

VALAND ACADEMY
SCHOOL OF GLOBAL STUDIES
CENTER FOR CRITICAL HERITAGE STUDIES



Genocide Memorialisation

**Political Imaginaries
and
Public Materialities
30 Nov - 1 Dec 2017
Gothenburg, Sweden**

“Genocide Memorialisation: Political Imaginaries and Public Materialisations”

(30 Nov - 1 December 2017) is an international conference organised by the Genocide Memorialisation seminar based at the University of Gothenburg, Sweden.

This conference is an opportunity for curators, commissioners, scholars and researchers across the arts, humanities and social sciences to consider the highly specific, but nonetheless pervasive, cultural phenomenon, of public commemoration of genocide and mass killing. The conference wishes to consider the unsettling intersection of questions of mass murder, historicisation, memory-work, artistic production and public culture at a historical moment marked by a resurgence of xenophobic, ethno-nationalist and racist mobilisations.

Conference Organisers

The Genocide Memorialisation seminar is a cross-disciplinary initiative co-convened by the School of Global Studies, the Valand Academy of Arts, and the Centre for Critical Heritage Studies.

The conference is also realised in conjunction with the Public Art Courses of the Valand Academy that have been initiated in partnership with the Public Art Agency Sweden, to provide an opportunity for continuing professional development by artists, curators, commissioners and policy makers in the public art arena.

Anna Bohlin

Centre for Critical Heritage Studies
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Genocide Memorialisation: Political Imaginaries and Public Materialities

SCHEDULE

Thursday 30 November

09.00-09.15 Welcome
Conference Committee

09.15-10.30 Opening Keynote

A. "The Stages of Memory:
Reflections on Memorial Art, Loss, and the Spaces Between"
James E. Young

10.30-10.45 Break

10.45-12.15 Panel 1

B. "The Presence and Absence of Memorial Landscapes" Savina Sirik
C. "Performing Tangible Memorialisation?" Diana Popescu
D. "Between Inclusion and Exclusion: On the Meaning of Names" Kenneth Hermele

12.15-13.30 Lunch

13.30-14.30 Panel 2

E. "On Postwar Phobogenic Anamnesis" Mangalika de Silva
F. "Museums and Identity Politics in Post-War Sri Lanka" Hasini Haputhanthri

14.30-14.45 Break

14.45-15.45 Panel 3

G. "Remembering Genocide in the Diaspora" Camilla Orjuela
H. "Inside and Beyond the Contest of Suffering" Ernest Mutwararasibo

15.45-16.00 Break

16:00-17.00 Keynote

I. *(to be confirmed)*

17.00-19.00 Conference Reception

All participants invited for a reception at the Valand Academy to welcome speakers and delegates.

Friday 1 December

09.00 -10.00 Keynote

- J.** "Remembering the Past, Constructing the Future:
A Memorial to the Deportation at the Crossroads of Politics and Aesthetics"
Patrick Amsellem

10.00-10.30 Break

10.30-12.00 Panel 4

K. "You Drive Me Mad: Repetition Compulsion and Colonial Violence in Haneke's film
Caché" Natasha Maria-Llorens

L. "Weaving Genocide: Fabrics as a Commemorative Site" Marie-Aude Baronian

M. "Mark Plaszow" as an example of art-based research in the field of Holocaust memory"
Monika Gromala and Marta Świetlik

12.00-13.30 Lunch

13.30-14.30 Panel 5

N. "A Cultural History of Genocide Monuments and Memorials in Namibia" Jeremiah Garsha

O. "When People are Exhibited to Disappear" Anna Dasović

14.30-14.45 Break

14.45-15.45 Panel 6

P. "Exploring Stolpersteine, Holocaust Memorialization and Community in Germany and
Beyond" Lauren Thompson

Q. "Memory is Not Concrete" Chin-Wei Chang

15.45-16.00 Break

16:00-17.00 Closing Artist Keynote

- R.** "The Gold Room"
Esther Shalev Gerz

Genocide Memorialisation: Political Imaginaries and Public Materialities Abstracts and Bios

THURSDAY 09.15-10.30

Opening Keynote

A. "The Stages of Memory: Reflections on Memorial Art, Loss, and the Spaces Between"

James E. Young

Abstract:

In *The Stages of Memory*, I explore a handful of memorials, memory-themed exhibitions, and museum-debates that took place between 1991 and 2014, which when regarded together, might trace what I call "the arc of memorial vernacular" connecting the dots between Maya Lin's design for the Vietnam Veterans' Monument, Berlin's "Memorial to the Murdered Jews of Europe," and the "National 9/11 Memorial" located on the site of the former Twin Towers of the World Trade Center. The "stages of memory" here refer both to the public staging of these memorial projects and to the incremental sequence (or stages) of these memorial processes as they unfold. In every case, the emphasis here is on the process and work of memory over what we might call its end result. With this in mind, I even suggest that as great and brilliant as Michael Arad and Peter Walker's realized design for the National 9/11 Memorial at Ground Zero may be, its true foundation is the process that brought it into being, which includes the hundreds of thousands of hours spent by the other 5,200 teams in their offices and studios, at their families' kitchen tables. The "stages of memory" at Ground Zero necessarily include both the built memorial and the unbuilt proposals, which deserve and will surely have their own public showing one day.

Bio: James E. Young is Distinguished University Professor of English and Judaic Studies Emeritus at the University of Massachusetts, Amherst, where he has taught since 1988, and Founding Director of the Institute for Holocaust, Genocide, and Memory Studies at UMass Amherst. He also chaired the Department of Judaic & Near Eastern Studies between 1998 and 2010, when he founded the Institute for Holocaust, Genocide, and Memory Studies at UMass Amherst. Young has also taught at New York University as a Dorot Professor of English and Hebrew/Judaic Studies (1984-88), at Bryn Mawr College in the History of Religion, and at the University of Washington, Harvard University, and Princeton University as a visiting professor. He received his Ph.D. from the University of California in 1983.

Professor Young is the author of *Writing and Rewriting the Holocaust* (1988), *The Texture of Memory* (Yale University Press, 1993), which won the National Jewish Book Award in 1994, *At Memory's Edge: After-images of the Holocaust in Contemporary Art and Architecture* (Yale University Press, 2000), and *The Stages of Memory: Reflections on Memorial Art, Loss, and the Spaces Between* (University of Massachusetts Press, 2016), which has won the National Council for Public History Book Award for 2017. He was also the Guest Curator of an exhibition at the Jewish Museum in New York City, entitled "The Art of Memory: Holocaust Memorials in History" (March - August 1994, with venues in Berlin and Munich, September

1994 - June 1995) and was the editor of *The Art of Memory* (Prestel Verlag, 1994), the exhibition catalogue for this show.

Professor Young has served on the five-member *Findungskommission* for Germany's national "Memorial to Europe's Murdered Jews," he consulted with Argentina's government on its memorial to the *desaparecidos*, as well as with numerous city agencies on their memorials and museums. More recently, he was appointed by the Lower Manhattan Development Corporation to the jury for the "National 9/11 Memorial" design competition, which opened on September 11th, 2011, and he has served as advisor in the process of electing a design for the Utöya memorial.

At present, he is completing an insider's story of the World Trade Center Memorial, entitled *Memory at Ground Zero: A Juror's Report on the World Trade Center Site Memorial and Museum*.

THURSDAY 10.45-12.15

Panel 1

B. "The Presence and Absence of Memorial Landscapes"

Savina Sirik

Abstract: The violence that took place during the Democratic Kampuchea (DK) regime from 1975 to 1979 was pervasive and has left a widespread legacy throughout all regions of Cambodia. The violence has a particular geography that is revealed in the physical remains of prisons, torture facilities, and mass graves. Considerable attention has been given to the accounts from the major site of violence, S-21 Khmer Rouge prison. The accounts from this landmark have been constructed as master narratives of the violence that took place during the DK regime. The narratives are significant, although incomplete, for our understanding of the genocide. This research addresses other sites of violence that inform collective memory and have no physical evidence on the landscape in the form of markers or memorials. Particularly, I seek to examine survivors' memories and their everyday experiences in an unmarked site of violence. Using survivors' descriptions of their experiences during and after the Cambodian genocide years, I explore what survivors collectively remember about their violent experiences; how they relate to the sites of violence on a day-to-day basis; and the personal significance of living amid those sites. This study makes significant contribution in two areas of research: the growing literature on genocide in Cambodia and geographies of memory.

Bio: Savina Sirik is a Ph.D. student in Peace and Development Research, in School of Global Studies, at the University of Gothenburg. Before her current position, she was the Team Leader of the Transitional Justice Program at the Documentation Center of Cambodia (DC-Cam). She also managed the Living Documents Project at DC-Cam, where she led villagers' tours to Phnom Penh to observe the Extraordinary Chambers in the Courts of Cambodia's trials and conducted forums and film screenings in rural villages. From 2013 to 2015, she headed the Museum of Memory, a project at the Sleuk Rith Institute (SRI), the future permanent home of DC-Cam, in which she developed strategic planning and coordinated with the Museum's partners, organized exhibitions and workshops with Cambodia's Ministry of

Culture and Fine Arts. Savina is the author of the monograph *Everyday Experiences of Genocide Survivors in the Landscapes of Violence in Cambodia*, published by DC-Cam. She holds a Bachelor of Arts in archaeology from the Royal University of Fine Arts in Phnom Penh. She also holds an M.A. in Peace and Reconciliation Studies from Coventry University, UK and an M.A. in Geography from Kent State University, USA.

C. "Performing Tangible Memorialisation?"

Diana I. Popescu

Abstract: Memorializing the Holocaust involves performing a multitude of practices and discourses. Beyond their symbolic status, memorial practices are expected to hold performative value, namely, to transform perceptions, modes of thinking and ultimately behaviours. Genocide memorialisation's performativity is therefore intricately linked with notions of social justice, reconciliation, education and prevention. This understanding has given rise to popular conceptions of memorials as agents directly responsible for the failures to expand public knowledge of Fascism and of the Holocaust. Such a claim appeared recently, in a journal article suggestively titled "War memorials have failed – we have forgotten the chaos of Fascism" which asked "why Holocaust memorials have done so little to prevent the return of Europe's far-right demons" (*The Guardian*, 9 December, 2016). This concern mirrors a wider public perception and academic discourse sceptical of the social impact of memorials. This paper will aim to look closer at the sources of these concerns and further ask why one needs public memorials and artistic mediations of violent history. How are these interpreted and endowed with meaning, values and ethics by their publics? I will explore these questions, taking as a subject of analysis a growing number of memorial practices led by lesser known community-arts institutions, artists, activists and theatre groups across Europe. The common denominator for these practices is their renewed attention on audience members' actions, emotions, bodies and senses.

This paper will direct attention to a long standing, yet neglected strand in public memory work and artistic production, which relies on what Diana Taylor had famously called forms of "embodied knowledge" to keep the memory of genocide. I will argue that the roles endorsed by public members as agents of memorialization, with direct responsibility and autonomy over the process of memorialization, function as a double-edged sword. Even if effective in producing a heightened emotional connection and sense of empowerment, these practices can also, in certain contexts (to be discussed in the paper), give rise to an experiential form of memorialization which can strengthen a sense of moral entitlement or ethical superiority, which is counterproductive in relation to genocide education and prevention.

Bio: Diana I. Popescu is a Research Fellow at the Pears Institute for the study of Antisemitism, Birkbeck College, University of London. Her research interests are in Holocaust studies, in particular the Holocaust in public history and memory, museum studies and visual culture. She has contributed with articles to peer-reviewed journals, including *Holocaust Studies: A Journal of Culture and History*, *Jewish Culture and History*, and *Images: A Journal of Jewish Art and Visual Culture*; and has co-edited with Tanja Schult the volume *Revisiting Holocaust Representation in the Post-Witness Era* (Palgrave, 2015). Their collaborative project entitled "Making the Past Present: Performative Holocaust Commemorations since 2000" received a

major grant from Vetenskapsrådet, Sweden. This project investigates audience engagements with performative practices of commemorating the Holocaust, in the contemporary arts, in museums and in grassroots memorial initiatives. She currently serves on the editorial board of *Genocide Studies and Prevention: An International Journal*, and acts as a reviewer for the recently launched *Journal of Perpetrator*

D. “Between Inclusion and Exclusion: On the Meaning of Names”

Kenneth Hermele

Abstract: Listing the names of fallen sons, husbands, and brothers (and more rarely, daughters, wives, and sisters) form the basis of many memorials of wars past, be they the American war of independence or WWI. Beginning with the WWI memorial in Thiepval (1928-1932), the listing of names of victims has come to be seen as relevant to, not to say mandatory for a serious memorial, finding its most influential form in the Vietnam Veterans War Memorial (Washington, DC 1982), which lists 58 000 dead American soldiers.

The listing of names raises the issue of inclusion-exclusion: who is allowed to be included among the victims, and who is sorted into another category, or simply made invisible? The VVM offers examples of this: the millions of Vietnamese victims left out of sight (prompting an alternative memorial, called The Other Vietnam Memorial, 1991, which lists three million Vietnamese names “constructed” from local telephone directories). The problem created by including names is also evident in the National AIDS Memorial Groove (San Francisco 1996) where names, as well as the different spots where such names are placed, have different price tags.

There has been a countermovement in the shaping of memorials, emphasizing the need to eschew names, either because the sheer number of victims is overwhelming, or in order to avoid that the memorial becomes a place of individual mourning, akin to a grave yard. In addition, avoiding naming the victims creates a memorial which transcends the limits of the specific case – the genocide, the war, the mass killing, the catastrophe – and makes it a site of universal significance. This is even more necessary, it is argued, considering the longevity assumed for memorials. Here, the Memorial to the murdered Jews of Europe (Berlin 2004) is the iconic example.

I argue that there is a middle ground here, between the two positions. Although the listing of names may be justified as symbolically honouring the victims, and as a response to demands for inclusion of names from bereaved relatives and friends of the victims, it is doubtful if names should be made an integrated, constituent part of the memorial as such; rather attempts should be made to find a suitable space for names – if deemed necessary – in close connection to but physically separated from the memorial in question. Already there is a demand for an “information centre” adjacent to many memorials where originally a need for “information” and “facts” was not felt, for instance next to the VVM in Washington, DC; in the more recent cases of Berlin, as well as of the National September 11 Memorial (New York, 2011), a centre and a museum, respectively, were made part and parcel of the memorial from the outset.

Bio: Kenneth Hermele, Senior Lecturer at the School of Global Studies, University of Gothenburg, studied economics at the Stockholm School of Economics (BSc 1972) and human ecology at the University of Lund (PhD 2012). Co-convener of the Genocide Memorialisation Conference, Gothenburg, Nov 30th-Dec 1st 2017.

THURSDAY 13.30-14.30

Panel 2

E. “On Postwar Phobogenic Anamnesis”

Mangalika de Silva

Abstract: In militarized, postwar Sri Lanka, internally displaced women/survivors who come out as witnesses for the war-dead, the missing and the involuntarily disappeared, are exposed to the xenophobia of the occupying force and the nation state. Re-calling and advocating for the anonymized and forgotten is treated as a border crossing event—the infiltration of the de-citizenised deportee who is civically re-activated in being given clandestine hospitality and location through public mourning, protest and demands for habeas corpus. These forums of assembly become the neuralgic zone of in-migration for the dead and disappeared, for the forgotten and the anonymized as bearers of historical emergence and political anachronicity. They bring together forms of assembly by way of Roman *forensis* and the Athenian *theoria* in which political subjects perform *parrhesia* as certifying witnesses of the polity under conditions of stasis. The women who mobilize, and the politically disappeared and the deportee for whom they stand, are *bios xenikos* (alien form of life). Women’s lamentation and rituals of grief-work are stigmatized as galvanizing anti-state ‘disaffection’ and systematically met with state assault. The xenophobic criminalization of the gendered witness of war by cultures of impunity, whether dead, disappeared, bereaved survivor or asylum-seeker, questions how hospitality, face and voice are to be given or not to the dehistoricized as disposable life. The *bios xenikos*, however, democratizes the *jus post bellum* through her discursive and embodied interlocution of the repeatedly silenced legacies of historical injustice and genocidal violence rendered uninheritable. The *bios xenikos* awakens fear of ‘foreign’ memories that disrupt postwar formations of public remembering in the form of triumphalist memorializations and commemorations that introduce new divisions of ‘victors’ and ‘vanquished’ as integral to peace. This further complicates thinking of postwar justice which ostensibly holds out the promise of a new beginning against the historical impasse posed by irreversibility and unpredictability.

Bio: Mangalika de Silva is a Guest Lecturer at New York University. She holds a PhD in Anthropology from Amsterdam School for Social Science Research, University of Amsterdam. She was Rubicon Postdoctoral Fellow at Columbia University (2009-2011) awarded by the Netherlands Organization for Scientific Research (NWO). She has published in edited volumes and numerous peer-reviewed journals including *Social Text*, *Cultural Studies*, *Religion*, *Domains*, *The Book Review*, *Asian Women’s Studies Journal*, and *Canadian Women’s Studies*. Her first monograph, *Violence and Sexuality in the Iconography of the Nation* was published by WISCOMP, New Delhi (2005). Her writing traverses ethnography and postfoundationalist political philosophy and engages the ontology of democracy, sovereignty, *jus post bellum*, reconciliation, anastasis, xenophobia and majoritarian/minoritarian inscriptions. Her forthcoming book is tentatively titled “On the Majoritarian Matheme”.

F. “Museums and Identity Politics in Post-War Sri Lanka”

Hasini Haputhanthri

Abstract: Museums play a key role in shaping civic identities across generations. They act as ‘authentic’, ‘authoritative’, ‘consensual’ or ‘accepted’ narration of a society’s historic trajectory and identity for its own people as well as for the outsiders. In the aftermath of war in Sri Lanka, the dialogue on memory, transitional justice and reconciliation highlights museums as important sites of conscience and engagement. The proposed paper will draw from an ongoing study on museums in Sri Lanka from April 2017 – July 2017, covering an analysis of over 10 museums and their relevance to the current discourse on memory and reconciliation in Sri Lanka. The purpose of the study is to arrive at an evidence based understanding of how museums in Sri Lanka deal with memory and identity politics. The paper will build on the study and present 2 – 3 case studies from an array of museums such as national, regional, military and religious museums. The paper will scrutinize how museums represent different communities and their histories, with special attention given to how they include marginalized and war affected communities. In addition, it will discuss the current museum administration and its implications, vis-à-vis the reconciliation agenda pursued by the current government. The educational and pedagogical aspects of museums and their immediate potential to contribute to reconciliation will be highlighted through the case examples. The paper will contextualize the trajectory and evolution of museums in Sri Lanka over the last century and analyse how this has contributed to the formation of identities based on ethnic and religious lines.

Bio: Best known as a development professional and arts manager in Sri Lanka, Hasini is a part of a global network of researchers and practitioners on transitional justice and reconciliation. She focused on peacebuilding for the past 10 years, working on culture, communications and education. She has handled complex partnerships in politically challenging circumstances, working with government and donor agencies, and over 100 arts initiatives with youth and women groups contributing to 3 national policy documents. Initially trained as a sociologist at Delhi University India and Lund University Sweden, Hasini recently specialised in Oral History and Museum Anthropology at Columbia University New York. She worked with the Lower East-side Tenement Museum dealing with issues of migration in New York, especially studying the pedagogical aspects of small museums. Finishing her 10 year stint with Deutsche Gesellschaft für Internationale Zusammenarbeit (GIZ), Hasini now works as an independent consultant and researcher. Among other assignments, she is involved in conducting a baseline survey of museums in Sri Lanka and conceptualizing a virtual and mobile museum for memory. Her current research and practice is focused on reinventing museums as sites of representation, innovative pedagogy and civic engagement.

THURSDAY 14.45-15.45

Panel 3

G. “Remembering Genocide in the Diaspora”

Camilla Orjuela

Abstract: This paper discusses memorialization of the mass-atrocities that took place during

genocide and civil war in Rwanda and Sri Lanka. It looks at how the engagement with and representation of a violent past have become globalized through migration, as survivors, family members of victims and political activists in the diaspora make commemoration part of their projects of personal and collective recovery, and continued political struggles. The paper enquires into the constructions of and conflicts around monuments in Belgium and Canada, a memorial park in the United Kingdom, as well as other attempts by diaspora actors to physically mark out and make room for remembrance. It shows how in these endeavours the past is 'presenced' in ways that are part of both everyday life and ongoing power struggles related to the homeland. The two cases offer different examples of diasporic memorialization: one (Rwanda) where the atrocities are internationally recognized as genocide, and one (Sri Lanka) where they are not; one where the government engages its diaspora to commemorate according to certain scripts (Rwanda), and one where the government restricts space for remembrance 'at home', making the diaspora countries crucial as a territory where commemoration is possible.

Bio: Camilla Orjuela is Associate Professor in Peace and Development Research at the School of Global Studies, University of Gothenburg, Sweden. She is the author of *The Identity Politics of Peacebuilding: Civil Society in War-torn Sri Lanka* (Sage 2008), and the co-editor of *Corruption in the Aftermath of War* (Routledge 2016). Her research has focused on diaspora mobilization, peace activism, identity politics, corruption, post-conflict reconstruction and reconciliation. Her research experience in Sri Lanka goes back to the 1990s, while more recently she has also done work on Rwanda and Burma.

H. "Inside and Beyond the Contest of Suffering"

Ernest Mutwararasibo

Abstract: Writings on effects and recovery programs in the case of genocide and similar mass violence emphasise the bipolar notions of either being victims or perpetrators. I take as point of departure, two sister countries, Rwanda and Burundi, which emerge from ashes of intergroup violence, in 1972 and 1993, in Burundi, and Rwanda in 1994. Experiences of victimhood, suffering and other roles in the violence are often discussed from and for either Hutu or Tutsi, two dominant ethnicities of the two sister countries. It then follows a narrowed understanding of otherwise broader subjectivities inherent to the general effects of the violence and its related memorialisation process.

Based on narratives of a few Burundian and Rwandan Diasporas, on contested past of genocide (s), I draw attention on construction of an alternative identity to Hutu-Tutsi. That is the one of victims - actors, whose reality-check predicts a plausible dialogue for non-violent coexistence. I argue that in relation to how the narrated on experiences of suffering and victimhood only benefit the respective political regimes in Kigali and Bujumbura. The paper brings, thus reflections that contribute knowledge in broadening understanding genocide from a societal perspective and relieve peace building related debates from the normative settings on the end of violence.

Bio: Ernest Mutwararasibo, BA History, MA Genocide Studies and Prevention, is lecturer and

researcher at the University of Rwanda. From March 2014, he is pursuing a four-year training leading to a Doctoral Degree at the School of Global Studies, University of Gothenburg, Sweden. Research and publications focus on, since 2006, the history and effects of the genocide against Tutsi in Rwanda in 1994 and, since 2014, the civil practices of resisting the pressure of committing that violence.

THURSDAY 16:00-17.00 Keynote

I. *(to be confirmed)*

FRIDAY 09.00 -10.00 Keynote

**J. “Remembering the Past, Constructing the Future:
A Memorial to the Deportation at the Crossroads of Politics and Aesthetics”**

Patrick Amsellem

Abstract: Focusing on George-Henri Pingusson’s Memorial to the Deportation in Paris, this paper interrogates the particular status of memorial construction at the crossroads of aesthetic debates and political and cultural realities in France in the immediate postwar era. Through a discussion of formation of collective memories of the war in general and the deportation in particular, I discuss the underlying dynamic of a memorial coming into being. An examination of the relationship between architect and client expands on questions of abstraction, architecture and meaning, and space as repository of memory.

The Memorial to the Deportation crosses the boundaries between art and architecture in ways that predate many other memorial efforts and stands as an early example of a case where viewer interaction is essential to render the work meaningful. The anti-monumental merging of landscape, experiential architecture, and curatorial content further connects the memorial to sequential topographies in more recent architecture.

Bio: Patrick Amsellem is the director of Skissernas Museum – Museum of Artistic Process and Public Art, at Lund University, Sweden. He was previously Associate Curator of Photography at the Brooklyn Museum, New York. He has taught courses in art history and urban design at New York University and received an M.A. and a Ph.D. in the History of Art and Architecture from the Institute of Fine Arts, New York University.

K. "You Drive Me Mad: Repetition Compulsion and Colonial Violence in Haneke's film *Caché*"

Natasha Maria-Llorens

Abstract: Michael Haneke's 2005 film *Caché* has been read as a film about the return of repressed memories of police violence suffered by the Algerian community in Paris during protests in 1961 against the on-going war of Algerian independence. The most subtle among these analyses argue that *Caché* is a cinematographic mechanism whose function is to implicate the viewer in an act of violence, the better to force the viewer to confront collective European guilt for police brutality and the crimes of colonization more generally. This argument depends on recent trauma theory as it relates to memorialization, but I will argue that, from a psychoanalytic point of view, this argument does not go far enough.

What is needed is an analysis based on theories of repetition compulsion as they relate to aggression, such as the one put forth by Melanie Klein. With her work in mind, and substantiated through close readings of the film, I will argue that George is himself responsible for the videos that accuse him throughout *Caché*. George literally re-enacts both his own childhood act of aggression and, in a symbolic sense, the very structure of colonial violence. His actions are the result of a deeply repressed rage (which is the Janus-face of guilt). This repression produces in George—and, by extension, in the French population more broadly—a form of psychosis, the result of his inability to reconcile his own individual guilt with a more generalized amnesia about the nature of colonial violence in Algeria.

Caché suggests that what has been repressed by the collective French imagination is not the futility with which Algerians accuse the French of injustice. Rather, what is repressed is an awareness of the extent to which this injustice is repeated as structural violence to this day. The lesson I take from this film is that memorialization of the egregious crimes against humanity perpetrated in the name of French Republicanism in Algeria and elsewhere will begin to be possible in earnest only when its Republican identity is no longer founded on the insanity and instability of those it excludes in order to constitute itself.

Bio: Natasha Marie Llorens is a PhD Candidate in Modern and Contemporary Art History at Columbia University in New York. Her doctoral research is focused on the representation of revolutionary violence in Algerian national cinema between 1965 and 1979. Her broader research interests include psychoanalytic feminism, critical human rights theory, postcolonial and African art history, cinema studies and film theory from the Middle East and North Africa, and postcolonial curatorial practice. She holds an MA and an MPhil from Columbia and an MA in Contemporary Curatorial Practice from the Center for Curatorial Studies at Bard College. She has taught at Columbia, Eugene Lang at the New School for Social Research, and The Cooper Union in New York. She is currently adjunct faculty in the MA course in Curatorial Practice at Parsons in Paris. (nmllorens.website)

L. “Weaving Genocide: Fabrics as a Commemorative Site”

Marie-Aude Baronian

Abstract: This paper will touch upon the close relationship between diaspora, memory and clothes in the specific context of the legacy of the Armenian Catastrophe. Since the genocidal event of 1915 was followed by a long campaign of denial and by massive displacements — geographically but also in terms of trauma —, the whole process of remembering has been highly complicated. Many Armenians in (Western) diaspora have therefore developed a significant attachment to clothes and sartorial/textile objects, and turned them, as it will be argued, into commemorative sites or memory-aids, *in spite of all*. Those “textural remembering practices” (Baronian, 2015) refract a desire to connect the absent traces of the past to tangible materials, but also refers to the multiple restorative motifs of textiles and clothing when dealing with genocides and violent displacement. Some examples will be taken from some contemporary French-Armenian “postmemory” (Hirsch, 1997 and 2012) novelists, such as Valérie Toranian, who recently addressed the survival and mnemonic strategies of clothes and fabrics.

Bio: Marie-Aude Baronian is Associate Professor in Visual Culture at the University of Amsterdam. She has extensively written on the representation of the Armenian genocide in film and visual arts, on memory and testimony, on ethics and aesthetics. She currently works on fashion and textile in cultural memory and in screen arts. Her most recent monographic books include *Mémoire et Image. Regards sur la Catastrophe arménienne* (2013) and *Screening Memory. The Prosthetic Images of Atom Egoyan* (2017).

M. “Mark Plaszow” as an example of art-based research in the field of Holocaust memory”

Monika Gromala and Marta Świetlik

“Take a map of Cracow and try to mark the area of the former Plaszow - nazi concentration camp. Think what this place means for you. Maybe Płaszów is a sign of your memory - or maybe is a sign of forgetfulness. Try to describe and define this space with us”. This short brain exercise which we proposed to Cracow inhabitants was a first step of a big curatorial project “Mark Plaszow”

The presentation will be a case study, focused on a very broad project named „Mark Plaszow” that took place last year and is still ongoing. The whole process of the project’s creation, from the initial research and analysis of the available materials, to research hypotheses, the preparation and the accumulation of resources, to the realization and evaluation will be all presented. We will also place our project on the background of the particular condition of the social memory of the Holocaust in Poland and related memory places. The subject of the project's interest was one of the former Nazi camps in Poland, exactly within the boundaries of the city of Cracow. It was in October 1942 that a German Nazi labour camp was established within Krakow area to be transformed into a concentration camp in January 1944. C.a. 50,000 prisoners passed through KL Plaszow, and the estimated number of fatal victims is 8,000. The last column of prisoners started to march towards Auschwitz on 14th January.

Currently the area of former KL Plaszow camp disappeared from the map of Krakow, though not in any literal meaning. This site is still a green and wild sanctuary, a breach in urbanized area and might be perceived as a geographical wound. The Curatorial Collective, a group of affiliated young scholars working with the Research Centre of Memory Cultures in Jagiellonian University, wanted to ask and visualise in public the question "Where is the camp?". This became a core question of the project, the aim of which was to open a debate about this site and its place in the collective memory of Krakow's inhabitants. We asked them to „Mark Plaszow” - to point the place and make it visible. While asking about the functions of Plaszow, we presented three time dimensions of the site: the past, the present and the future. In collaboration with artists and institutions, we managed to organise two open-space exhibitions, mural painting, social inquiry, performative poetry reading, meetings and discussions. We also created a website and invited Krakow's inhabitants, opinion-leaders and researchers to build a network of people who care for Plaszow. (www.oznaczplaszow.com)

Bio: Marta Świetlik is a PhD student at the Faculty of Polish Studies Jagiellonian University, at the Department of the Anthropology of Literature and Culture; and a curator, art critic and cultural animator based in Krakow, Poland. She has completed an M.A in art history, and is currently preparing a dissertation about contemporary art after social turn.

Bio: Monika Gromala is a culture expert and Holocaust researcher. She is a PhD candidate at the Faculty of Polish Studies Jagiellonian University and also a member of Research Centre of Memory Culture. She is finishing her book about new reading methods with respect to the poetry of Paul Celan.

FRIDAY 13.30-14.30 Panel 5

N. “A Cultural History of Genocide Monuments and Memorials in Namibia”

Jeremiah Garsha

Abstract: This paper examines the materiality of memory by exploring commemoration around physical sites of colonial genocide. I unpack imperial monuments that have been actively preserved while simultaneously decentred by relatively newly constructed postcolonial genocide memorials. With both existing often side-by-side, these sites represent attempts to reshape narratives without removing former structures. In this way, the viewer visually confronts historical changes over time.

By focusing on the case study of Imperial Germany’s monuments in Namibia, which stand as preserved memory spaces of colonial celebration, and contrasting these structures with strategies of postcolonial genocide commemoration, this paper explores the problematic creation of narrative hierarchies. In an effort to avoid genocide victimisation, the Namibian government-sponsored memorials engage in a form of genocide denial in the very act of remembering the 1904-1908 genocide of the Ovaherero and Nama people. Yet, in leaving colonial monuments intact, Namibian memory structures offer a counterpoint to the global phenomena of statue removal, personified by the ‘Rhodes must fall’ movement and the on going removal of Civil War confederate statues in the American south. In this way, exploring Namibia’s problematic gaps in memorial landscapes elucidates the created space of political implementations with historical implications.

Bio: Jeremiah J. Garsha is a postgraduate research student in the Faculty of History at the University of Cambridge. He is a social and cultural historian of bodies and objects. His research focuses on visual and material cultures of imperialism, framed in a world history context. He specializes in comparative colonial genocide, with broader interests in violence and postcolonial memory, specifically the positioning and repositioning of physical memory structures within landscapes of atrocities. His MPhil dissertation documented the shifting narrative rhetoric used in colonial monuments and genocide memorials in Namibia, Zimbabwe, and South Africa. His PhD dissertation is a transnational history of German and British colonial occupation in East and Southwest Africa (modern day Tanzania, Kenya, and Namibia). Through a case study on a single severed head, this project unpacks the global history of anthropological collection and museum display of indigenous body parts; the cultural, social, and political transformation of these human remains into trophies, colonial objects, and scientific specimens; and the legal framework of postcolonial corporeal repatriation.

O. “When People are Exhibited to Disappear”

Anna Dasović

“The people are exhibited in that they are menaced by their own representation (be it political or aesthetic), which is seen too often in their own existence. The people are always exhibited to disappear. What to do, what to think, in this state of perpetual threat? How to make the people see themselves in the eyes of each other rather than in their own disappearance? How to make the people visible and take form?” (Georges Didi-Huberman “Fragments of Humanity”, in *The Human Snapshot*, Berlin: Sternberg, LUMA Foundation, CCS Bard, 2013. p. 269)

This paper seeks to expose the underlying mechanisms that are at work when we look at the representation of the genocide in Srebrenica, through an understanding of its aesthetic and historic relevance in the memorialisation of genocide up until today. In light of the many instances of genocide that took place in the world in the past decades, we must ask ourselves: why does the genocide in Srebrenica remain so important as a reference today? Departing from the now infamous image that triggered the involvement of the West in the wars in Bosnia and Herzegovina — depicting the emaciated body of Fikret Alić, behind barbed wire, in a detention camp in Trnopolje—it assembles previously unreleased images from the Dutch Ministry of Defense, as well as other forms of representation from a variety of sources together in a *montage*. Following the writing of Georges Didi-Huberman it suggests we have become acquainted with the people in Bosnia and Herzegovina only by way of *their threatening disappearance*. If this is the very condition for the existence of their image, which circulate in the world, we are forced not only to look differently at their image, but also to how this image contributes to a disappearance from sight. Evoking Judith Butler, Jacques Rancière, Damir Arsenijević and others, it argues that the gaze with which these images were authored, edited and finally also eliminated— are an essential part of what they should reveal to us as *speaking subjects*, yet often do not. The cultural and political context in which these images were (and are) produced are not merely *ciphers* -poor representations of the violence that finally culminated into the genocide in Srebrenica- they create and enhance the image of the discursively segregated *Other*. What in the production of an image disappears, what body, what structure, what society allows the disappearance of a people?

Bio: In her work Anna Dasović focuses on how visual traces, objects, documents or stories are used to frame people and their histories. Working through notions like conflict and trauma in contemporary memory culture she is interested in the phenomenology of images rather than their historical reality. She looks at the conditions under which images are produced and circulated in different contexts and moments in time.

By disclosing the underlying mechanisms that are at work when we are looking at the symbolic, political or social representation of people, visual traces are transfigured and questioned, exposing the frame itself as part of the production of violence, rather than merely its representation.

Anna works without any fixed medium, her works materialize out of a long term engagement with existing materials that emerge as a combination of photographic installations, video montages, text-based works and lectures.

Anna is currently a resident at the Rijksakademie van Beeldende Kunsten in Amsterdam (2017-2018). Her work has been exhibited in several venues including Württembergischer Kunstverein Stuttgart, Stedelijk Museum Bureau Amsterdam (SMBA), Museum for Modern art (MAMA) Algiers, Van Abbemuseum in Eindhoven, the Museum of Yugoslav History in Belgrade. Previous residencies include MAMA Algiers, Celeia centre for contemporary art Celje Slovenia, Casa Tres Patios in Medellín and Residencia en La Tierra in Montenegro Colombia.

FRIDAY 14.45-15.45 Panel 6

P. “Exploring Stolpersteine, Holocaust Memorialization and Community in Germany and Beyond”

Lauren Thompson

Abstract: The Stolpersteine (“Stumbling Stone”) project by Gunter Demnig seeks to commemorate individual victims of the Holocaust and related political, religious and racial persecution at the place where those victims lived before their deportation or death. Although Stolpersteine began as an art project by a single person, the project has moved to foster local participation not only through having the immediate community as an audience but by incorporating them in creation and installation. In spite of the small size of the individual “stones,” they have the potential to inspire strong reactions, good and bad. But how does this now massive project – with over 50,000 separate memorials in over 20 European countries – function within the larger dialogue of the many memorials and monuments that broach the history, legacy, and memory of the so-called “Third Reich” and their crimes? In this presentation, I intend to analyze the spread of Stolpersteine in Germany and beyond. To do this I will particularly focus on questions posed in the works of Reinhart Koselleck and Aleida Assmann, including who is being remembered, how are they being remembered, who is creating memory, and who is doing the remembering at the site? This leads to a discussion of the nature of public engagement with memorialization as opposed to state sponsored memorials, and how, in some places, these efforts clash. In order to do this, I

will look at positive and negative reactions, touching on the many independent organizations that support the project as well as cities and communities that have banned or considered banning Stolpersteine. With this presentation, I hope to examine and elaborate on the current trends of Holocaust memorialization that are at play in the Stolpersteine project and reflect on the importance of this history to the cultural memory of modern Europe.

Bio: Lauren Thompson is currently on leave from her master's in Germanic Studies at the University of Victoria in Victoria, British Columbia, Canada. In the meantime she is working for the German Pedagogical Exchange Service as an English language assistant at a public school in Hamburg Germany. Her thesis project is an exploration of the on-going ban on Stolpersteine in Munich, Germany and how this has influenced the memorial landscape of the city. She intends to complete her defense in summer 2018. Lauren has received support for projects from the DAAD, has recently worked as a research assistant on a book project about the Holocaust in Budapest, and is a former graduate fellow at the Centre for Studies in Religion and Society at the University of Victoria.

Q. "Memory is Not Concrete"

Chin-Wei Chang

Abstract: The Memorial to the Murdered Jews of Europe in Berlin, an eleven acres of gently undulating charcoal grey concrete, made up of 2,711 concrete stelae lined up along paths that orthogonally dissect the whole site. Whilst interrogating the natural-artificial relationship between a surface embodied by emptiness, anonymity, and muteness as well as an installation regarding concrete as the default material, this research-by-design paper radically proposes an alternative scope through the study of its application of material: not simply a choice of the designers for this memorial, but a physical medium produced by specific procedure and particular technology. The established discussions implying an unsuccessful memorial is coincided with the use of concrete at the field of stelae, and why this project fails to bear an adequate historical relation deserves more attention in the sense that how to be memorable—associated with special quality requirements including meticulous sitework as well as off-site production—without being a memorial; or even as its designer Peter Eisenman said, "I wanted it to have the quality of concrete without being concrete." The autonomy of concrete seems to betray its long-lasting assumption related either to memories towards the future or to the modernity facing the past. Seen in this light, the Memorial serves not even for any memory-bearing properties as such that concrete was chosen as a medium for memorial, but rather for contingent reasons: for the opportunity it gave to make seamless objects; and for its nature-suppressing qualities to have a place empty of housing, commerce, or recreation. Memorialisation, which has followed history, will now be followed by still further historical argument: the question of historical content begins at precisely the moment the question of memorial design ends. But memory, if any, after all, is not concrete.

Bio: PhD Candidate in Architectural History & Theory, The Bartlett School of Architecture, University College London. Chin-Wei Chang was trained as an architect and conferred an urban design master degree in Taiwan. His previous research addressed social production of spatial forms within non-architects consequences, everyday landscapes, and their conflicts

with modernity in the contemporary built environment. Nowadays, in pursuing a doctorate, he focuses on architectural profession and academy, with special attention on histories and dissemination of design education in China, Europe, and the US.

FRIDAY 16:00-17.00 Closing Artist Keynote

R. “The Gold Room”

Esther Shalev Gerz

Abstract: This presentaiton is based on one of Shalev-Gerz’s latest installations, on view now in Historiska Museet in Stockholm as part of the exhibition “History Unfolds” on view till 19 November 2017. (<http://historiska.se/history-unfolds-en/>)

Bio: Esther Shalev-Gerz is Paris and is internationally recognized for an artistic practice that investigates the construction of knowledge, of history, of the natural world and cultural identities. Her monuments, installations, photography, video and public sculpture are developed through active dialogue, consultation and negotiation with people whose participation provides an emphasis to their individual and collective memories, accounts, opinions and experiences which then become both represented and considered.

She was professor in the Fine Art Master Programme at Valand Academy, Gothenburg University, Sweden between 2003-2015. Her bibliography contains more than twenty monographs and her artworks can be found in numerous public and private collections. In 2010 and 2012 two major retrospective exhibitions gathered respectively ten and fifteen of her installations first in Jeu de Paume, Paris and then in MCBA, Lausanne. She participated in Gothenburg International Biennial of Contemporary Art 2015 and 1st Asia Biennial/5th Guangzhou Triennial 2015. (www.shalev-gerz.net)