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Living in History: When (and Why) Historical Events Affect the Organization of Autobiographical Memory

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SESSION 1
Panel 1: Media & Space

Memories.ppt / **Marianne Hirsch and Leo Spitzer (Columbia University, English and Comparative Literature and Dartmouth, History)**

In 2008, the Western Ukrainian city of Chernivtsi is celebrating its 600th anniversary. Like all such celebrations, this one will commemorate and consolidate a nationalist agenda, and will, no doubt, pay no more than token attention to this city's distinct multi-cultural and multi-ethnic character and its Ottoman, Austro-Habsburg, Romanian and Soviet pasts. In this paper, we will look specifically at the commemoration of the city's once-flourishing Jewish history, a history still evident in some of the architecture, but largely erased from public memory. Last month, survivors and descendants of Austrian Czernowitz/Romanian Cernauti Jews, actively engaged with one another on the web, have been asked by city officials to prepare a powerpoint presentation of maps, documents and photographs that could be shown during the anniversary celebrations. Can the memories of a culture that has been destroyed and erased on site be brought back on powerpoint? What can this medium do, and what are its limitations? We will analyze the presentation that was prepared by the group and offer the outline of an alternative site- specific, multi-media, poly-scopic, layered memorial exhibition that, in the best scenario, would evoke, commemorate and do justice to the city's rich Jewish history, and to its afterlife in the present.

The Mediatization of Memory / **Andrew Hoskins (Warwick University, Sociology)**
In an age of the triumph of mobility and connectivity, in which events, mundane and exceptional, are routinely recorded by professional news and amateur media (and also the concomitant blurring of these distinctions) there is an unprecedented circulation and accumulation of media data (images and sounds). Although some attention has been paid to these trends in relation to questions of archival burdens and responsibilities, less explored is the vastly increased likelihood of transformative images emerging beyond the lifetime of the events that they depict: today's media is increasingly constitutive of tomorrow's memory. This paper explores these trends and their impact in shaping the memory boom of late modern societies of conflict, i.e. in the near-obsessive commemoration and memorialisation of past conflict, catastrophe, and warfare, and even in casting future memorial shadows from present events. In so doing, I examine the process of the 'mediatization' of memory, whereby advancing technologies of digital recording, storage and dissemination of events, increasingly enter into the historical trajectories of those events, and the reassessment of the nature of and the very value of remembering subject to this process.

Chainmaking: a note on Ornament, Intelligence, and the New Signature Building / **Robert Kirkbride (Parsons School of Design, Product Design)**
Architectural mnemonics are a vein of the memory arts in which cognitive skills are exercised as a process of building personal and communal identity. Among these practices, the ancient technique of concatenation - chainmaking - assists one to recollect and apply accumulated intellectual associations: with discipline and experience, a student's chains lengthen and expand, forming networks of authoritative commentaries at one's mental fingertips. This brief note reflects on the traditional role of architecture and its ornament in equipping a mind with metaphors for wisdom and methods for learning. Further, it speculates on the relevance of this ancient image of identity-building for the new signature building of The New School, whose architects have re-envisioned the university's pedagogical character as a series of interweaving thematic chains.

Archiving Poetic Texts, Voices, Spaces: The Woodberry Poetry Room / **Shannon Mattern (New School for General Studies, Media Studies)**

In the summer of 2007 the Woodberry Poetry Room at Harvard University's Lamont Library underwent a controversial renovation. Preservationists decried the mangling of Finnish architect Alvar Aalto's 1949 design – one of his few in the United States, and an exemplary 'total design.' Others celebrated the room's refurbishment, arguing that changes brought the room more in line with Aalto's and Woodberry's original intentions. Of particular interest is how the renovation affected the room's ability to function as, in the words of faculty member Seamus Heaney, "a living history of modern poetry." In this paper I will examine Aalto's original design for the Woodberry Poetry Room and its renovation. In the process, I will address how a space might contain the "living history," the memory, of English-language poetry in its myriad forms; and how architectural renovation might honor or disgrace the memory of the architect and his design, conceived alternatively as an *idea* and a concrete form.

***The Space of Imagination* / Barbie Zelizer (University of Pennsylvania, Communications)**
This paper addresses the usage of images of people facing death in the news and shows how such images create a space of imagination for dealing with contested events of the public sphere. Evocative, emotional and singularly focused on human anguish, images of people about to die constitute a powerful mnemonic device in journalism. The paper traces the use of this visual trope across news events and argues that its recycling over time helps to minimize differences in the events being depicted, stresses emotional engagement over rational understanding, and plays to the public's imagination, thereby offsetting its capacity to act in a discerning manner *vis-à-vis* the news.

SESSION 1
Panel 2: Silence

***What's Too Painful to Remember, We Simply Choose to Forget: Finding Comprehensive Truth in Literary Biography* / Lisa Browar (New School for Social Research, Fogelman Library)**
In practice, the phenomenon that is contemporary literary biography differs from the art as it was practiced by Plutarch and Boswell in that it emphasizes an illumination of the inner life rather than a recitation of the events in a life. It is this expanded emphasis that brings most of the responsibility that is borne by the contemporary biographer. This increased responsibility has made the examination of documentary evidence all the more important for the biographer attempting not only to reconstruct the facts of a life, but to demonstrate how that life may be perceived through the subject's art and vice versa. Of similar and growing importance to the reconstruction of literary lives is the inclusion of first person testimony which may either confirm or contradict the written record. This paper will discuss the biographer's task of locating comprehensive truth amidst the evidence of a life and demonstrate by example how fraught with complications and ambiguities the process may become.

***Entangled Histories and Lost Memories: Questions about Jewish Survivors and Defeated Germans in Occupied Germany 1945-1949* / Atina Grossmann (Cooper Union, History)**
Despite the enormous amount of sources and significant prior scholarship, historians are just beginning to focus on the social and gender history of the highly diverse population that constituted the *She'erit Hapletah*, the surviving remnant of over 250,000 mostly East European Jewish displaced persons gathered in defeated Germany. Now that I've published my contribution to that new historiography in *Jews, Germans, and Allies: Close Encounters in Occupied Germany* (Princeton 2007), I would like to use my participation in the New School Memory Conference to think more (and learn from others) about issues that I could and did not adequately address in the book. Three particular issues to do with "memory" in the immediate aftermath of the war and the Shoah and in the current moment continue to agitate me: the remarkably under-studied fact that the majority of DP Jews had survived in the Soviet Union and not under Nazi occupation, the impact of that Soviet experience on definitions and memories of being a "survivor," and why and how those memories were so marginalized; the gap between the experience (manifold) and the memory (minimal) of the many "close encounters" between Jews and Germans in occupied Germany; and finally, the significance of and

possible responses to, in Holocaust and memory studies, of the new popularity of critiques of the "brutal" Allied occupation of Germany and the renewed focus on Germans as victims not only of war but specifically of Allied "brutality."

The Future is History: Memory and Time in a Digital Age / Orit Halpern (New School for Social Research, History)

This talk will chart a relationship between contemporary theories of archiving and interactivity in digital systems to previous modernist concerns with perception, representation, and memory. I trace out how early engineers and architects of human-machine interaction, such as Norbert Wiener and Warren McCulloch, were informed by and reformulated different theoretical and technical practices from within 19th and early 20th century film, psychology, psychoanalysis, and philosophy. Using cybernetics and communication science as a starting point, this work begins charting an archeology of our contemporary relationship to the interface, the databank, and the network; and between memory, mechanism, and subjectivity.

The Sounds of Silence / Ross Poole (New School for Social Research, Political Science/Philosophy)

We sometimes have a responsibility to remember – past commitments, crimes, sacrifices, and achievements. But sometimes we also have a responsibility to forget. This is not just a matter of cognitive overload: it can also be a moral requirement. Memory informs us of the demands of the past, but these demands must often be overridden by the claims of the future. Pardons, amnesties, 'acts of oblivion', and the like, are always controversial. Nevertheless, they remind us that it is sometimes necessary to put the past behind us.
The task of forgetting is rarely complete. There is a sphere in the life of an individual or of a society which consists of a past to which we cannot respond, but which refuses to be forgotten. My project here will be to look at this area, both within and outside the limits of memory, and at some of the pathologies to which it gives rise.

Blank Spots in History: Deep Memory for the Molotov-Ribbentrop Pact in Russia / James V. Wertsch (Washington University, Anthropology)

The dynamics of collective remembering are examined by analyzing what happens when a "blank spot" in history is filled in with information that had previously not been available or publicly acknowledged. Taking Russian accounts of the secret protocols of the Molotov-Ribbentrop Pact of 1939 as a case study, I argue that the "narrative templates" that mediate "deep collective memory" give rise to a tendency to maintain this memory and help it overcome "narrative rifts" that occur when embarrassing episodes from the past are publicly acknowledged. Narrative templates are set forth as underlying strong conservative forces that resist change in collective remembering at a deep level. It is suggested that debates grounded in formal history may help overcome this resistance to change, but that such efforts will be limited as long as the forces of deep collective memory are not recognized.

SESSION 2
Panel 1: Media/Space

Representation, Re-performance, and Repetition: A Temporal Stutter in Performance Discourse / Nikki Cesare (New York University, Performance Studies)

Marina Abramovic's (re)performance of historic performance art works in *Seven Easy Pieces* (2005), André Lepecki's (re)curation of Allan Kaprow's *18 Happenings in 6 Parts* (2006–2007/1959), even Joe Sola's installation *Male Fashion Models Make Conceptual Art* (2006), and Jan Fabre's *Quando L'Uomo principale è una donna* ([2004] 2006) each create a stutter in performance history, an involuntary disruption rather than an "interruption that represents the not-yet-imagined new." For this "new" is new only within the facet of immediate spectoral engagement—itself encumbered by history, imagination, and memory; any ongoing conceptualization is necessarily burdened by the prefix, the "re-," the already-imagined-not-quite-newness-at-all. In this paper, I engage the performative stutter by which the document not only performs tangentially to the event, but, more significantly, by which memory becomes the connective tissue between disciplines

and a fundamental theoretical methodology in contemporary performance theory.

Peggy Phelan's "subject who always longs to be remembered" is doubled onstage by memory, and this doubling-as-stutter acts as anti-performative accompaniment in which *doing* is intrinsically tied to *remembering*; the question of the new no longer solely concerns the performing body in its intersubjective relation to the spectator, but also the technological and textual remembering that necessarily accompanies and *re*-marks performance in the early twenty-first century. Yet "to disappear into memory is the first step to remain in the present," as André Lepecki writes. Reading through Phelan, Lepecki, Auslander, and Deleuze, and engaging works from performance art, visual art, and music, this paper will consider how from within the temporal folds of memory—and forgetting—might emerge an alternative strategy to rethink notions of presence and present, liveness and mediation, and the performativity of the document in regard to interdisciplinary and multimedia performance.

Magic Geography: The Fluxus of Memory in Atomic Space / Lindsey Freeman (New School for Social Research, Sociology)

In this paper I will explore memory in the former secret city of Oak Ridge, Tennessee. The town was created during World War II for the purpose of producing enough Uranium-235 to fuel an atomic bomb. I want to show how the remnants, ruins, symbols, and stories of Oak Ridge's atomic past continue to work on the imagination of the town. As de Certeau says in his essay "Walking in the City", "places are fragmentary and inward-turning histories," they are "like stories held in reserve", the pasts of homes, towns, and nations are necessarily partial, they exist in what falls within the ocular plane, literally what can be seen with the eye, but they also dwell in the realm of the imagination, or with what is sometimes called the mind's eye. Memories exist and histories are written within the spaces of what is possible to think and what our imaginations can conjure. Memories are produced in the fluxus of lived space and magic geography.

The Depopulated Palestinian Villages and the Israeli collective memory – the case of the Jewish National Fund / Noga Kadman (Gotheburg University, Peace and Development Studies)

Following the 1948 war, over 400 Palestinian villages remained empty within Israel, since their former residents became refugees and were not allowed to return. Israel destroyed most of these villages, but the remains of many of them are still visible in the Israeli landscape. Over 40% of the depopulated villages are located today within the boundaries of tourism and recreation areas, among them 86 villages within forests and parks managed by the Jewish National Fund. This paper examines the way the JNF shapes the Israeli collective memory regarding the depopulated villages. Based on primary sources, including fieldwork and JNF official texts, the findings reveal that the JNF ignores most of the depopulated villages in its sites, and silences or blurs the identity and history of those it does mention. While describing the history of its sites, the JNF chooses to focus on ancient Jewish periods, or recent Zionist events, and to marginalize hundreds years of Palestinian existence in the same places. The JNF also silences the depopulation and dispossession of the villages in 1948, and ignores the whereabouts of their residents since that year. The paper concludes that the way the JNF presents the Palestinian depopulated villages conforms common Israeli-Zionist discourses, such as the Judaization of the history of the country, and shaking off responsibility for the Palestinian refugee problem. The Jewish National Fund perpetuate these ideas by indoctrinating them among Israelis visiting its sites, and it shape their collective memory accordingly.

Grafeneck Today: Learning from the Past; Teaching for the Future / Susanne C. Knittel (Columbia University, Comparative Literature)

My paper discusses the still difficult memory of NS euthanasia in Germany. I use as a case study the former NS euthanasia killing center Grafeneck in southern Germany and examine three different media of its memory: literature, memorials and museums. The memory of euthanasia is still largely understudied, even though it is inextricably linked with the memory of the Holocaust. Grafeneck is a "living memorial": before WWII it was a home for the disabled, and has been such a home again since the late 1940s. How does an institution cope with such a history? Grafeneck defines itself today as "Ort des Lebens," a place where remembering the past goes hand in hand with taking responsibility for the future. It is a memorial, a research center and a community, which constantly renegotiates the complicated processes of memorialization. I trace the complex and contested memory of Grafeneck from 1945 to today, and investigate how Grafeneck places

itself within local, regional and national commemorative cycles as part of a larger landscape of memory. How does it connect to, participate in and challenge contemporary discussions about the memorialization of the victims of Nazi crimes? What role do the different media of memory play in this transfer from regional to national discourses of commemoration? What is the relationship of the different media of memory to each other? In this interdisciplinary analysis I examine, among others, Hans Ulrich Dapp's memoir *Emma Z. Ein Opfer der Euthanasie*, Horst Hoheisel's "Denkmal der grauen Busse" and the Dokumentationszentrum Grafeneck.

Virtual Memory: The Blog as Technological Prosthetic / Carlo Scannella (New School for General Studies, Media Studies and Film)

The following paper will attempt to answer the question: What is the nature of memory in the digital age? It will propose the blog as a model for a memory system – just as Lev Manovich (1995) describes the digital image as "more perfect than human vision," this paper proposes the blog as cyborg memory, more perfect than humankind's. It will present the blog not only as a medium, a system comprised of a database engine and presentation interface that enables bloggers to write hypertextual conversations in cyberspace, but also as a social practice. Both are essential components – without the medium, without the website itself, the blog's community has no sense of place. Without conversational social relations, there is no basis for community – unlike Robert Putnam's (1995) bowling metaphor, there is no "blogging alone." There is, in fact, an orality to blogging, an orality that recalls the manner in which pre-literate cultures relied on speech for their existence. It is a form of speech, though, that is not ephemeral, but permanent and instantly retrievable. In this manner, the blog provides a space to create a memory collective. This shared memory system defines its very being, as the stored database of conversations and comments is needed to accumulate knowledge, build reputation and trust, and maintain identity. Without its collective memory, the blog does not exist. This, then, presents a new form of subjectivity, one rooted in bits and bytes, defined by a database, made accessible by a search engine. The blog becomes a technological prosthetic for its users: cyborg memory.

SESSION 2
Panel 2: Silence

Toward a typology of memories of conflicts / Georgios Antoniou (Yale University, McMillan Center)

This paper examines the violent events and their remembering in the present. The paper argues that the memory of violent events is organized in four different, but interrelated domains: a) politics, b) historiography, c) commemoration, d) individual and collective memories. The papers examines the methodological and theoretical implications of the study of national wars, civil wars, genocides, revolutions, etc in these domains and attempts to trace the similarities and differences of remembering, forgetting, reconciling, mourning in different national and international frameworks. Methodologically the paper proposes a more comparative look on cultural memory studies and theoretically it focuses to three important elements of memory shaping: memory agents, emotions and their importance on memory preservation, and, last, the importance of harmful memories in the interplay between silence, memory and oblivion.

Forgetting the dead: British protestant cemeteries in Alexandria, Egypt 1952-1972 / Shane E. Minkin (New York University, Middle Eastern & Islamic Studies and History)

This paper analyzes the role of foreign communal cemeteries in a post-colonial city as sites of interaction and memory for the living. It asks how these cemeteries contributed to the civil society of the community they served, and how the function of cemeteries changed when the living community disappeared. Are the cemeteries maintained as historical reminders and tributes to the dead or are they removed, destroyed, left to sink slowly back into the grounds, representative of a purposeful forgetting of empire?
The end of British colonial rule in 1952 also marked the end of an active, living British community in Egypt. As the majority of the community left the country, the graves of the community past remained. Over subsequent years the British consulate attempted to maintain the cemeteries, despite lack of interest and

money, through partial reinterrment in war cemeteries and sale of unused cemetery lands. Eventually, the consulate directly solicited descendants of the Alexandrian British community, enclosing pictures of dilapidated graves and overgrown gardens with impassioned pleas to remember and honor the past dead. This paper uses municipal documents from the Egyptian National Archives alongside consular correspondence from the National Archives of the United Kingdom to trace the fate of British protestant cemeteries in Alexandria, Egypt, after the end of British colonial rule. I argue in this paper that the diminished living British community rendered the cemeteries irrelevant and burdensome to the remaining consular officials, thus underlying the primary function of the cemetery as a haven for the living.

A "Will to Happiness": The Division Between 'Memory' and 'Forgetting' and the Understanding of Modern Subjectivity / **Fiona Stewart (York University, Humanities)**

In his essay entitled, "The Image of Proust", Walter Benjamin poses the question: "Is not the involuntary recollection, Proust's *mémoire involuntaire*, much closer to forgetting than what is usually called memory?" With this question, Benjamin points to the conceptual division between the processes of 'memory' and 'forgetting' that characterizes much of modern thought and cultural expression. These two processes are intimately connected to the understanding of modern Subjectivity, but serve entirely different functions in the individual psyche. From the moment Goethe's Faust bathes in the river Lethe, the mythical river of forgetting, in order to restore himself, the process of 'forgetting' has been seen as an instinct of preservation amidst the psychic demands of modern individualism. This dualism achieves its most acute expression in the work of Friedrich Nietzsche, who sharply contrasts this instinct of 'forgetfulness' with an understanding of 'memory' that is inextricable from causal thinking and rational, linear time, and that is, thus, unnatural to the individual. Benjamin evokes this aspect of Nietzsche's work as he suggests, along with Jean Cocteau, that the common thread running through all of Proust's work is a 'will to happiness'. Indeed, Nietzsche states that, "there could be no happiness, no cheerfulness, no hope, no pride, no *present*, without forgetfulness." This paper wishes to explore this division between 'memory' and 'forgetting' as it is expressed throughout the diverse works of Nietzsche, Baudelaire, Proust, and Benjamin. This Modernist dialogue between philosophy and art reveals how the fostering of this division allows these thinkers to investigate the modern psyche; how one experiences Time, how one deals with the consciousness of mortality, how one reconciles the solitary self with social demands. These concepts of 'memory' and 'forgetting' reveal themselves as the products of a modern tendency, intimately connected to the privileging of subjective, lived experience and the rejection of scientific, rational thought. In this way, this body of work demands that one examine memory as an intellectual construct, and not merely as a biological mechanism. Further, their work initiates the discussion as to whether or not this perceived distinction between 'memory' and 'forgetting' is, indeed, a useful one in understanding the complexity of *mnemotechnics*, to employ Nietzsche's term.

The Confession of a Secret Agent's Son in Peter Esterhazy's "Corrected Version" / **Aniko Szucs (New York University, Performance Studies)**

Peter Esterházy, one of Europe's most reputable writers, wrote a family Saga with the title Celestial Harmonies to commemorate his father and the (hi)story of his six hundred years old Hungarian-French aristocratic family, the 'Esterházys'. Only four days after finishing his novel, Peter Esterhazy was informed by the Hungarian Historical Archive that his father collaborated with the Hungarian Secret Police as a secret agent twenty years long during Communism. That day Esterhazy started another work, Corrected Version, which he subtitled as An Addendum to Celestial Harmonies. Corrected Version, a painful testimony of a son, who seeks to understand and forgive his father's betrayal, was published two years later. In this paper I will look at how Peter Esterhazy constructs a repertoire of memory from the juxtaposition of two archives, the reports his father wrote to the secret police on one hand, and his novel Celestial Harmonies on the other. I will also ask how the father's guilt has implicitly informed (in the past) and explicitly informs (now) the author's memory. I will suggest that in Celestial Harmonies we may notice traces of the post-memory of a guilt, which was transmitted through the everyday embodied and non-verbal interaction between father and son. Last, but not least, I will ask what Corrected Version does to contemporary society. I will argue that by publicly challenging society's communicative memory of the secret police and secret informants, Corrected Version successfully informs and transforms the post-guilt post-Communist Hungary is suffering from.

***Bodies of Evidence: Remains, Memory and the Law* / Sonali Thakkar (Columbia University, English and Comparative Literature)**
This paper addresses the conference themes of "silence" and "truth and power," focusing on the increasing importance of forensic anthropology to human rights work, and the relationship between forensic forms of evidence on the one hand, and notions of testimonial truth developed in memory discourse and trauma studies, on the other. The exhumation of bodily remains is a crucial component of juridical and quasi-juridical investigations into human rights atrocities. The language of forensic anthropology describes the material evidence it unearths as a more unimpeachable form of evidence, free of the vicissitudes of human memory that purportedly affect witness or survivor testimony. Yet, remarkably, this body of literature consistently makes reference to the "voices," "stories" or "testimony" of bodily remains. In the rhetoric of forensic human rights work, then, even bodily remains, which in part derive their evidentiary value through their status as inert material evidence, are ascribed a speaking or testifying voice. While this persistent figurative language of the "speaking body" or the "speaking dead" is deployed in order to emphasize the poignancy and legal power of such remains, in this paper, I examine how such an ascription of voice is problematic, creating the fiction of speech and agency without acknowledging the ways in which these remains are being *spoken for*. In keeping with this conference's interest in the theme of interdisciplinary memory work, this paper is in part considers the possibly radical discontinuities between how discourses of law/human rights on the one hand, and cultural memory theory on the other, formulate categories such as "evidence" "testimony" and "speech."

SESSION 3
Panel 1: Power and Truth

***Historical Memory and Transitional Justice: Two Fields or One?* / Louis Bickford (International Center for Transitional Justice/New York University, Political Science)**
The term Memoria Historica (Historical Memory)—as linked to the human rights movement—began to gain currency in the 1990s, especially in Latin America. It referred to an emerging field of activity and thinking that focused on the complex relationships between (authoritarian) pasts, ("transitional") presents, and (democratic) futures, relationships which involved both continuities and discontinuities. Memoria became a rallying cry for victims of human rights abuse and atrocity, and to this day many NGOs and other organizations use the term "historical memory" to refer to struggles for recognition, justice, truth, and accountability in the aftermath of societal violence. At its core, Historical Memory is about power and truth. It is based on the idea that social movements can "remember" mass atrocity and, in so doing, can change cultural, social, and legal patterns so that "Nunca Mas! (Never Again!) would these terrible events occur. At exactly the same time, the field of Transitional Justice was emerging, joined at the hip with (or perhaps initially identical to) historical memory. However, because the framing of transitional justice—as the obligations of states in the aftermath of violence, according to international law—was developed or embraced by legal scholars, courts, and policymakers, transitional justice became more clearly codified into a doctrine or checklist of how states are supposed to act after the end of authoritarian rule or conflict. The transitional justice model—perhaps because of its concision and clarity—began to capture the imagination of international institutions, donors, and the United Nations, often nudging aside the less systematic and fuzzier cultural and social claims of historical memory. This paper will focus on the tensions, difficulties, and also the synergies of the deepening separation of historical memory and transitional justice, finally asking whether they should or shouldn't come back together.

***Against Memory: The Micropolitics of Forgetting as a Creative Act* / Jeffrey Goldfarb (New School for Social Research, Sociology)**
This presentation will be a sociological reflection upon Adam Michnik's notion of "Amnesty without Amnesia." His was a wise political judgment presented at a critical moment in the struggle to constitute a democratic polity in Poland. I will present an appreciation of his political position, along with a sociological analysis of micro-interactions that highlights the empirical impossibility of its realization in practical action. I

will show how at critical moments of social change creative political action works to erase memories of the relevant past, as other elements are highlighted. Three cases will be compared, Michnik's, after the fall of the communist regime in East Central Europe, and the cases of the Palestinian Israeli conflict and the Democratic Presidential primaries in the U.S.

Why Truth Still Matters - Historical Clarification, Impunity and Justice in Contemporary Guatemala / **Victoria Sanford (CUNY, Anthropology)**

Some 20 years after the genocide and a decade after the signing of peace accords, violence continues to disrupt daily life in post-war Guatemala where more than 40 out of every 100,000 citizens fall victim to homicide each year - more than four times what the Pan-American Health Organization considers an epidemic. Indeed, in the metropolitan area of the capital, there are more than 80 homicides per 100,000 inhabitants. The total number of homicides has increased by more than 60 percent since 2001 - from 3,230 murder victims in 2001 to 5,338 in 2005. And, between 2002 and 2005, the total number of women killed increased by 63.41%. More than 43 women are murdered in Guatemala each month and nearly half of these murders take place in the department of Guatemala. Are increased freedoms and economic power of women threatening the machismo of Guatemalan male culture? Are these murders a continuation of unchecked death squads never reigned in after the peace accords? Is it gangs, drug traffickers and organized crime or a new form of social cleansing? Is it lack of political will or an ineffective judicial system? This paper is an exploration of contemporary rights and security issues in Guatemala through the lens of historical truth and memory paying particular attention to the recommendations of the 1999 truth commission report. First, I review the ways in which genocide and authoritarianism have marked Guatemalan society. I then build on this framework to consider contemporary manifestations of violence and ongoing struggles for truth, memory and justice after genocide.

Memory, Consumerism and Kitsch / **Marita Sturken (New York University, Media, Culture & Communication)**

This paper discussed the ways in which the consumption of kitsch and forms of cultural repetition (in photographs and architecture) are means through which trauma is mediated and political acquiescence is enabled in contemporary American culture.

The Defense of the Nation: The 9/11 Commission Report as "History" / **Robin Wagner-Pacifici (Swarthmore College, Sociology)**

Political and military crises often elicit government investigatory commissions. These commissions are charged with making sense and are often charged with apportioning blame. The 9/11 Commission Report details the findings of the National Commission on Terrorist Attacks Upon the United States. As such, is it a significant document of nation and statecraft. It is also a document of national history, memory, and commemoration. This talk examines the narrative structures of the 9/11 Report in order to discover how, exactly, these strategies and structures shape the events of September 11th, 2001 for the public.

SESSION 3
Panel 2: Identity

Remembering and reminiscing: How individual lives are constructed in family narratives / **Robyn Fivush (Emory University, Psychology)**

Reminiscing is an integral part of everyday interactions with family, friends and colleagues. In sharing our past, we are sharing our selves; who we are is very much defined by the kinds of experiences we have had and how we interpret and evaluate those experiences. Narratives created in the telling and sharing of our personal past both reflect and construct our identity. For adolescents, who are transitioning into an adult identity, reminiscing with family members is a critical part of creating a sense of self. Families that are collaborative, emotionally expressive and explanatory have adolescents who display higher levels of self-esteem, social competence and emotional well-being. Not surprisingly, given the literature on gender

differences in autobiographical narratives, family reminiscing is a gendered process. Mothers elaborate, and express and explain more emotion than do fathers, and mothers who are more elaborative, emotionally expressive and explanatory facilitate higher well-being in their adolescent children, whereas fathers who are more elaborative, especially about emotions, have adolescent children with lower levels of well-being. Implications of these findings for the construction of a narrative identity as a gendered process are discussed.

Memory, Empathy and the Politics of Identification / Alison Landsberg (George Mason University, Film and History)

I have argued elsewhere that mass cultural technologies such as the cinema and the experiential museum have made it increasingly possible for individuals to take on memories of events through which they did not live, memories that have important ramifications for their subjectivities, politics, and ethics. I have called those memories "prosthetic memories." In this paper, I will explore the ethical dimension of prosthetic memory, explaining how such memories might engender empathy. I will argue that the cinema has the capacity to bring viewers into intellectual and emotional contact with elements of the past, which might the force them to come to terms with traumatic circumstances that lie well beyond their own lived experiences. And in certain instances, that cinematic experience might affect the viewer's subjectivity, deepening his or her commitment toward social justice in the present. Films that depict historical traumas are particularly well-suited to this task, but only if they force us to negotiate new terrain on both the emotional and intellectual level. My discussion will focus on Roman Polanski's 2002 film The Pianist because of the complicated forms of cinematic identification that it mobilizes.

Self in Time: Emergence within a Community of Minds / Katherine Nelson (CUNY, Psychology)

The emergence of autobiographical memory within the social-cultural complex (Nelson & Fivush, 2004; Fivush & Nelson, 2004) has been supported by within-culture research with young children and also by cross-cultural studies showing the different ways that cultures frame narratives of the "self in time" for children (Leichtman, et al., 2003). This paper presents a conceptualization of such differences in a social historical framework in which the mythology of a culture, broadly defined, tends to shape the function and thus the content of self stories by adults as well as children. Autobiographical memory development is then seen in terms of how children successfully adopt the overarching structure and value of their culture, guided by parents and teachers acting as social agents for the cultural community of minds. Contemporary American child-rearing and educational practices are cited in support of this process of achieving a cultural self identity (Nelson, 2003; Nelson, in press).

The Social Organization of Ancestry and Descent: A Case-Study in the Sociology of Memory / Eviatar Zerubavel (Rutgers University, Sociology)

One of the most intriguing aspects of memory is the way it affects our sense of identity. A part of a larger cognitive-sociological study of ancestry and descent, this paper examines the intricate relations between social memory and social identity, focusing in particular on the fundamental tension between essentialist and constructionist views of our familial, ethnic, racial, national, and human notions of social "belonging."

SESSION 4
Panel 1: Power and Truth

Immigration Museums between Memory and Forgetfulness / Tamar Blickstein (Columbia University, Comparative Literature)

Forgetfulness may reside within memory, and silence within discourse. But what are the mechanisms of silence and forgetting in concrete cases of political, national and historical memory? This paper analyzes the role of immigration museums as producers and harbingers of national myth, as well as of national forgetting. The first part discusses the recent emergence of a French national museum of immigration, the *Cité Nationale de l'Histoire de l'Immigration* (CNHI). I use a Foucaultean framework to critique the museum's psycho-medical conception as a form of "memory-work" and an antidote to national "amnesia." The second

part of the paper offers a counter-example through Argentina's national museum of immigration, the *Museo Nacional de la Inmigración* (MNI) in Buenos Aires. The MNI glorifies the Argentine "melting pot," yet simultaneously omits *mestizo* and other non-white immigrants from its representations. This demonstrates that the imbrication of memory and forgetfulness can even occur in memorial monuments devoted to inclusive remembrance of immigrants. Using Sarmiento's novel *Facundo: Civilization and Barbarianism*, I trace this silence to the forging of the nation-state, and the "whitening" ideology within which immigration policy first emerged as a solution to the barbarianism problem. Both the CNHI and the MNI suggest that memorial monuments can themselves become unintentional sites of haunting forgetfulness.

"*Who Are We" Undisciplined Memories, Disputed Identities in the Eastern Black Sea Villages of Trabzon, Turkey* / Nikolaos Michailidis (Princeton University, Anthropology)

After the collapse of the Ottoman Empire, the expulsion of the Christians, and the institution of a "homogenous" Muslim Turkish national state in Minor Asia/Anatolia in 1923, the remaining multi-lingual groups of the eastern Black sea region have been integrated into the newly founded state, and thereafter a process of "Turkification" took place. That was the case up to the early 90's when the rise of Kurdish nationalism, the international calls for recognition of the Armenian genocide and the calls for further democratization not only triggered hot debates about the region's history and identity but, more importantly, facilitated the gradual making of non-Turkish ethnic identities that compete for "autochthonity" in this region.

My paper seeks to describe and analyze the social context and debate over the publication in 2001 of a book by a local amateur researcher about the history of his native village in the area of Trabzon, the inhabitants of which though Muslims by faith are native speakers of an old Greek dialect termed Rumca in Turkish. The writer argued that the inhabitants of his village were ethnically Greeks who converted to Islam in the 18th century. The public articulation of such an argument was perceived by various kemalist groups as a conceptual and political threat to the unity of "the pure and glorious Turkish nation" and consequently provoked their severe reactions in various spaces (TV, radio, newspapers). The reactions were also directed against the imaginary enemies of Turkey (EU and the US) who, according to the mainstream argument "by spreading lies about history, are striving to create artificial ethnic minorities and cause ethnic enmity and conflict in the Black Sea region in order to divide the country". Since then the publication of books and the organization of various public events that were proving and representing the Turkishness and ethnic purity of the region of Trabzon proliferated drastically.

By drawing on ethno-symbolic approaches to ethnic identities as well as on Foucaultian and Halbwasian conceptualizations of time, collective and counter-memory, I discuss and analyze the complex interconnections between historical narratives, ethnic identities and political order in contemporary Turkey. Can the gradual fragmentation of the centrally designed nationalist Turkish historical narrative and the rise of counter-narratives pose a challenge to the legitimized monopoly of the Turkish state over the definition and circulation of notions of Turkishness? Can the rise and social circulation of "peripheral counter-memories" pose a threat to "national unity" and political stability in the country? My central aim is to illuminate the great political stake embodied in the struggles for the control of memory and historiography in contemporary Turkey.

Are Museums Sites of Memory? Lorena Rivera-Orraca (New School for Social Research, Sociology)

The main aim of this paper is to explore the museum as possible *lieu de mémoire* (or site/realm of memory1) as articulated in Pierre Nora's writings. My effort lies in how to debate, from a theoretical perspective, issues on history, past, memory and their constant construction in cultural institutions. When one encounters exhibitions of historical character in a cultural institution, How is it that the past feels distant but its reconstruction makes it feel closer? How can something that was not *our* past be part of our present and our history? The documents, photographs, and presentation of a display allude not only to the importance of going back to established institutionalized history but to the need of "facing up" to the blind spots in a national history and its discursive paradigms. However, one can ask, is the fact that more recent scholarship has found "new" facts the only rationale behind the construction of displays about the past? By choosing an event and a specific reconstruction of that event, a historical display is what Robin Wagner-Pacifici would call an embodiment *of* and *in* cultural form, which allows both for the *uncertainty* of the memory and the

provisionality of the meaning without stripping it from its truthfulness. As meaning and content are shaped by the form of the remembering/accounting, the relevance of a specific event or period and its function as marker and established discourse signals the importance of the way that event or period is.

By looking at the past (and displaying that new gaze) a history account that is more adequate to the present can be constructed. In this sense, the museum works as a site to open a conversation about historical truth. The display of information not traditionally associated with a specific narration or locale and its notion of itself, raises the question: why were these facts left out of the historical account when they were part of the past? Were they part of collective memory for some groups? Are museum exhibits of historical character an attempt to normalize the past, history or collective memory? What would be the difference?

Stalinism, Historiography and Memory. Russia's dealing with the past / Christian Volk (RWTH Aachen University, Germany, Political Science)

In the last twenty-five years there has been a significant change in the way political communities deal with their past. A "national" policy of remembrance, which highlights the heroic deeds of its members, commemorates its own victims and crimes inflicted by other entities, and forgets about crimes committed in the name of one's own community seems to be replaced by a "post-national" policy of remembrance. In several countries dealing with the dark sides of one's history has become a significant *topos* within a policy of remembrance and cultural commemoration. In contrast, a country like Russia refuses to step into this process of establishing a new post-national *régime d'historicité* and refers to history only in order to strengthen its national identity: While remembering its effort in defeating Germany in the "Great Fatherland War," Russian society forgets about the trauma of the Gulag and crimes committed in its name in other former states of the Soviet Union. My paper argues that the specific setting of Russia's official policy of remembrance is due to the notion of a society of heroes once forcibly institutionalized as the constitutive historiographical principle by Stalin's regime. Regarding to the discourse in the field of memory such a forced interconnection between historiography and memory could be characterized as »occupied memory«. Although Russia's official policy of remembrance passed through several quite different phases, nowadays, however, a critical approach to Russia's past has been replaced by a "patriotic consensus" that expresses a new – or better – an old Russian concept of identity.

Afterlives of Anti-colonialism: A Model of (Post) historical Memory / Jennifer Wenzel (Assistant Professor, University of Michigan, English Language and Literature)

This paper articulates the concept of afterlives as a rubric for grasping how the unrealized aspirations of historical struggles become repositories of desire for later movements. Afterlives are about unfinished business, incomplete projects, and the ways in which quelled revolts and failed resistance in the past inspire—and constrain—movements for justice in the present. Literary and cultural texts are sites of memory for the continuing resonances of anti-colonial projects and the dreams that drove them. I use afterlives in a worldly, non-theological sense, to denote relationships of people to time that produce multi-layered dynamics of presence and absence, anticipation and retrospection. Bridging historical, literary, and cultural studies, I consider how aesthetic experience offers a site of connection between past and present, dead and living: how can narrative form accommodate the presence of the dead and the haunting absence of their collective dreams?

In examining the dynamic potential of memories of revolutionary pasts, I draw on Fanon and Marx, both of whom express ambivalence about what Fanon calls "forefathers' struggles." The figure who most shapes my discussion, however, is Walter Benjamin, in his reflections in "Theses on the Philosophy of History" and the Arcades Project. Benjamin's conception of history as a project of remembrance is instructive both for its sense of the historical potential of unrealized hopes in the past, and for its relevance to the idea of afterlives as a reading practice. To read afterlives is to attend to the ways in which pasts haunt each present moment differently.

The specific focus for this paper is the afterlife of the anti-apartheid struggle in South Africa: how are post-apartheid era memories of the struggle shaped by historical knowledge of the transition to democracy? What is lost in the afterlife of the struggle when liberation is understood as teleological inevitability, or as false promise? These questions are provoked by Benjamin's disavowal of the historicist method of "blotting out" knowledge of "the later course of history": I argue, in the spirit of Benjamin, that too much of an awareness

of what comes after can blind us to the unrealized possibilities to which Benjamin's model of memory is committed. I consider the possibility of an ethics of retrospection that neither forsakes the future nor loses sight of unrealized possibilities in the past.

SESSION 3
Panel 2: Identity

A Critical Analysis of Post-Unification German Film / **Juliane Edler (York University, Political Science)**
This paper is a study of memory politics in post-unification Germany. Making sense of and remembering the past are intricately interwoven with the politics of writing history. Through a contextualized (discursively and socio-politically) reading of films that re-present life in the GDR/East Germany, most notably *The Lives of Others* and *Good Bye Lenin*, it is argued that remembering the GDR is inextricably intertwined with constituting a post-unification national identity. A reified notion of democracy figures centrally in this process.

A *binary* frames the ways in which East Germany is represented. Indeed, an idealized image of West Germany (democratic, free, modern) stands in stark contrast to a constructed image of East Germany (totalitarian, state-controlled, underdeveloped). This dualism is contradictory to a sense of national *unity*, which legitimized unification in the first place. Some of the tensions are alleviated as national identity is premised on the notion that the East can 'catch up' and *become* democratic. Directly related, the trope of East Germans mourning and leaving behind what is framed as an idealized version of an irredeemable GDR underlines *The Lives of Others* as well as *Good Bye Lenin*.

This critical discussion of films will juxtapose the latter to key academic debates, which frame current discussions on life in the GDR. Drawing on Walter Benjamin and Antonio Gramsci, it is argued that collective memory of the past is fundamentally shaped by social relations of power. Situating the cultural in its socio-political context moves us beyond mainstream academic and popular discourses that are trapped in the binaries of a recycled version of modernization theory.

The Holy Jester: martyrdom and politics in Mexico / **Marisol Lopez-Menendez (New School for Social Research, Sociology)**
In 1927, amidst a bloody religious conflict between Catholic partisans and the Mexican state, a 36-year-old priest was charged with plotting against the President-Elect at the time, Alvaro Obregon. After a hastily carried out investigation, he was executed.
While analyzing some of the several ways in which he has been memorialized and linking these processes with the socio-historical conditions prevalent at different times in twentieth century Mexico, I plan to examine some of the socio historical conditions under which death is conceived as martyrdom and practices of remembrance are created.

Haunted by the Past: A Conceptual Understanding of the Politics of Memory. **Based on Postwar Italy and Slovenia / Peter J. Verovsek (Yale University, Political Science)**
Politicians frequently make use of history, or rather mythologized collective understandings of the past, to mobilize memory as a political weapon. They seek to gain political advantage by monumentalizing group-specific understandings of the national past to legitimize their actions in the present and to envision the political future. These debates are contentious and difficult to arbitrate, since the meaning we attribute to the past is a key component of our identities and interests in the present. It tells us *who* we are and *what* we want and as such is not an easily divisible or negotiable good. To date, little work has been done to understand why certain events retain political salience or how they become important in domestic and inter-state politics. Though memory is a growing area of research in many disciples, it remains a slippery concept that cannot easily be bounded. Within politics, it exerts effects both from the bottom up, as interpretations of the past affect the identities and understandings of political elites, and the top down, as public figures place certain events into the national consciousness while ignoring others. In this paper, I lay the foundations for a broader research agenda by developing a concept of political memory that is rigorous and consistent. Though my

efforts are primarily theoretical and conceptual, I supplement my arguments with empirical examples of the role World War II memory plays in Italian and Slovenian internal politics, as well as in their relations with each other.

Sebald's Austerlitz: Identity Lost and Found, Photographs Read and Misread / **Lauren Walsh (Columbia University, English and Comparative Literature)**

Sebald is known for his incorporation of enigmatic images into his haunting novels on issues of identity, exile, the past and memory. Because those images function ambiguously, the reader is often forced to confront the role of images in the archiving, or even the creation, of a past. I will explore the role of photography in Sebald's *Austerlitz* with regard to the protagonist's quest to find information on his mother, from whom he was separated as a child and of whom he has only scant memories. While in a greater sense the title character searches for *any* knowledge of his mother, specifically he makes explicit his desire to find an image of her. But will the photo, when found, prompt memories of a lost past? Does it allow for a reunion of sorts with the figure of his mother? Furthermore, does a photo of the mother allow for a re-identification with the protagonist's own past self? Striving to remember his mother, Austerlitz also hopes to regain pieces of *his* missing past and displaced identity. Roland Barthes has stated that the photograph blocks memory. *Austerlitz* presents a new twist on this: In place of a blocked recall, one finds that the viewer of a photograph accesses a memory, yet one that is potentially only constructed in the present. In bringing together issues from art criticism, literature, memory studies and history, this paper addresses the role that photographs play in construction and falsification of memory and also questions how this affects personal memory and historical record.

Memory, History and Religion: The Battle of Kosovo / **Eli Krasniqi (New School for Social Research, Sociology)**

This paper examines the relationship between the concepts of memory, history, and religion through a certain theoretical framework and argues that the usage of historical events and collective memory in a way that fits the nationalist political agenda has managed to keep people hostage to the historical past, as in the case of Serbs from Serbia and Kosovo. To illustrate this argument, I have used the Battle of Kosovo as a case study, giving a short historical overview and discussing the practices of commemoration of this battle.

In order to understand commonly used concepts such as memory, history, Serbian Orthodoxy, martyrdom, etc., I have given a theoretical account of several authors. First I briefly present the work of Jacque le Goff on how collective memory was developed throughout human progress and the strong connection that it had with religion from the times of oral societies and into literate societies, both ancient and medieval. Next, through the work of Pierre Nora, I give an overview of the rise of national consciousness through memory and its division with history. A full analysis of this problematic issue — whether memory is a discipline in itself or just a branch of history — would require a separate discussion; nonetheless, I present in a general way the distinction between these two fields according to Nora and Le Goff because it will, no matter if they are the same or different, support the idea that both fields are subject to the political agendas of various nationalist regimes. In other words, politics doesn't discriminate amongst tools so long as they get the job done. After this section, I offer a historical background of the Battle of Kosovo and explain how this event had an impact in creating Serbian identity and how historical and religious sites like this represent the main obstacle for any possible future reconciliation between Serbia and Kosovo.

SESSION 5
Panel 1: Trauma

Dance and the Memory of Trauma / **Carol Bernstein (Bryn Mawr College, English and Comparative Literature)**

How does dance convey the memory of trauma? As a form of art that is both visual and kinesthetic, it appears to be especially suitable to represent pain, suffering, despair: emotions of both victims and witnesses who undergo extreme personal and historical experiences. The body language of dance, however, can be

abstract and impersonal, bound as much to form and tradition as to expression and narrative. It can also approach pantomime, where steps and gestures refer to actions recognizable in daily life.   This paper will examine ways in which dances from different nations, shaped by distinct traditions, convey memories related to historical traumas. These compositions are from Cambodia, France, Peru, and African American choreographers in the US. They both evoke and invite us to consider forms of personal and cultural memory: we remember as individuals, but dance invites us to link our memories to collective histories and traditions. As a form of "embodied practice" and testimony, dance, as much as any verbal construction, helps to shape what we construe as memories.

Shattering Silence: Traumatic Memory and Reenactment in Rithy Panh's "S21: The Kymer Rouge Killing Machine"/ **Deirdre Boyle (New School for General Studies, Media Studies)**
Re-enactments in documentary have had a long, checkered past, stretching back to "The March of Time" and even earlier when foreign military campaigns were staged in surburban bathtubs and backlots. Today reenactment is being creatively reinvented and used widely—especially when dealing with traumatic history. This paper focuses on an Asian film master whose work, inspired by genocide and the uses of art in the struggle to survive, pushes the boundaries of reenactment and along with it, the documentary form.

Cambodian-born filmmaker Rithy Panh lost his family to the killing fields and managed to escape from a forced labor camp and reach France, where he was trained as a filmmaker. His best known film, "S21: The Khmer Rouge Killing Machine" (2003, 101 min.), was shot in Toul Sleng, the former Phnoum Penh high school used by Pol Pot to detain, torture and ultimately execute 17,000 Cambodians. Only a few survived, and one of these, artist Vann Nath, interrogates his interrogators about the events that occurred there. Using reenactments of the day-to-day rituals of guards, whom Panh persuaded to participate in the film, he ultimately captures a transformative moment when reenactment becomes something more, challenging conventional ideas about traumatic memory and Cambodian denial of the past.

Against the Concept of Cultural Trauma or How I Learned to Love the Suffering of Others without the Help of Psychotherapy / **Wulf Kansteiner (SUNY Binghamton, History)**
My contribution deals with a spectacular failure, the failure of scholars in the humanities and social sciences to develop a truly interdisciplinary trauma concept despite their many claims to the contrary. I will also present you with a culprit for this unfortunate development by blaming my colleagues for applying poststructuralist theory in rather unimaginative ways and, as a result, developing a strangely narrow and aestheticized concept of trauma. I object to the postmodern trauma discourse, which is currently so popular in the humanities, because it lacks self-reflexivity and has elevated the concept of
cultural trauma into the status of a new master narrative. These negative effects are particularly pronounced in literature departments where trauma studies have contributed to the reestablishment of conventional procedures of textual exegesis as the be all and end all of the philological enterprise. As a result, the very concepts that were originally developed in the context of a radical critique of traditional literary and cultural studies have been retooled and redeployed to serve these traditions. In the process, the trauma metaphor, initially adopted in a spirit of interdisciplinary collaboration, has helped reestablish literary and cultural studies as exclusive and anti-interdisciplinary academic fields.

Working with Traumatic Memories in Psychotherapy / **Michael E. Kramer (Manhattan Campus - NY VA Harbor Healthcare System, Psychology)**
Exposure Therapies (Prolonged Exposure (PE), In-Vivo Exposure, Virtual Reality Exposure Therapies) have recently emerged as the most validated treamtents for Acute and Posttraumatic Stress Disorders. This presentation will focus on the theories of traumatic memory formation that give rise to these treatments, as well as the practical application of these treatments in trauma survivors, with a special emphasis on work with combat veterans.

How Memory for Stressful Events affects Identity / **David Rubin (Duke University, Psychology & Neuroscience)**
Cultural life scripts are culturally shared expectations of the timing of major life events. Studies on life scripts have shown that they over represent positive events in general and especially positive events expected

in the period of the bump. Traumatic events are not part of cultural life scripts. They are exceptions from the norm, almost by definition. At the same time, memories for traumatic events may be highly central to the individual's life story and thus replace some of the structuring of the life story that is normally provided by life script events. In effect, an isolated, perhaps rare, highly negative event may color major parts of the life story and the identity of the person. This is likely to be detrimental to the person's well-being. Several studies have shown substantial positive correlations between the life story centrality of a negative event and PTSD symptoms. These findings challenge the widespread clinical view that a major cause of PTSD is an inability to integrate the traumatic memory into the life story.

SESSION 5
Panel 2: Trauma

Living in History: When (and Why) Historical Events Affect the Organization of Autobiographical Memory / **Norman R. Brown (University of Alberta) , Tia Hansen (Aalborg University), Peter J. Lee (University of Alberta), Mirna Krslak (University of Alberta), Fredrick G. Conrad (University of Michigan), & Jelena Havelka (University of Kent)**
In this talk we summarize results from a cross-national project designed to assess the impact of war, terrorism, and natural disaster on the organization of autobiographical memory. More specifically, our aims were: (a) to develop a method for assessing the impact of public events on autobiographical memory, (b) to determine whether there are systemic group differences in the relationship between these two types of knowledge, and (c) to identify factors that are present when personal memory and historical memory become intertwined. A two-phase procedure was used asses these issue. During Phase 1, participants responded to 20 neutral cue words by recalling personal memories; during Phase 2, they thought aloud while dating each recalled event. We found that 24% of the dating protocols collected in Bosnia-Herzegovina referred to historical information as did 6% of Serbian protocols and 4% of Montenegrin protocols; historical information appeared in 13% of the protocols from Izmit, Turkey (earthquake epicenter in 1999). In contrast, Canadians, Danes, Michiganders, and Turks from Ankara almost never mentioned historical information. This was also true for Israelis (who live with chronic group conflict) and New Yorkers (who lived in the city at the time of WTC attack). We conclude that autobiographical memory and historical memory are interrelated only when public events dramatically alter the *fabric of daily life*, for a population, for an extended period.

A Procession of Shadows: Autobiography and Traumatic Memory / **Mark Celinscak (York University, Division of Humanities)**
Past experiences take hold of the imagination fully only after their time. Similar to paintings, they demand perspective. In proximity of place and time historical events make no immediate impression. The diaries and memoirs of the Warsaw Ghetto lament the destruction of Warsaw and the loss of its people. These accounts remain the most distinctive documents of the period in question, however, as Barbara Foley has noted, the literature of the Holocaust has been banished from critical study for far too long.
My paper compares Chaim Kaplan's *Scroll of Agony* and Emmanuel Ringelblum's *Notes From the Warsaw Ghetto* to Alexander Donat's *The Holocaust Kingdom* and Simha Rotem's *Memoirs of a Warsaw Ghetto Fighter*. Accordingly, the accounts written *as* the events in the Ghetto occurred are evaluated alongside the accounts written by survivors *after* the events in question.
My thesis is that while the diarists were concerned with preserving both specific moments and the actual diaries themselves, the memoirists are concerned with accurately preserving the memory of their experiences, years later. The diarists faced the daily challenge of distinguishing truth from rumour, while the memoirists struggled with the limits of their own memories in order to restore the events as they happened. Finally, my paper illustrates how the diaries depict individuals in transformation, while the memoirs demonstrate individuals attempting to recover the loss of life.

The Economy of Commemoration. A Reading of the New Historical Museum in Yad-VaShem, **Yael Dekel**

(New York University, Jewish Studies and Comparative Literature)
In my presentation I will critically refer to notions of politics and representation in the new Holocaust museum in Yad VaShem, Jerusalem. The museum was rebuilt in 2005, and is a historical museum that involves its visitors and encourages them to identify and react through various techniques of architecture, design and narration.

I will read the narrative suggested by the museum, a historical trajectory that begins with medieval anti-Semitism and ends – after a long trail of torments – with a cathartic view of Jerusalem and the Judean Mountains. I will attempt to read this trajectory from the position of the museum's visitors, and to ask questions of politics and representation in this national, formal site of commemoration that seems to conflate – at least at its cathartic end – "victim" and "sacrifice".

Thus, in analyzing the sacrificial position in the museum, I will apply the notion of "the economy of sacrifice" as offered in Derrida's *The Gift of Death*. Moreover I will refer to concepts by Dominique LaCapra who defines different methods of representing the Holocaust and evaluates them ethically and politically. Using LaCapra's ideas, the museum would be a case of "acting out" rather than of "working through" in its dealing with trauma. Lastly, through Martin Jaffee's idea of "victim community", the historical museum that commemorates the Jewish Holocaust will be viewed as using precisely a Christian mythological structure in the basis of its narrative.

Photography in the Mode of the Allegorical: Notes on Joel Meyerowitz at Ground Zero / Zachary Hooker (Columbia University, Anthropology)

Joel Meyerowitz was the only 'freelance' (i.e., non-forensic) photographer allowed on site at the World Trade Center immediately after the towers had fallen. During months of photographing the ruins and clean-up effort at the site, Meyerowitz produced nearly 10,000 negatives. This paper comparatively examines two productions that resulted from this endeavor: the first was a globe-trotting 27-photo exhibition curated and organized by the US Department of State's Bureau of Educational and Cultural Affairs, which opened in mid-2002 with the title *After September 11th: Images from Ground Zero*; the second was a volume of photographs organized by Meyerowitz himself and published as *Aftermath: World Trade Center Archive* and published by Phaidon in 2007.

By tracing the social life of these images I attempt to elucidate and give substance to a number of theoretical constructs which structure current debates on memory, collective and otherwise. Of primary importance is notion of the archive and the witness, which we find in Meyerowitz's statements regarding the overarching intent of the project. Next, in the State Department's exhibit I show how (a vaguely national, belligerent) myth is appropriated from the archive via methods of framing and contextualization. Finally, with Meyerowitz's self-organized collection, I see a demythologizing, historicizing return to the archive via a forced allegorical reading of the photographs, which paradoxically relies as much on framing and context as did the creation of the nationalist myths in the first place. I close with a close reading of Sigmund Freud and Walter Benjamin that highlights the importance of the image and 'optical unconscious' in memory (thus noting the particular efficacy of photography in regards to memory) and the political use of allegorical reading as a process of redemption by which mythologized images (or, 'screen memories') can escape the hegemonic contexts that frame them and provide truly historical material with which one can accurately analyze and critique the present political moment.

A Public Privacy: Japanese Atomic-Bomb Survivor Paintings as Illustrated Diaries, and the Problems of Intention in Survivor Art / Maggie Mustard (Brown University, History of Art and Architecture)

In this paper, I explore the ways in which Japanese atomic bomb survivor paintings from the late 20th century are able to defy the separate natures of public and private spheres of post-trauma testimonial. Through critical formal analysis of the art itself, alongside the psychological, historical and cultural contexts of post-World War II Japan, I posit that the visualizing of traumatic memory by atomic bomb survivors is at once a public *and* a private act, because of the intrinsic nature of Japanese diary-making. The Japanese tradition of recording memories in text and picture is distinctive from its Western counterpart, which hinges on dichotomizing public and private acts of remembrance. Generally, in the Western tradition, there is a distinct difference between a diary and a memoir: the former is hidden in sock drawers, and the latter meant for bookstore shelves. I argue that this merging of public and private intention is ingrained into almost every

Japanese act of creation related to memory, and therefore that it has important ramifications in the genre of survivor art and memory studies. Because survivor art is so thoroughly tangled up in trauma psychology, the blurring of public and private artistic intent also has particular significance for us as contemporary spectators. For survivor art, the very moment of its birth - the act of creation - is an act of remembrance, and is therefore entangled with the knot of human memory and all its hauntings. But as spectators, we often assume that survivor art, because of its amateur origins, offers us clarity and illumination of the past, unfettered by politics or other external motivations. We believe, as historian Kyo Maclear writes, "that everything will one day be known; that once represented, the flux of dead will cease to haunt us."1 However, as I demonstrate in this paper, survivor art is a problem precisely because it is the breaking of this promise. In its very nature it refuses this duty quietly, unconsciously; it is as Maclear says, that survivor art does move us, but only "emotionally and intellectually toward the unknown."

SESSION 5
Panel 3: Theory

Why is memory such a sexy notion for anthropologists? **David Berliner (Université Libre de Bruxelles, Cultural Anthropology)**
Under the influence of the memory/history debate in the Humanities, a vast number of anthropologists are currently occupied with research about memory In every new anthropological publication, there is another article about social, cultural or material memory. Anthropology of Memory has become respected courses of many American and European University programs, something that would have been unthinkable 20 years ago. Also, conferences and workshops (like this one) are being organized by anthropologists with a special focus on memory issues, something that would also have been unthinkable 20 years ago.
This paper intends to question the popularity of memory in our discipline. Why memory is such a conceptual attractor to anthropologists? What does the notion bring to contemporary anthropological debates? What is actually new in our current fascination with it? But also, how can anthropological treatments of memory enrich other disciplines' perspectives? Briefly said, in this paper, I would like to suggest that the success of memory among anthropologists resides in its conceptual efficiency to prolong the anthropological project of understanding cultural continuity and persistence. Although the current uses and abuses of the notion lead to the entanglement of memory, identity and culture, I argue that "memory" helps us to think through the question of transmission of representations, practices, emotions, objects and institutions, an idea fundamental to anthropologists since the founding of the discipline.

Collective Forgetting: Reflections on a Residual Expression / **Ben Herzog (Yale University, Sociology)**
Collective memory is a stimulating central notion in current sociological thought, but does its frequently invoked antonym–collective forgetting–an equally useful concept? A review and analysis of the common scholarly uses of this term lead me to maintain that it is a problematic term whose utilization as part of the sociological vocabulary should therefore be questioned. To test my proposition, I examined the political discourse that ostensibly forgot about the "creation" of the Palestinian refugees in Israel's "War of Independence." I found that the hegemonic Israeli ideology did not try to "forget" (that is to erase) this chapter of its history but rather to change its meaning. In addition, this case-study enables me to observe the different levels of (re)membering and its mechanisms and practices. My conclusion is that, sociologically, there is no collective forgetting, only different mechanisms for constructing and reconstructing memory.

The Expelled: Cultural Memory and the Constitution of the Human World / **Thomas M. Krell, New School for Social Research, Philosophy)**
Culling from anthropology, sociology, philosophy, biology, and, of course, literature, this essay endeavors to read Samuel Beckett's "The Expelled" as an exposition of the function of cultural memory in – or, better, *as constitutive of* – the human world. Beckett's scene is one of trauma, misrecognition, and exile: however, an image of a turn to the *other* otherwise than an appropriative, subsumptive, or diminutive turn takes shape like a relief against Beckett's story. Highlighting the features of this relief, my research shows that by

supplementing the desire to recognize the other with the theory of cultural memory we might indicate the possibility of mutual recognition without subjection, the potential of both intra- and inter-cultural transformation as equitable, reciprocal co-enculturation of self and other, rather than as mere acculturation to a dominant cultural field.

The essay is a double reading of Beckett's story: the first reading articulates the techniques through which the memorial field is founded and fortified while the second interrogates the ethical limits of these techniques. In the first section, I sketch the rites and practices, the technologies of historical and cultural transmission, and the mediation of the remembered and the forgotten that shape the memorial field of a given cultural present; this could be called the *scientific* exposition. The second reading is an attempt to sketch an interdisciplinary theory of memory and the ethico-political purchase of such a theory. I read Beckett's story alongside the work of many, including Jan Assmann, Gadamer, Freud, Luckmann, Bataille, Blanchot, and others.

Memory and International Relations: In Search for a New Research Agenda / Maria Mälksoo (University of Cambridge, and International Centre for Defence Studies, Estonia, International Studies)

The situation in collective memory studies that share a nexus with the discipline of International Relations (IR) is currently reflective of the traditionally West-centric writing of European history. So far, the main focus of the students of the relationship between collective memory and international politics has largely been on Germany, or the other West European mnemonic practices and their implications on international relations. Whilst the Holocaust memory has become increasingly institutionalized and internationalized, the crimes of the Communist regimes and their traumatic repercussions for contemporary European politics have hardly received comparable academic and political attention. This situation is increasingly being challenged after the eastern enlargement of the European Union (EU). This paper puts forward the outlines of a new research agenda for the study of collective memory in the field of IR: calling for increased attention to the interplay of different memory regimes in the enlarged Europe. I will stipulate the key individual and collective „carriers" of these regimes in today's Europe as well as examine their relationship to particular national backgrounds, and to ideological and regional groups of actors. I analyze the competition between 'new' and 'old' memory regimes in the enlarged EU and their translation into pan-European legislation. The paper concludes with a critical discussion of the perspectives for the emergence of a more coherent and common „memoryscape" for the enlarged Europe.

Memory's Reconciliation with Reality, Uri Jacob Matatyaou (Northwestern University, Political Science)

"Memory," writes Hannah Arendt, is "the storehouse of time." The following paper develops a theoretical account of this claim to suggest that not only is our sense of time felt through and born of memories, but human life itself is made meaningful by acts of remembrance.

Informed by her early reading of Augustine, Arendt argues that time exists because of the fact that individuals take measure of it in the space of memory. If our experience of time must pass through memory, then we must ask: in what time is time itself thought? Alluding to Walter Benjamin's notion of now-time [*Jetztzeit*], Arendt suggests that time is measured and enacted in the timeless Now of the present. Understood here as a punctuated moment of remembrance, the Now is heterogeneous to the linear order of sequential temporality and the causal logic of identity thinking. If, following Arendt, remembrance is an atemporal condition, then thinking never assumes an external vantage point above or beyond time. In other words, thinking is an immanent act taken up by temporally and spatially conditioned subjects. This point stresses the political import of remembrance: time can only be enacted when and where past and future converge in the non-time-space of the thinking present.

Arendt's spatial conception of thought, I argue, captures the eventual quality of meaning. Meaning – which cannot be preserved or passed down – is generated in single instances of thought and judgment. These reflective and inaugurative activities, which take their bearing neither from the specific content upon which they reflect, nor the results they yield, are politically significant not only because they resist the thoughtlessness of identity thinking, but more importantly, because they open possibilities for meaningful engagements with the world.

Day 1 – Friday, February 8

SESSION 1
The Individual

Forgetting Trauma: Applying Socially-Shared Retrieval Induced Forgetting to the Study of Memory and Trauma / **Adam Brown (New School for Social Research, Clinical Psychology)**

Memories associated with witnessing or surviving a traumatic event, such as a terrorist attack, are believed to possess distinctive characteristics. A number of studies have reported that individuals with PTSD often forget aspects of their trauma, leading to memories that have often been characterized as fragmentary. This forgetting is often accounted for by problems that occur at the time of encoding. However, can listening to others speak (e.g. media sources, clinicians) also induce forgetting? By expanding Retrieval Induced Forgetting (RIF) to social interactions, Hirst and colleagues have recently demonstrated how RIF can be applied to social interactions, a phenomenon they coined Socially Shared Retrieval-Induced Forgetting (SS-RIF). This talk will discuss whether listening to someone talk about trauma-related material may initiate concurrent retrieval in individuals with PTSD, and whether this concurrent retrieval will lead to retrieval-induced forgetting in the trauma sufferer. This research underscores how acts of remembering, as observed in intrusive memories, may not only reinforce certain memories, but induce forgetting of related material. Preliminary findings suggest that this research could offer a way of conceptualizing post-trauma forgetting that does not rely on strategies of avoidance, such as repression. Results from work with Operation Iraqi Freedom (Iraq) and Operation Enduring Freedom (Afghanistan) Combat Veterans with PTSD will be discussed.

Forgetting the Unforgettable Through Conversations / **Alin Coman (New School for Social Research, Experimental Psychology)**

Cuc, Koppel, and Hirst (2007) demonstrated that silences in a conversation—specifically, a speakers' failure to recall aspects of a memory shared by a listener— will induce the listener to forget the unmentioned, but related, material more than would be expected if the conversation never occurred. In two experiments we extend this finding of socially shared retrieval induced forgetting (SSRIF) to highly rehearsed emotionally intense memories and to conversations about different (since the listener's memories do not coincide with the speaker's), but similar memories (both participants' memories are about the 9/11 events). Using a questionnaire we asked participants to remember how they learned about the 9/11 events. Questions were grouped in a category-exemplar structure. Later, participants remembered some but not all answers (Experiment 1 used a structured interview; in Experiment 2 pairs jointly remembered their memories of 9/11). Response times and error percentages recorded in a final recognition test showed a SSRIF effect. In conclusion, even when one talks about different emotionally intense events, conversations can alter memory. The implications of these results on how SSRIF propagates in social networks will be discussed.

This Land is Our Land: Property as a Symbol of Group Identity / **Alison Ledgerwood (New York University, Social Psychology)**

Although researchers often conceptualize contested group property as a resource that can be divided or expanded, regions such as Jerusalem, Saudi Arabia, and Kashmir are clearly more than just resources: They also serve as collective symbols of group identity and history. The present perspective conceptualizes group identity as a goal toward which group members strive using property symbols that are publicly linked to that identity. Four studies investigated whether property derives value from its capacity to serve as an effective means in pursuing group identity goals. The results demonstrate that the value placed on group-owned property depends on the situational importance of identity and on the extent to which the symbol can be used to publicly represent ingroup identity. Property value is therefore inflated when group identity needs are exacerbated (e.g., in situations of identity threat), when the property is linked to group history, and when this link is widely acknowledged. Implications are discussed for understanding when property will be valued as a

repository of group memory and identity.

The Formation of a Memory Trace in the Brain / **Bernhard Staresina (New York University, Cognition and Perception)**
The talk will introduce the neurobiological mechanisms of successful memory formation. How do we accomplish the task of encoding new information in a way that allows us to bring back a detailed mnemonic record in the near or remote future? Are different types of detail encoded by anatomically and functionally distinct subregions in the brain? The division of labor among specific brain regions in the service of episodic encoding will be discussed.

Memory, Magical Ideation, and Absorption in Individuals Reporting Past Life Memory Experiences / **Cynthia A. Meyersburg (Harvard University), David Gallo (University of Chicago), & Richard J. McNally (Harvard University)**
Debate over the validity of repressed and recovered memories of childhood sexual abuse has stimulated research on the fallibility of memory. To elucidate variables contributing to false memory formation, we recruited individuals reporting highly improbable recovered memories: those from one or more past lives. As a measure of false memory propensity, we employed a Deese/Roediger-McDermott (DRM) paradigm. In addition, we examined absorption (fantasy-proneness), magical ideation (belief in unconventional modes of causation), and general intelligence, and conducted in-depth semi-structured interviews. Relative to control participants, participants reporting memories recovered from one or more past lives (past life participants) exhibited elevated false recall. Pooled DRM recognition task data revealed elevated false recognition among past life participants. The groups did not differ in correct recall, correct recognition, or general intelligence. Relative to control participants, past life participants reported elevated absorption and magical ideation. A hierarchical regression revealed that after adjusting for magical ideation and absorption proneness, participant group still significantly contributed to critical lure false memory. Culturally plausible narratives may influence some individuals in their interpretation of ambiguous or anomalous memory experiences.

SESSION 2
The Collective

Construction of the Soviet past and Definition of the Nation in History Books of Post-Soviet Latvia / **Maija Andersone (New School for Social Research, Sociology)**
The presence of the past is secured through "memory work" that requires time and energy - be it writing a book, filming a documentary, or erecting a monument. Memory work results in a framework of meaning that is at once – a framework for remembering the past (memory) and a framework for defining the present (identity). In my dissertation project I study this link between memory and identity in particular empirical case – working on the Soviet past and constructing national identity in post-Soviet Latvia. As a part of this project I am examining contents of history books currently used in secondary schools. In my analysis I am trying to answer two questions – how the Soviet period is represented and how the nation is defined. In my presentation I will discuss my initial findings as well as talk about implications of these findings on the social link between memory and identity in post-Soviet Latvia.

Above and Under: Articulating Feeling and Verbalizing Sense at the Holocaust Memorial, / **Irit Dekel (New School for Social Research, Sociology)**
This paper discusses guided tours at the Holocaust Memorial in Berlin as site where visitors are encouraged to verbalize their experience by way of articulating their feeling about the site. I argue that the articulation of feelings is separate from sense making activities that are done through verbalization of experience. Both activities are a form of exploration of self in public. However, whereas the first- discussing one's feelings in and about the Memorial takes a form of orality, in which the self, or the individual, articulates her position in regards to what the Memorial does to her and creates a moral relations to the site; the second, that of sense making activities, is directed at constant verbalization of the Memorial's aesthetics, based on aesthetic judgment, and culminates in miscommunication. This miscommunication lies between the guides and the

visitors but more largely, between the Memorial as a National site of German Holocaust remembrance and any attempt at making sense of the Holocaust.

The separation of sense from feeling and of moral judgment from aesthetic one, is studied through the prisms of (1) political articulation, (2)Verbalization and orality,(3) aesthetic and moral judgments. Through these interdisciplinary perspectives, I will call for a more critical works that examines memory politics around memory sites and projects, that delineate historical processes, political engagement with the past and the sorts of action in which people articulate their engagement with the past in the present.

Between Memories of Past and Present: The Time and Space of Social Change / **Yifat Gutman (New School for Social Research, Sociology)**

A nation-state's land is permeated with social groups that lived in the territory in the past and do not fit into the current national narrative. In many contemporary cases, a struggle over the presence of these absent others is taking place. In some countries in different stages of conflict and conflict resolution, such as Poland, Germany, South Africa and Israel, young groups confront this contested presence, making the absence tangible through its significant local space and turning the absentee into present. Making present these absent others and their experience through their traces in the spatial vernacular, instead of talking on their behalf, challenges the homogenizing voice of the national paradigm, which is framing the present political conflicts. It is a break with the nation-state's linear connection between a certain collective past, present and future which allows for the surfacing of a different understanding of the past, followed by a different understanding of the present and future that follow, opening new opportunities for social change.

Memory for the Future: Moral Education in the US Holocaust Memorial Museum / **Amy Sodaro (New School for Social Research, Sociology)**

The USHMM opened in 1993 as a new kind of memorial – one that would go beyond preserving the past and remembering the victims, instead working as a "living memorial" intended to "stimulate leaders and citizens to confront hatred, prevent genocide, promote human dignity, and strengthen democracy." As such, the museum works to morally educate its visitors to learn the lessons of the past in order to ensure that it is not repeated in the future. In this paper I examine the ways in which the museum puts memory to use in creating a better present and future. I look at the particular design and narrative strategies used in the museum's permanent exhibit that are intended to inspire an emotional response in the visitor, making the visitor identify and empathize with the victims. I also look at the external and public programming of the museum intended to universalize and operationalize the museum's message of "never again". I conclude that memorial museums like the USHMM, represent a new genre of commemoration with a new set of priorities and goals that reflects present society's more active effort to come to terms with the past in order to create a better future.

SESSION 3
The In-Between

Beyond Remembrance and Forgetfulness, Between Self and Other / **Roy Ben-Shai (New School for Social Research, Philosophy)**

My paper explores Jean Améry's reflections on time in *At the Mind's Limits* (1966) –a book of testimony and reflection on his Holocaust experiences. I thematize Améry's reflections on time according to three categories: (1) *trauma* (analyzing his dictum –'whoever was tortured stays tortured', while comparing his approach to traditional and recent approaches to trauma), (2) pathological *homesickness* (analyzing his claim that he has lost, and misses, a home he *never had*), and (3) *ressentiment* (analyzing his demand that we should 'reverse the irreversible'). Each of these three discussions, I claim, directs us beyond the logic of remembrance and forgetfulness, insofar as both of these belong to a generally *ordered* structure of temporality. Améry develops his unique moral vision on the grounds of an experience of time that is essentially *disordered*, his claim being that *only* a disordered time sense can be properly moral, or uncover a specifically, and painfully, moral relation to history and the surrounding. Whereas the ordered (normal,

healthy) experience of time is at once *social* (a time according to which we coordinate and associates between us), and *individual* (the time of the 'subject', on the horizon of which each of us develops and maintains a coherent sense of identity), the disordered time sense is *neither* social, *nor* individual. The 'subject' of disordered temporality can neither be a self-standing individual nor an integral member of society. This disordering grounds the possibility of morality, but it is not an end or a value in itself.

Fetishism and the Memory of the Holocaust in Israeli History / Hadas Cohen (New School for Social Research, Political Science)

Much has been written in an effort to comprehend and make sense of the horrors of the Holocaust. Special attention has been given to the attempts made by Israel, the country that proclaimed itself to be "the home of the Jewish people," to understand this singular tragedy. In this paper, I will apply the Freudian psychoanalytic model of fetishism to look at the ways in which the memory of the Holocaust has been fetishized in Israel in reaction to that traumatic event. I will further contend that the notion of Jewish victimhood, which stemmed from the experiences of the Jews under the Nazi regime, has been utilized to perpetuate a particular form of nationalism, which paradoxically, centered around the notion of Jewish heroism. Thus, creating a more "bearable" and less threatening historical narrative, one that manages to both appropriate and conceal the nation's intolerable past of victimhood.

Memory's Irreverent Stain – Family, Nation and Blood in the writing of Theresa Hak Kyung Cha / Sandra Jae Song, PhD Candidate, Department of Sociology, University of Alberta

The paper will examine the intimate connection between memory, family, nation and blood in the writing of Theresa Hak Kyung Cha. Focusing on her book, *Dictée,* I will explore the different layers and dis/junctures between cultural memory and identity. Cha's eclectic use of family portraits and cultural/historical references to *Han'gul* (or Korean language), Korean martyrs, and personal events in her life and her mother's life reveal the complexity and limits of "narrating" memory, and the means through which it is "narrated" by way of representational strategies. By bringing to the forefront her symbolic and real connection to Korea and America, Cha destabilizes the *false* cohesion of a nation-state haunted by the memory of war, colonization, and civil unrest. Both are complicit to historical atrocities, which are at the periphery of the national imagination, and Cha squarely addresses them through the seamless movement between the bonds of kinship and nation-state. However, the stain of cultural/national memory is not easily forgotten nor washed away. The power of *Dictée* rests on its ability to challenge the construction of historical facts and their impact on individual lives by way of remembrance and recitation.

Phenomenology and Collective Memory / Rafael Narvaez (New School for Social Research, Sociology)

It is often argued that collective memory, in contrast to individual memory, is something to be found in the world, in memorials, monuments, museums, which, by piecing together certain features of the past, invite us to enroll in certain constellations of shared reminiscences. By contrast, others have argued that perhaps collective memory can only be found in the heads of actual rememberers. If collective memory exists at all, this argument goes, then, one should be able to measure a collective repertoire in those who do the actual, everyday remembering. These two perspectives can be helpful depending on the questions asked. They have helped us see that social worlds are usually sowed with all sorts of mnemonic devices, and with the political effects that such devices as memorials produce. We have also learnt that these mnemonic devices --as they acquaint us with bits and pieces of common histories (a lost war, a massacre) and with common symbolic repertoires-- can therefore give us the sense that we belong to a common past, to a group, maybe to a nation even. But this discussion, as it has often resulted in individual-versus-world stances, has largely missed a critical point. In this presentation, I argue that collective memory, to twist the famous phrase by Heidegger, can be conceived in terms of *individuals-in-the-world*, and in terms of *memory-in-the-world*. Memory involves many individual things, many completely unshared bits and pieces of our private past. And yet collective memory can be thought out in terms of *individualities* that are inextricably embedded in *supra-individual* contexts and largely traversed by social forces. "Memory-in-the-world" means indeed that the mnemonic organization of the individual is permeated by the divisions of the world: by divisions of class, gender, sexuality, nationality, religion –by the various horizontalities and verticalities of our social contexts. I argue, finally, for a broader notion of collective memory, to encompass things that fall beyond shared

reminiscences of past events. I suggest that collective mnemonics include such things as shared senses of taste, common ways of experiencing pleasure, affects, gestures, embodied memories; so that we can speak of such things as affective collective memories, gestural memories, or prandial or sexual collective memories. To make theoretical sense of these ideas, I draw from writers whose work is often seen as tangential to the issue of collective memory: Martin Heidegger, George H. Mead, Pierre Bourdieu, and Marcel Mauss.