultural heritage.

History comprises of many layers of accumulated collective memory. This collective memory acts as a conscious or unconscious influence on the decision of individuals as well as on the collective actions of the great social forces of history. Especially in the case where culturally different nations claim common inheritance, such

experiences give rise to conflicting attitudes or lead to lasting antagonisms. Historical experiences may vividly represent national consciousness and often act as testimonies of cultural and national identities based on cultural patrimony as in the case of Greece.

For a community or nation common recollections of the past and cultural elements which they all recognize and identify with create the idea of a relation with each other. The notion of identity and its dependence through cultural heritage invokes a categorical fixture, unchangeable and permanent through time. The Parthenon marbles verbalize the idea of diachronic identity, the sense of permanence and continuity in time.

For the Modern Greeks the marbles of the Parthenon constitute not only the foundation of nationhood but also the continuation of an unbroken past having its roots in classical Athens. This idea plays out today against the backdrop of globalization in which the idea of cultural difference gives way to a “constructed cultural whole” in which cultural patrimony is seen as one (“world heritage”) and cultural heritage is “administered” by organizations with financial power. The greater issue that derives from the rhetoric of the “cultural stock market” is that while promoting equality through globalization we are in fact reviving colonial ideas.

Bio

Vicky Kynourgiopoulou holds a BA in archaeology from the University of Southampton, a MA in cultural heritage studies from University College London, and Ph.D in architectural history and urbanism from the University of Edinburgh in Scotland. Currently she teaches in the Department of Heritage Management and History of Art at the American University of Rome. In addition to courses taught, she created the Business of Art degree, which integrates business dimensions into cultural heritage study. Dr. Kynourgiopoulou is an authority on cultural heritage and the implementation of World Heritage Convention plans, and museum management. She is professionally affiliated with UNESCO and the European Union. She has conducted heritage projects in Scotland, England, Italy, France and Germany. She has worked in the London office of English Heritage, and in the the Heritage Policy Division and the Ancient Monuments Division of Historic Scotland, as well as with various NGOs. Dr. Kynourgiopoulou is the author many articles on heritage and is currently preparing a volume on the art and archaeology of Rome. She is also currently working on the establishment of a cultural heritage center in the Mediterranean Arab world based on her recent research in Algeria.

D. Fairchild Ruggles

Claiming Space: Christian and Muslim Stakes in the Great Mosque of Cordoba, Spain

Historical texts and archaeology confirm that the Great Mosque of Cordoba, built 786 by the first Islamic dynasty of Spain, was constructed on the site of a 6th-century Visigothic church, purchased and then demolished to make way for the new mosque. The replacement of the Christian congregation’s religious monument with a grand new Islamic mosque occurred as a result of the conquest of Spain by Muslims and their gradual claiming of urban space. When Cordoba was then conquered by Christians in the 13th century, the mosque was converted for use by the Christian congregation, and in the 16th century, a soaring church was inserted into the old mosque fabric. For most of the 20th-century, the replacement of one cult site by another that was publicly acknowledged was this replacement of the mosque by a cathedral, perhaps because it emblemized the

Spanish narrative of “Reconquest” on which modern Spanish identity as a Christian European nation is firmly based. The Muslims had been forcibly expelled in 1492, and under Franco, Spain was officially Christian. But with increasing immigration from northern Africa, more and more Muslims live on Spanish soil and search for a past that reflects their own historical identity. Some of the politically charged tensions between Spaniards and these new arrivals are played out at the Mosque-Cathedral. Muslims invoke the fact that the Cathedral was “originally” a mosque and claim the right to pray there; but the Cathedral administration, which owns and cares for the building, invokes the concept of “originality” by commissioning excavations to confirm the presence of the 6th-century Visigothic church. In the hands of these political factions, history is a battleground and archaeology its most powerful weapon.

Bio

D. Fairchild Ruggles is Professor in the Department of Landscape Architecture at the University of Illinois at Urbana-Champaign. Trained as an historian of Islamic art, architecture and landscape, her first book, *Gardens, Landscape, and Vision in the Palaces of Islamic Spain* (2000), won the Eleanor Tufts Award from the American Society for Hispanic Art Historical Studies. She is the author of *Islamic Gardens and Landscapes* (2008); editor of the volume *Women, Patronage, and Self-Representation in Islamic Societies* (2000); co-editor of *Sites Unseen: Essays in Landscape and Vision* (2007), and co-editor of *Cultural Heritage and Human Rights* (2007). With colleagues in the Department of Landscape Architecture, she co-authored two heritage management reports for Champaner-Pavagadh (India), a site which recently received UNESCO world heritage designation. In addition to her work on landscape and heritage, she has written about the identity formation made possible by the positioning of self in relation to visually perceived space, problems of representation and the natural or “real,” the historiographic location of Islamic visual culture vis-a-vis the art of the western and ancient world, and the complex interrelationship of Islamic culture with Christianity, Judaism, and Hinduism and the precise ways that religion and culture are often conflated in the study of these.