



# Capstone 2022

Heritage Studies and Public History

Instructor Greg Donofrio  
with digital humanities  
assistance from Shana Crosson

May 9, 2022

2:00-5:00 PM CST

[Zoom Link](#)

# Congratulations!

HSPH is made possible by a partnership between the University of Minnesota and the Minnesota Historical Society. The program includes three tracks: Archaeological Heritage, Historic Preservation, and Public History. Theory and practice are combined to foreground diversity, interdisciplinary inquiry, experiential learning, and community engagement. We train future generations of scholars and practitioners in the field to develop new, innovative, and entrepreneurial forms of historical interpretation.

HSPH 8004, the capstone course for the HSPH master's program, operates like a workshop, drawing together a cohort of students, working individually or as part of a team, to craft independent heritage studies and public history research projects under the supervision of the faculty instructors. Consistent with the program's values, resulting projects demonstrate multidisciplinary perspectives, broadly consider aspects of diversity, and are accountable to stakeholders identified by the students.

Funding to support HSPH students and projects they develop in collaboration with their community partners was provided by grants to HSPH from the Mellon Foundation and from the Rosemary and David Good Family Foundation.

# Program

**2:00** Welcome and Introduction  
by Greg Donofrio

**2:10-2:28** Hannah Coble

**2:30-2:48** Kylie Hoang

**2:50-3:08** Marah Mattison

**3:10-3:28** Mohamud Mohamed

**3:30-3:48** Christopher Rico

**3:50-4:00** Break

**4:00-4:18** Kaamil Haider,

**4:20-4:38** Amber Delgado

**4:40-4:58** Anton Vershay

**4:58-5:00** BRIEF concluding  
remarks by Greg  
Donofrio

A photograph of several red tulips in the foreground, with a blurred classical building featuring columns in the background. A light green rectangular box is overlaid in the center, containing the text "Project Descriptions".

# Project Descriptions





**Then and Now:**  
Designing Outreach and Programming that  
Centers Youth Voices and Experience within  
Historical and Contemporary Contexts  
Hannah Coble



The Separate Not Equal exhibit at the Hennepin History Museum celebrates the 50th anniversary of the Hale-Field school pairing in south Minneapolis. As the exhibit works to pay tribute to those who worked to make this pairing possible, three separate programs work to connect current issues within Minneapolis Public Schools with this history and to include the voices of present-day students and young adults. This project outlines those three programs – A Young Artist Take-Home Kit, which encourages children aged 9-12 and their adults to engage in the history of the Hale-Field pairing through archival materials and art creation; Then & Now: A Community Conversation on Public Schools, which brings current school board members, students, and community members together in conversation about current issues within Minneapolis Public Schools; and Self-Made, an artist workshop developed in collaboration with Zamara Cuyún that is centered on identity and place.

THE CHANGE

*the change we want:  
youth visions for a just future*

Kylie Linh Hoang

WE WANT



In May of 2020, when Mr. George Floyd was murdered and the Anti-Racist Uprisings began, the Twin Cities became an open wound. Confronting racial injustice, a deadly pandemic and soaring unemployment numbers, people were hurting: physically, mentally, and spiritually.

Young people in the Twin Cities were at the front lines of these issues. Many were still in school, but prioritized showing up for protests at night and clean-up efforts in between classes. They organized mutual aid events to distribute necessities in their neighborhoods, and made space for each other to process the trauma of seeing people that looked like them murdered on TV. Youth believed in a better future for the Twin Cities and they were willing to be the driving force behind creating it.

*The Change We Want* is one record of these events. Throughout 2020-21, Twin Cities youth associated with the University of Minnesota took photographs, and produced journal entries, zines, and various other media to document and interpret their experiences. This exhibit features that work. The creators of this work assisted in the curatorial process through virtual collaboration, providing feedback on proposed selections, and context for featured materials. They shared their hopes, fears, and desires for the exhibition as a whole.

The resulting exhibition is a representation of the change they want.



**Questioning Through Art:**  
A Decolonial Look at the  
Weisman's Asian Art Collection  
Marah Mattison



This project began in January 2021 with the initial work being a close inspection of the Japanese art collection, held at the Weisman Art Museum (WAM). This thorough look into the collection with the creation of new cataloging, begins the necessary work to start decolonizing the collection. As the work progressed, the project expanded to include the Korean and Chinese collections as well. Through the exploration of these collections, I gathered objects that sparked questions such as where they came from? Why haven't they been shown? Why does this institution have these objects? And created the beginning work for an exhibit to be featured at the WAM.

# The Dugsi: Continuity, Change and the Future of an Institution

Mohamud Awil Mohamed



I have chosen to tackle the topic of the traditional Somali system for the study of Islam, called “Dugsi” which roughly translates to “warm enclosure.” English, in its limited imaginative scope, cannot fully encompass the full range of connotative undertones associated with the word, but it will have to suffice.

I have chosen to explore this topic for two fundamental reasons: 1) The institution itself is incredibly under-researched and underutilized in the field of pedagogy studies, specifically as it relates here to Muslim Americans/American Islam. 2) It is an intimate part of my formative years, my nearly 15 years of experience in the institution has given me a deep, nuanced appreciation for its history, strengths, and flaws. My deep familiarity allows me to maneuver and operate in spaces that would otherwise be inaccessible to other researchers and ethnographers.

I will seek to interrogate and explore the history and transformation of the Dugsi, taking into consideration three major trends that will shape and guide this paper: the viability of traditional Dugsi pedagogy in America; the Dugsi as a junction of ‘being held by religion’ vs. ‘holding onto religion,’ an idea developed Clifford Geertz in his seminal work *Islam Observed*; and lastly, how can we envision the Dugsi as a site community and faith cohesion?

This study will incorporate a close analysis of primary and secondary literature, my personal ruminations as an insider in this sphere and oral interviews of individuals who have interacted in the Dugsi pedagogical space in various capacities, either as students or educators. In order to even begin to pose these questions we need first to familiarize ourselves with the very foundation of all Islamic pedagogy.



# Whose Campus History?

Christopher Rico





"Whose Campus History?" is a project which seeks to physically map and engage with underrepresented narratives of campus history at the University of Minnesota. The project does this by creating a space to discuss and crowdsource community experiences and knowledges of campus through a workshop held in the late Spring. Participants were able to come together and share personal stories of their campus knowledges and map them to physical spaces via a large, printed map of campus as well as an ARCGIS digital platform. The idea is to use these mapped stories to inform a new campus tour and to populate a digital toolkit for use in furthering various anti-racist initiatives at the University of Minnesota.

# Kaana Xusuuso, Kanna Xus: Oraah, Muuqaal iyo Kaydkii Gumeysiga ee Soomaaliya, 1885-1960

*Remember That One, and Commemorate This One: Orality, Visuality  
and the Colonial Archive of Somalia, 1885-1960*

Kaamil A. Haider


**KAANA XUSUUSO, KANNA XUS:**  
Oraah, Muuqaal iyo Kaydkii Gumeysiga  
*ee Soomaaliya, 1885-1960*

**REMEMBER THAT ONE,  
& COMMEMORATE THIS ONE:**  
Orality, Visuality and the Colonial Archive  
*of Somalia, 1885-1960*

Kaana Xusuuso, Kanna Xus is an archive, research and art project. It explores Somali oral poetry and songs produced between the late nineteenth and mid twentieth century as an opposition to colonial rule within Somali territories.

During this historical period, visuals created by the Somalis were very limited; they were either not developed, lost or destroyed. What has been preserved are the oral poetry and songs composed within this timeframe. However, colonial archival repositories contain a large number of photographs, postcards, stamps, and various other iconographies of the Somalis framed through the European/colonial gaze.

Kaana Xusuuso, Kanna Xus will bring the anti-colonial poetry and songs in conversation with the colonial archives, and subsequently produce images that illustrate the visual references communicated through the words of these art forms to reimagine, reinterpret and reconstitute the visuality of this period through the lens of the Somalis.

A photograph showing a row of trees with green leaves in the foreground, and a grey roof with a green vent pipe in the background under a cloudy sky.

**Defend Glendale Public Housing  
Coalition histories and the fight for  
public housing in Minneapolis**  
Amber Nicole Delgado



**Defend Glendale & Public Housing Coalition** is a grassroots campaign of residents organizing to prevent the privatization of Glendale and the rest of public housing in Minneapolis. The objective is to ensure zero displacements, eliminate systematic gentrification, protect, and build more public housing, and minimize racial and economic inequities currently facing Minneapolis and Hennepin County. This project serves as an overview centralizing and preserving the important history of their work and what they hope to build for the future.





# Citizen Science and Stewardship in Archaeology

Anton Vershay





The complexity of archaeological and heritage law in the United States and Minnesota allow for a thin margin of individual liberty in artifact collecting on private land. With no official system for reporting finds, recording private collections, or consulting with collectors, how can Minnesota move towards a collaborative and trust-based relationship with legal collectors while instilling stewardship and best practices in the public and continuing to build trust with Indigenous people? Bringing together recent authorship and the specific context of Minnesota, this presentation will discuss the past and the future of collaboration between archaeologists, Indigenous communities, and collectors in Minnesota.



# Student Bios



Hannah Coble

Hannah L. Coble is a graduate student in the Heritage Studies and Public History program at the University of Minnesota, Twin Cities. She holds a Bachelor of Arts in English and a Bachelor of Arts in Anthropology from the College of Wooster, which she graduated from in 2018. She has a background in museum work, primarily working in visitor engagement and programming. Hannah's research interests are founded on the idea that place is a powerful repository of stories and identities. She is specifically interested in how the interplay of story, place, and identity has been commodified in relation to public lands.



Amber Delgado

Amber Delgado is a second year student in the Heritage Studies and Public History program at The University of Minnesota. Born and raised in North Carolina from an Afro-Peruvian background Ambers research interests are focused in the cultural production place, specifically how diasporic communities have sustained a sense of home in the face of displacement and colonial violence. Amber is also passionate about accessibility and facilitating shared spaces and experiences of learning that prioritize comfort and inclusion from people of all backgrounds and hopes to carry this to her next career endeavors.



Kaamil A. Haider

Kaamil A. Haider is a visual artist, art organizer and archivist. In 2014, Kaamil co-founded Soomaal House of Art, where he supports artists to critically examine and explore the cultural, social and historical factors of their lives and their communities. Moreover, he researches on locating the history of visual art in Somali culture by drawing from diverse cultural, archival and oral tradition references. Kaamil received his BFA in graphic design from the College of Design at the University of Minnesota, where he also is currently a graduate student in the Heritage Studies and Public History program.



Kylie Linh  
Hoang

Kylie Linh Hoang is a curator and public historian that is currently working with Twin Cities youth to develop an exhibition detailing their experiences with COVID-19 and the anti-racist uprisings.

Kylie believes that a deep understanding of our past can lead us forward to a more vibrant future. She also believes that museums are some of the most visceral places where history can be learned, and that they have the unique opportunity to promote social equity and restorative justice through exhibitions and programming. Kylie centers accessibility, accountability, and anti-colonial strategies in museum work in order to create shows that are meaningful and engaging.

Kylie is also a curatorial fellow at the Minnesota Museum of American Art, and has previously worked at the Minnesota Historical Society, the Oakland Museum of California, and the Oregon Museum of Science and Industry.





Marrah Mattison

Marah Mattison (she/her) raised in Regina, Saskatchewan Canada, is a current graduate student in the Heritage Studies and Public History program focusing on archaeology. In 2018 she completed a Bachelor's in Anthropology and a minor in Religious Studies. She continued her studies receiving a Bachelor's of honors in History in 2020. Marah's academic interests include East Asian History focusing on Japanese and Korean, East Asian Cultural Studies, and Asian Canadian/American History. In her free time Marah enjoys spending time with family, friends and her dog Odin. She is an avid reader who loves to get lost in a fantastical world. She hopes to build a career uplifting underrepresented voices and challenging institutional norms.



**Mohamud Awil  
Mohamed**

Mohamud Awil Mohamed is an aspiring scholar whose work interrogates the intersections of migration, religion, ethics, and collective memory. He joined HSPH as an Andrew W. Mellon Graduate Fellow. During his time in the program, he conducted research in Islamic Law with Dr. Hassan Abdelsalam, archived East African Manuscripts at the Hill Museum and Manuscript Library, completed at FLAS Fellowship in Fes, Morocco, and conducted digital humanities and oral history projects with the U Libraries and MN Transform respectively.

In the Fall of 2022, he will join the University of Pennsylvania as a Fontaine Fellow where he will pursue a Ph.D. in History and Islamic Law.



Christopher Rico is graduating in the Heritage Studies and Public History program at the University of Minnesota Twin Cities. He is interested in using public histories to hold institutions accountable to their stakeholders and surrounding community members. In his free time he enjoys fixing up and doing work around his grandparents old farm, playing music, and amateur photography. When he is not doing any of these things, he is usually at home keeping company with his beloved cat, Margot.

Christopher Rico



Anton Vershay

Born and raised in Joliet, Illinois, Anton Vershay has focused on archaeology and the material past since a young age. After receiving his B.S. in Archaeology from University of Wisconsin La Crosse, he has been working in the public sphere from Mississippi to Wyoming for the Park Service, National Forest, Bureau of Land Management, and the Minnesota Historical Society. With a passion for bringing together communities bound by a shared appreciation for the past, Anton seeks to continue his passion for protecting archaeological sites, engaging the public, and instilling a sense of cultural stewardship in all who are interested in the past.

A photograph of a modern building at dusk. The building has a curved, metallic facade and large glass windows. A large, semi-transparent green rectangle is overlaid on the center of the image, containing the text "Congratulations, class of 2022!". The background shows a dark sky, trees, and a street with a crosswalk and a light pole labeled "Emergency".

Congratulations,  
class of 2022!