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Epistemologies of Memory

12 – 13 September 2019

King's College London

With the support of the Faculty of Arts & Humanities at King's College London and the London Arts & Humanities Partnership, we are pleased to welcome you to

Epistemologies of Memory

Lecture Theatre 1, Bush House, King's College London

Conference organisers

Thomas Van de Putte, King's College London

Taylor Annabell, King's College London

With special thanks to

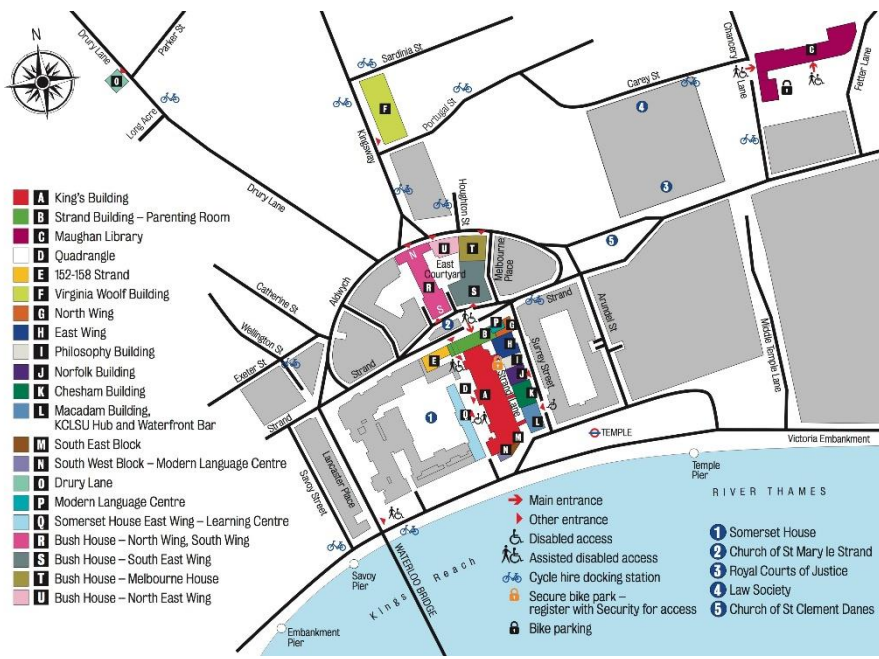
Jessica Rapson, King's College London

Sarah Gensburger, French National Center for Scientific Research

Conference Location

Bush House, Lecture Theatre 1, 30 Aldwych, London, WC2B 4BG

Enter Bush House via the South or North Entrance (marked S and N in the pink building on the map below). The conference venue is marked LT1.



Programme

12 September 2019

08:30-09:00 Registration & Coffee

09:00-09:15 Welcome

09:15-10:45 **Panel 1: Rethinking the Emergence of Memory Studies' Concepts**

Chair: Hans Ruin (Sodertorn University Stockholm)

Jan Ferdinand (Association for Monument Research, Berlin)

Analysis or Legitimation of 'Collective Memory'?

Epistemological questions to the works of Aleida and Jan Assmann

Johanna Wyss (Oxford University) *Anthropology of Memory: Past and Future Trajectories*

Jarula M.I. Wegner (Goethe University Frankfurt)

Constellations: A Metatheoretical Epistemology of Memory

Robbert-Jan Adriaansen (Erasmus University Amsterdam)

Playing the Past. Performative Memory Beyond the Metaphysics of Presence

11:00-12:00 **Roundtable 1: Practices and Agency: the diversion between cultural and collective memory studies**

Jessica Rapson (King's College London), Wulf Kansteiner

(Aarhus University), Sarah Gensburger (French National

Centre for Scientific Research), Silke Arnold-de-Simine

(Birkbeck University of London)

Chair: Thomas Van de Putte (King's College London)

12:00-13:00 Lunch

13:30-15:00 **Panel 2: Artistic Epistemologies of Memory**

Chair: Linda Clayworth (King's College London)

Deborah Schultz (Regent's University, London) *Art history and the representation of memory in the visual arts*

Domingo Martinez (Universidad Nebrija, Madrid)

Understanding cultural and collective memory through film-based research

Guido Bartolini (Royal Holloway) *Figures of Repetition: How to Connect Literary Representations and Collective Memories. Theory and Practice.*

Claudia Mueller-Greene (Purdue University) *Where the outside world meets the world inside you: The concept of liminality as an epistemological tool in Memory Studies*

15:15-16:15

Roundtable 2: A Discipline of Memory Studies

Anna Reading (King's College London), Wulf Kansteiner (Aarhus University), Silke Arnold-de-Simine (Birkbeck University of London), Brian Schiff (American University of Paris)

Chair: Sarah Gensburger (French National Centre for Scientific Research)

16:30-18:00

Panel 3: Memory and Materiality

Chair: Clara de Massol (King's College London)

Nela Milic (London College of Communication) *Sarajevo ruins as backdrops in approaches to memory*

Simon Sleight (King's College London) *Memory Lane and Beyond: Understanding Urban Landscapes of Memory*

Dominic Williams (University of Leeds) *Soil: The Matter of Memory?*

Cenek Pycha (Charles University Prague) *Remembering and Environment: Interplay of memory patterns and ecological discourses*

18:00

Conference Dinner (Bush House Lecture 1 Breakout)

13 September 2019

09:00-10:30 **Panel 4: Memory between Governmentality, Agency and Social Structures**

Chair: Sarah Gensburger (French National Centre for Scientific Research)

Andrea Cossu (University of Trento) *Memory, cultural systems, and anticipation*

Katrin Antweiler (University of Giessen) *Memory Studies as Governmentality Studies*

Mateusz Mazzini (Polish Academy of Sciences) *How to study a rejected memory? Methodological and empirical difficulties in researching collective memory of democratic transitions*

Katrin Stoll (Technical University Berlin) *Local vs. national? Divergent memories of the Holocaust concerning the role of the non-Jewish majority in Poland*

10:45-11:45 **Roundtable 3: Memory and the self**

Astrid Erll (Goethe University Frankfurt), Sarah Gensburger (French National Center for Scientific Research), Hans Ruin (Sodertorn University), Brian Schiff (American University in Paris)

Chair: Thomas Van de Putte (King's College London)

11:45-12:45 Lunch

12:45-14:00 **Panel 5: Memory, Intersectionality & Interconnections**

Chair: Red Chidgey (King's College London)

Pauline Stoltz (Aalborg University) *Globalization, intersectional inequalities and narrative struggles*

Marie-Pierre Harder (Sorbonne Paris) *"This Bridge Called...Memory"? Intersectionality as a Challenge to Transcultural Memory Studies*

Elena Festa (University of California, Santa Barbara) *Digital Cultural Remembering*

14:15-15:15

Roundtable 4: Memory: Analysis, Criticism & Activism

Jessica Rapson (King's College London), Astrid Erll (Goethe University Frankfurt), Red Chidgey (King's College London)

Chair: Johana Wyss (Oxford University)

15:30-17:00

Panel 6: Memory (studies) as resistance

Chair: Anna Crisp (King's College London)

Emilia Salvanou (Utrecht University) *Epistemological challenges of memories of resistance: A case study of the 1960s in Greece*

Tracy Adams (Hebrew University of Jerusalem) *Mnemonic manipulations in political rhetoric: how do political leaders construct collective memory?*

Goya Wilson (University of Bristol) *Three movements, multiple epistemologies: lessons from a collaborative activist inquiry*

Simon Goldberg (Clark University) *Holocaust History and the Epistemic Question: The Case of Kovno's Jewish Police*

Concluding remarks

Panel Abstracts & Bios

Tracy Adams (Hebrew University of Jerusalem)

Panel 6: Memory (studies) as resistance

Mnemonic manipulations in political rhetoric: how do political leaders construct collective memory?

Political leaders are prominent agents of memory; producers and carriers of memory, influenced by the genre in which they utilize the memory, the context in which they perform and political and individual considerations. Additionally, notable constrictions are imposed by the memory itself, namely knowledge of a past event and its resonance with and relevance to the audience toward which it is directed as well as to the present circumstances to which it is bound. Therefore, in this research, I ask, how do political leaders contend with the aforementioned tension to reconstruct memory?

Situated in the crossroads between collective and cultural memory, between actors and agency, this research assumes an epistemological approach to examine the way political leaders subjectively use collective memories in their rhetoric. By raising questions regarding the temporal boundaries between memory and event, the spatial boundaries regarding the concept of ownership of memory, and the evolution of memory across time and between cultures, I argue collective memory is a dynamic, selective, present-oriented, localized, strategic and political tool. Accordingly, collective memories are utilized to achieve legitimization and mobilization but more so to create collective knowledge and justification over time.

Although the field of memory studies has evolved significantly, opening itself to various disciplines, discussions on the role of the past in the present seem to lack an ontological approach, one that ties together memory, political considerations, media and communication forms, all of which enable and enhance the reproduction and reconstruction of memory to be re-presented for the present. Hence, focusing on the agency along with the practices of mnemonic production, I re-conceptualize the link between political speech as a site of memory and the memorialization process, in which memory is used to learn from the past, justify the present, and enhance a collective's identity through shared values.

*Tracy Adams is a PhD student at the department of Sociology and Anthropology, Hebrew University of Jerusalem. Her research focuses on traveling memory and the utilization of collective memory in political rhetoric. Her co-written article "On Cloud Nine": Positive memories in American Presidential Speeches (1945–2017)" was recently published in *Memory Studies*.*

Robert-Jan Adriaansen (Erasmus University Amsterdam)

Panel 1: Rethinking the Emergence of Memory Studies' Concepts

Playing the Past. Performative Memory Beyond the Metaphysics of Presence

One of the reasons the concept of memory has become so popular in the humanities is that it seems to harbour an epistemic presence of the past that traditional historiography could never fully attain. In memory, the past appears to have presence and affects the present, even when memories are distorted or repressed. The increased focus on the embodied aspects of memory in the wake of the 'performative turn' has added to assumption that memory eludes the classical epistemological problem of historiography: the question how to attain what is ontologically absent.

Focussing on performances ranging from rituals to historical reenactments, this paper will challenge these assumptions. It will deconstruct existing conceptualizations of performative memory and show that they rely on a 'metaphysics of presence', which assumes an objectified 'past' as the referential 'origin' of mnemonic performance. This inadvertently reintroduces the epistemic distance between past and present.

To move beyond this issue, I will present an alternative interpretation of performative memory by introducing the concept of 'play'. Borrowing from the work of Johan Huizinga, Hans-Georg Gadamer and Jacques Derrida, I will reinterpret performances as ludic events. Although play reflects or symbolically re-enacts (historical) reality, it moves beyond representation for it does not stand for reality as an object to be comprehended, as the re-enacted behaviour is at once the behaviour of the player and that of the referenced reality. From this perspective, performative memory relies on operationalized models of the past that constitute the performative playing field. The task of the performers is not to represent a distant past, but to act out their characters within the context of the rule-based ludic system in order to continue playing. The experience of the presence of the past has little to do with the experience of a somehow 'presented' absent past, but relates to the immersiveness of the ludic situation.

*Robbert-Jan Adriaansen is an assistant professor in the Theory of History and Historical Culture at Erasmus University Rotterdam. He received his PhD cum laude from the same university in 2013. Adriaansen's research focuses on conceptions of history and historical time, in the past and in the present. In 2015 he published the monograph *The Rhythm of Eternity: The German Youth Movement and the Experience of the Past, 1900-1933* (New York: Berghahn Books, 2015). His current research projects study historical simulation in reenactments and historical representation on social media.*

Katrin Antweiler (University of Giessen)

Panel 4: Memory between Governmentality, Agency and Social Structures

Memory Studies as Governmentality Studies: Towards an understanding of Memory as a means of Government

Memory is commonly associated with the look back into the past. But public memory is about the present and about the future as much as it is about the past. Hence, somewhat agreed upon public memories of the past not only focus on historic events, but any memory of the past is also always strongly concerned with the future. It is dedicated to the future in the sense that it envisions certain ways of living, of treating other people, or more generally, of being in the world.

By drawing from an analysis of UNESCO publications on the alignment of Education about the Holocaust with Global Citizenship Education I want to demonstrate how the memory of traumatic pasts is being employed in the context of global education for democracy. In such educational programs the lessons from the past are understood as useful to install in learners a set of values. Furthermore, these values are considered to be universal and thus necessary for everybody to embrace in order to become a 'good' citizen. This pedagogically mediated form of memory for the future encourages the respective learners to engage in everyday practices of voluntary associations, reform movements, and social service programs. Hence, it can be understood as a technique of government, which doesn't force its subjects to obey but instead governs their freedom by deliberately shaping their desired state of body and soul.

In conclusion, I will show how these means, which Foucault first called the technologies of the self are proposed through memory. Subsequently, the aim of my paper is to make a case for an understanding of Memory Studies as Governmentality Studies. This analytical framework – so my main argument – will enable us to better understand the entanglements of memory and power, which become especially tangible when turning to memory's futurity-setting abilities.

Katrin Antweiler, holds an M.A. in Cultural Studies from Humboldt-University Berlin and is currently a PhD candidate at the International Graduate Center for the Study of Culture at Justus-Liebig-University Giessen. Her research project looks at the intertwined narrative of the Holocaust memory and the Human Rights discourse as displayed in different museums. Mindful of the global colonial matrix of power and its effect on knowledge a special focus of this project is on tracing the epistemic location of these retrospective politics. Katrin also works as an educator at Sachsenhausen Memorial and Museum, where she carries out pedagogical programs on the history of Nazi-Germany and the Holocaust.

Guido Bartolini (Royal Holloway)

Panel 2: Artistic Epistemologies of Memory

Figures of Repetition: How to Connect Literary Representations and Collective Memories. Theory and Practice.

The study of literature in relation to collective memories is a complex endeavour that necessitates of appropriate methodologies. In her seminal works on the relationships between memory and culture, Astrid Erll has stressed that since cultural products have only a 'potential' for memory making, scholars should focus on processes that actualise their function as media of cultural memory. These may include the examination of canonisation mechanisms, the investigation of literary afterlives, and, above all, the survey of the various forms of cultural reception through which readers and societies respond to literary products (Erll 2011). Similarly, Wulf Kansteiner has considered the study of the reception of the cultural production as one of the few viable ways to link cultural products to the memory narratives negotiated within a given community (Kansteiner 2002; Kansteiner and Fogu 2006).

In this paper, I would like to argue that there is another approach through which literary texts can be studied in connection to collective memories, which consists in investigating the various forms of repetition (e.g. topoi, motifs, themes, and masterplots) that characterise the given narrative works. By identifying and analysing these figures of repetition within a broad body of texts dealing with a specific subject, it becomes possible to develop an entirely textually-based approach through which both the texts' memory-reflective function and their memory-productive capacity can be revealed.

The paper will initially discuss the theoretical bases supporting the development of such an approach, examining theories drawn from both Memory Studies and Thematic Criticism. Then, the last part of the paper will exemplify this approach by considering a series of case studies offered by the Italian literature of the Axis War published in the first three decades after the end of World War II.

Dr Guido Bartolini is a visiting lecturer of Italian language and culture at Royal Holloway University of London. He has recently completed a PhD in Italian Cultural History with a project on the Memories of the Second World War and the literary representation of the Axis War, which was developed through the lens of Memory Studies and thematic criticism.

Andrea Cossu (University of Trento)

Panel 4: Memory between Governmentality, Agency and Social Structures

Memory, cultural systems, and anticipation

A concern for memory is essential for sociological theory not simply in the subfield of sociological memory studies, but at a deeper level, as a means to design adequate models of the relationship between structure and actions. In this paper, I start from the basic formulation of a central problem - the coordination of action and its cultural requisites - and introduce several ways in which scholars have addressed the centrality of memory as “culture”, from Parsons’ and Luhmann’s double contingency to Giddens’ structuration theory.

Building on semiotic and interactional approaches to culture and temporality, I focus on the tight relationship between memory, cultural systems, and agency in order to explore the operations of emergence, reproduction, and innovation that take place at the interface of culture and agency. It is particularly if we take a Peircean perspective on the semiotics of memory that one can explore the fruitfulness of memory as both a precondition and an operation of cultural systems. This perspective is incorporated into a notion of semiotic agency that requires a strong vision of the operations of anticipation, which helps in establishing the coordination among different temporalities, the past the present and the future.

The paper concludes by calling for a more explicit attention to the semioticity and autonomy of cultural systems in shaping our vision of the link between memory and agency.

Andrea Cossu is Senior Assistant Professor of Sociology at the University of Trento (Italy). His work in the area of memory studies centers on the politics of commemoration in Italy, with a focus on the memory of politics, the reputation of historical figures, and the semiotic sociology of memory. Selected publications include “From lines to networks: Calendars, narratives, and temporality” (Memory Studies, forthcoming); “Signs, webs, and memories: Umberto Eco as a (social) theorist” (Thesis Eleven, 2017); “Silencing the good: Memory, forgetting, and the belated reputation of Giorgio Perlasca” (Journal of Historical Sociology, 2018); “Commemorations and processes of appropriation” (Memory Studies, 2010).

Jan Ferdinand (Association for Monument Research, Berlin)

Panel 1: Rethinking the Emergence of Memory Studies' Concepts

Analysis or Legitimation of 'Collective Memory'? Epistemological questions to the works of Aleida and Jan Assmann

Not only the term 'collective memory' but also related terms like 'collective identity' often have an unclarified conceptual meaning in memory studies: Do they have any relation to empirical subjects or are they projections? Are they used to describe, analyze or criticize memory practices? Are they scientific terms to understand these practices or normative terms to implement and even legitimate them? These questions can be well studied by discussing the works of Aleida and Jan Assmann, two of the most famous scholars in German memory discourse: on the one hand they aim to develop a general scientific theory of 'collective memory' (J. Assmann 1992, A. Assmann 1999), on the other hand their reflections seem to be guided by political requirements of the German society in the aftermath of 'Nationalsozialismus' (Niethammer 2000; Jureit 2010). Therefore, the epistemological quality of single terms and arguments appears questionable, especially since their works explicitly contain normative claims and vindications concerning German memory culture (A. Assmann 2013, 2018; J. Assmann 1995, 2000).

Differentiating between 'episteme' and 'techne' the paper tries to point out a shift from analysis to legitimation of 'collective memory': Originally developed as a tool to analyze ancient societies, Assmann and Assmann transfer central terms to the constellation of reunified Germany and argue for making use of a specific 'mnemotechnic' (J. Assmann 1994). The paper highlights the resulting normative elements, analyses their implications for the terms 'collective memory' and 'identity' and questions their relevance for 'episteme'. Although Assmann and Assmann's reflections seem to be closely linked to German memory culture, critical analysis of their works has a greater significance: not only because they claim to create a universal theory which is widely received, but also since the German memory culture is classified as some kind of role model for managing difficult memories (Olick 2017)

Jan Ferdinand (Berlin) studied Political Science and Philosophy (Magister) and is member of the "Research Group on Contemporary Monuments". His research focusses on empirical memory processes as well as theoretical reflections. Current co-authored book projects deal with "The Blind Spot of German Memory Culture" (with Volker Wild) and "The Dialectics of Theory and Practice of ,Collective Memory': A Critical Study of the works of Aleida and Jan Assmann" (with Felix Denschlag). His essays appear in "Zeitschrift für Geschichtswissenschaft" and "History and Memory", papers include presentations at German Studies Association Conference, International Nietzsche-Congress and Memory Studies Association Conference. Besides he is also organizing excursions to memorial sites throughout Europe for the non-profit organization "Association for Monument Research".

Elena Festa (University of California, Santa Barbara)

Panel 5: Memory, Intersectionality & Interconnections

Digital Cultural Remembering

The work on memory formation and transmission in the last decades has been highly affected by the so-called digital turn. The emergence and consolidation of digital technologies and new media has added new dimensions and urged the formulation of new parameters in order to follow, and then conceptualize, the modalities by which mnemonic processes evolve and circulate across and beyond cultures. One result has been that of highlighting the mediality of memory, and thereby retooling questions about the relationship between biological-individual and collective-cultural memory starting from media that are themselves marked by the functionality of memory and archives.

Digital media has thus questioned the nature of cultural memory, and urged us to ask whether the forms of forgetting and remembering have changed, in which ways they are then transmitted, what the implications at individual and collective level are, and how they have impacted on the relationships that these discourses establish among themselves and their environment. The passage from the analogic to the digital has accelerated the clashing of the categories of space, time, private and public, organic and mechanic, and collapsed to a spatialized, detemporalized memory continuum, a highly connected and mediatized posthuman ecology. My understanding of these recent and fast-evolving phenomena can be wrapped up in the expression digital cultural remembering, the ongoing, performative, ritual, creative, process of individual and collective synchronization in a globalized digital ecology characterized by the excess, saturation and ultimately flattening of memories.

My intention is to explore questions on digital media and memory in connection to both established notions of collective / cultural memory and recent literature in cognitive sciences interrogating the 'mediality' of biological memory, and examine whether findings of psychological research on memory at individual level can be elevated at the collective-cultural level, and to what extent the public sphere of social media is making a lasting impact on dimensions of individual memory.

Elena Festa received her doctoral degree in Comparative Cultures and Literatures from Università degli Studi Roma Tre in 2011 with a dissertation on the representation of London in postcolonial literature. She is interested in developing her new doctoral work at UCSB on Italian and French postcolonialism, the interplay between social media and cultural memory, the digital unconscious, and the European migration crisis. Her previous published work focused on the postcolonial city, and on postcolonial translation in J.M. Coetze.

Simon Goldberg (Clark University)

Panel 6: Memory (studies) as resistance

Holocaust History and the Epistemic Question: The Case of Kovno's Jewish Police

In 1964, a rare archive was accidentally uncovered in the area where the Kovno ghetto in Lithuania once stood. Amid the bureaucratic trove was an anonymous history written by Jewish policemen in the ghetto—men who were caught in the grey zone between collaboration with the Germans and passive cooperation. Their account describes the nascence of the police force; explores the intricate mosaic of wartime Jewish institutions; and traces the history of the German occupation. Yet, while the policemen's document has captivated scholarly and public attention, its evidentiary value has remained uncontested; it rests on assumptions, contentions, and contradictions that demand investigation.

My paper explores the methodological and epistemological challenges that emerge from this text—and the implications it holds for how we produce knowledge about the Holocaust. I undertake this endeavor on two levels: first, I use close readings of the text to illustrate the fraught stakes that guided its composition. How did the policemen endeavor to represent the calamities that befell the Kovno Jewish community? What connections might we draw between the policemen's reportage and their desire to explain the unenviable predicaments they faced? And how might we read this text for what it renders absent? These questions draw attention to the ways in which the chronicle shapes, and does not merely report on, reality in the ghetto.

I then consider how historians writing after the war have drawn on this document to sculpt our understanding of Kovno's past. If knowledge is an edifice, perpetually constructed, how have scholars read this text and glimpsed its insights? On what basis have they reached epistemic conclusions about its utility? I will argue that the postwar treatment of this text betrays a tension between memory and history—a tension that raises critical questions about how we come to know what we think we know about the past.

Simon Goldberg is a PhD candidate in History at Clark University's Strassler Center for Holocaust and Genocide Studies and a Wexner Graduate Fellow. His research focuses on the history and historiography of the Kovno ghetto. Simon is a graduate of the Jay and Jeanie Schottenstein Honors Program at Yeshiva University as well as the University of Haifa, where he earned his master's degree. Most recently, he was the recipient of the 2018-2019 Fellowship in Baltic Jewish History at the YIVO Institute for Jewish Research.

Marie-Pierre Harder (Sorbonne Paris)

Panel 5: Memory, Intersectionality & Interconnections

“This Bridge Called...Memory”? Intersectionality as a Challenge to Transcultural Memory Studies

Drawing on the title of the famous feminist anthology by radical women of color "This Bridge Called my Back" (1981) as well as on the "bridge" as a metaphor for connecting and separating (e.g. memories or individuals) this paper wants to address the (missing) perspective of intersectionality in the growing field of transcultural memory studies. Even though “intersectionality” has been introduced as an epistemological tool in the late 80’s (i.e. in the period also associated with the “memory boom” in Western cultures) in order to critically highlight the intersecting dynamics of power in the construction of collective and individual identities and has since then been abundantly debated, it is still quite strikingly absent in most memory studies (the call for papers is revealing in this regard). Equally puzzling is the fact that some studies use phrases like “intersectional memory” as a synonym for “interconnected memories” without ever confronting or acknowledging the theoretical coining of this term by Black feminist scholar Kimberlé Crenshaw. And if some voices have arisen to foreground the need for more critical comparative and/or transcultural memory studies by pointing to the danger of blurring or universalizing different histories (Debarati Sanyal) or by drawing attention to the “locatedness of memory” (Susannah Radstone) these critiques have not been articulated from an intersectional standpoint. Arguing that intersectionality is a “useful category of analysis” for memory studies, this paper aims to demonstrate how an intersectional epistemology (that explores the multiple ways in which race, gender, class, and sexuality intersect/interact in the constructions of memory) can challenge and complicate current understandings of “collective” and “(trans)cultural” memory both on a (meta)critical and “poethical” level. By a comparative analysis of texts evoking interconnected memories of slavery and the Holocaust it shows that an intersectional methodology contributes to questioning which and how subjects are remembered and/or erased in the so-called “collective” or “cultural” work of memory and to illuminating the intersectional “poethics” performed by some works of (counter-)memory.

Postdoctoral Fellow of the Fondation pour la Mémoire de la Shoah and research associate of the Centre de Recherche en Littérature Comparée (Sorbonne Université), I am currently working on a project that investigates from a queerfeminist and intersectional point of view the transcultural connections between memories of the Holocaust and memories of slavery as well as between antisemitism and racism in several texts by women authors. After completing a master’s degree in Classics (Sorbonne Université) and in Comparative Literature (Université Paris Ouest Nanterre), I obtained a PhD in Comparative Literature (Sorbonne Université) studying the transcultural and intersectional (re)configurations of the myth of Hercules at the Crossroads in European contexts. I am also a translator from German into French.

Domingo Martinez (Universidad Nebrija, Madrid)

Panel 2: Artistic Epistemologies of Memory

Understanding cultural and collective memory through film-based research

History and memory have been important topics for contemporary artists and filmmakers in particular during the last three decades. The impact of globalization in both memory studies and art has fostered new conceptualizations of memory, history, art, and other notions linked to these, such as time, space and practices of commemoration. The responses to issues of memory in art have materialized in art forms such as drawing, painting, photography, installations and video, among others. Although they all aim to reflect and understand the way in which we think and experience memory today, seldom they have been used as research methodology in academia.

As a video artist and independent scholar, I have utilized the forms of video-art and video-essay as alternative methods to text-based research on memory studies. This translates text-based research methodology into an experimental process where we learn as we go along and it brings up new perspectives on how to deal with knowledge production.

This paper explores the use of moving image as a challenge to text-based research on collective and cultural memory studies. It also considers how, by means of video-essay, the research methodology appeals to senses beyond the visual conjures of Proustian idea of memory as something triggered by an intense sensory experience and provides new insights into the personal memories that shape our sense and self, as well as the collective, cultural and historical memories on which societies build their identities.

Dr Domingo Martinez holds a PhD in Fine Art from the University of Valencia. His PhD thesis focuses on contemporary art and cultural memory and explores how artists contribute to contemporary debates around notions of cultural memory and question the traditional idea of history of something that is absolute and unsusceptible to change.

Dr Martinez is currently working as a Visual Arts teacher in the American School in London, a Lecturer at Universidad Nebrija (Madrid) and as a MA external examiner at King's College University (London).

Mateusz Mazzini (Polish Academy of Sciences)

Panel 4: Memory between Governmentality, Agency and Social Structures

How to study a rejected memory? Methodological and empirical difficulties in researching collective memory of democratic transitions

The notion of a democratic regime change is an extremely fluid academic concepts. Despite the emergence of an entire field of research - transition studies, or transitology - around this issue, fundamental disputes continue to take place as to the necessary conditions for such a process to be referred as a democratic transition, the causality of actions and agency in place and, most of all, the time brackets. These methodological shortcomings remain in place when memory scholars begin to examine mnemonic aspects of democratic transitions. First, large segments of societies who failed to benefit from regime change contest the very fact transition took place. They choose not to bear a memory of those events, as they refuse to attribute them a mnemonic significance. Second, memory is popularly understood as referring only to short-term, instant events. A democratic transition fails to qualify as such, because it is a process stretched in time. Interviewees will therefore argue they bear no memory of actual transition, because they would struggle to pin it down on the timeline of events. Eventually, a notion is widespread in post-Cold War democracies that transition is still ongoing there, so it is impossible to have a collective memory of an event that has not yet been terminated.

This paper aims to address methodological and empirical shortcomings in researching collective memory of transitions. It argues that researches in this sub-field need to be open to examining a non-memory, that is, reach to the roots of why subjects refuse to acknowledge transitions and to commemorate it. It is also necessary to explore alternative timelines and research memory of different events to which the „rejectors” do attribute major significance and which fall outside the concept of democratic transition - their own mythologies, so to speak. Empirical examples in support of the argument will be provided from qualitative fieldwork research conducted in Poland and Chile in the years 2015-2019.

Doctoral candidate in sociology of memory at the Graduate School of Social Research, Institute of Philosophy and Sociology, Polish Academy of Sciences. Graduate of St Antony's College, University of Oxford, and National University of Wales in Aberystwyth. Visiting Scholar at the School of Slavonic and Eastern European Studies, University College London. Research Fellow at the Casimir Pulaski Foundation, Deutsche Welle Global Media Fellow. His works focuses on collective memory and historical revisionism in post-transitional countries, namely Poland and Chile. His work is regularly published in both academic and popular outlets, including SLOVO journal, Polish Political Science Yearbook, Foreign Affairs, Foreign Policy, New Eastern Europe Quarterly, the Washington Post and the New York Times.

Nela Milic (London College of Communication)

Panel 3: Memory and Materiality

Sarajevo ruins as backdrops in approaches to memory

This paper will examine the contemporary ruins in relation to memory of conflict. It will juxtapose the well-known notion of ruins as demarcation of romanticism in art history with destruction of landscape during the war. This comparison will be achieved through depiction of everyday performance that the residents of Sarajevo conduct in order to bridge their most recent history of the siege in the 90s and their Ottoman past. Through mapping, walking and photographing, the inhabitants explore the city architecture, wrapping their memory around it with the creative manifestation that allows for the visual and embodied narrative to emerge. This approach provides them with the opportunity to engage with their creative and political agency, whilst discounting the unjustifiable disconnect between seemingly rational and objective as well as empirical and affective quality of one's historical account. Arts practice most successfully depicts this strategy, but just like the produced artefacts mainly stays the object of study by memory scholars. Arts practitioners delving into memory studies field are often misunderstood and even marginalized as not reflecting scientific backgrounds or following traditional methodologies in humanities that propelled memory academics in that same direction. Participatory practice used to surface memories in the artwork examined here will also be evaluated as a tool for social engagement and a method in memory studies field. This paper is developed from the AHRC funded project *Art and Reconciliation*, partnership of three London universities: UAL (LCC), LSE (Governance) and Kings (Department of War Studies).

Dr. Nela Milic is an artist and an academic working in media and arts, and is a Senior Lecturer and Year 2 Contextual and Theoretical Studies Coordinator in the Design School at London College of Communication, University of the Arts, London.

Claudia Mueller-Greene (Purdue University)

Panel 2: Artistic Epistemologies of Memory

Where the outside world meets the world inside you: The concept of liminality as an epistemological tool in Memory Studies

Memory is a highly complex phenomenon that affects all aspects of human life, be they biological, psychological, social, or cultural in nature. Due to its omnipresence, memory is the object of an impressively diverse range of disciplines. Correspondingly, the field of Memory Studies is situated at the intersection of a bewildering variety of disciplines, which creates exciting interdisciplinary opportunities, but also epistemological and methodological challenges.

According to Mieke Bal, interdisciplinarity “must seek its heuristic and methodological basis in *concepts* rather than *methods*.” Liminality is a concept that seems particularly suited to address problems which arise from the peculiar in-between position of memory and Memory Studies. So far, however, it has not played a significant role in Memory Studies. The concept of liminality deals with ‘threshold’ characteristics. ‘Liminal’ phenomena and states are “betwixt and between”; they are “necessarily ambiguous” and “slip through the network of classifications” (Victor Turner). Consequently, the concept of liminality helps to avoid “delusions of certainty” (Siri Hustvedt) by drawing attention to interstitial entities and processes that resist clear-cut categorizations and are inherently blurry and impalpable.

“Every brain is the product of other brains” (Hustvedt) and so is memory: “we always carry with us and in us a number of distinct persons” (Maurice Halbwachs). Instead of being able to distinguish clearly between individual, social, and cultural memory, we are confronted with their dynamic interactions and complex entanglements: “to understand me, you’ll have to swallow a world” (Salman Rushdie). There is “the constant ‘travel’ of mnemonic contents between media and minds” (Astrid Erll), as well as their ‘migration’ from one culture to another (Aby Warburg). Memory is deeply relational, transcultural, and always in motion in regions of the “between”. This paper reflects on these qualities through the prism of liminality. Its aim is to test the concept of liminality as an epistemological tool in Memory Studies. It does so with a special emphasis on the needs of Literary Studies, using Rushdie’s *Midnight’s Children* as a paradigmatic text of memory and liminality.

Claudia Mueller-Greene studied History, English, Philosophy, and German at the University of Heidelberg and is currently writing her doctoral thesis on “Erinnern und Erzählen in Günter Grass’ Die Blechtrommel und Salman Rushdies Midnight’s Children: Liminalität, Eigensinn, Metaisierung”. She lives in West Lafayette, Indiana, and is a limited term lecturer in the Department of German and Russian at Purdue University. Her research interests include narratology, theories of memory, and comparative literature.

Cenek Pycha (Charles University Prague)

Panel 3: Memory and Materiality

Remembering and Environment: Interplay of memory patterns and ecological discourses

Climate change seems as the biggest challenge for the global society in the 21st century. Some historians already articulated concrete epistemological positions connecting humanities and research in global warming (Dipesh Chakrabarty, Harald Welzer). In my view, research of memory constitutes set of epistemological and theoretical approaches that could bridge the gap between the discussion about the past in humanities and decision making in the present facing the ecological crisis.

During my research of changes in commemoration of the past in the Czech society, I came across the importance of the debate about the ecology and environment after the fall of communist regime. Ecology seems as a significant part of coming to terms with past, especially in boarder regions of Czech lands. The discussion is not limited just to industrialization during the communist era, but also the relation to the cultural landscape and heritage after the expulsion of Czech Germans played an important role. I followed a story of a village that was destroyed because of coal mining in the 1990s and the discourses that were spread around this case (heritage preservation, relation to the local memory, etc.).

In my proposed paper, I will present some methodological and epistemological points that are growing from this case and that are connecting memory studies and ecology. I am inquiring, what was the relation between the environmental agenda and growing interest in (historical, collective) memory. One of the points is the interplay of narratives that are used in memory discourses as well as in ecological movement. I will underline also the role of visuality that was constitutive for Czech ecological discussion and that had its roots in deeper mnemonic layers. In my paper, I would like contribute to the broader discussion about the role of memory research in reconstruction of horizon of expectation.

Čeněk Pýcha is a PhD Candidate in History at the Faculty of Arts at Charles University in Prague and a lecturer as well as a researcher at the Department of Education of the Institute for the Study of Totalitarian Regimes. He conducts a research in the fields of memory and media studies, and history didactics. His dissertation project is focused on the issue of mediality of history in the contemporary society. He contributed to several edited volumes and he is a co-author of several history education applications.

Emilia Salvanou (Utrecht University)

Panel 6: Memory (studies) as resistance

Epistemological challenges of memories of resistance: A case study of the 1960s in Greece

During the 1960s there was a radical change in the memoryscape of Greece, especially regarding the way the memory of the Left claimed its visibility in the public sphere. The conduct was both the shaping of a relevant cultural memory and of an alternative national memory, based on the concept of resistance, that attempted to offer an alternative narrative of the national past. Rather than focusing on the content of the new memory narrative and the discursive and cultural practices involved in its shaping, the proposed paper will focus on the way the emerging memoryscape is embedded in competing power/knowledge relations and truth regimes of post-war Greece. Drawing from Foucault's concept of genealogies of knowledge, it will attempt to explore a) the framework that shaped the memoryscape in postwar Greece in a manner that anticommunism became the dominant memory narrative and formed a truth regime, while the memories of the defeated Left remained subjugated and in many ways marginalized or silenced, b) how, in the context of a broader critical renegotiation of power relations in the 1960s, previously marginalized memories came into the fore and how they disrupted the coherence and the continuity and coherence of the dominant memory, and c) how the new memory that emerged brought into the fore "historical knowledge of struggles", formed new genealogies and shaped articulations of memory discourses and practices with the aim of transforming them into mainstream and dominant. By examining memories of resistance and the shaping of according memoryscapes under the epistemological framework of power/knowledge relations, the proposed paper aims to explore the way memory becomes an agent in the field of power/knowledge relations both in relation to the struggle between dominant and subjugated memories and between plural genealogies of subjugated memories.

I am a post-doc researcher affiliated to Utrecht University, working on the memoryscapes of youth political organization of the 1960s (Greece and Germany). Previously, I was an appointed lecturer at the University of Thessaloniki and the Hellenic Open University. I have published on issues of memory regarding mainly displaced groups, refugees and migrants of the 20th century. My book titled "The Shaping of Refugee Memory: The Past as Historical Discourse and Historical Practice" was published in Athens, by Nefeli publications in 2018 (in Greek).

Deborah Schultz (Regent's University, London)

Panel 2: Artistic Epistemologies of Memory

Art history and the representation of memory in the visual arts

Many artists, especially contemporary artists, address issues relating to memory. They do so in highly varied ways, using a wide range of media. In this sense, memory is a subject or theme like any other and art historians or other theorists analysing these works may employ any of the methods that they are used to using. Nevertheless, they often draw on the same texts to provide substance to their analysis. From Halbwachs to Nora to Benjamin, to mention just a few examples, the same prominent names reoccur. Thus, regardless of the method employed (whether social art history, semiotics, psychoanalytic methods, any combination of the above or other methods), the same names, largely from the social sciences are referenced. Why is this? Does this convergence of sources demonstrate an underlying commonality between methods? Or is it because art history has yet to produce its own theories? If this is the case, then why is this so?

Although I would argue that there is not a need to disciplinarise memory studies, the ways in which memory has been addressed in specific disciplines is worth exploring, especially at this critical stage in the development of memory studies. This paper will explore the ways in which art history has been dependent on other disciplines in analysing works of art. By doing so, it will provide valuable material for comparative studies in other disciplines.

I am a Senior Lecturer in Art History and Visual Culture at Regent's University London. My research explores art historiography, photographic practices and archives, and the representation of memory in 20th century and contemporary art. In 2017 I co-convoked the international conference on Photo Archives VI: The Place of Photography, University of Oxford (<https://www.hoa.ox.ac.uk/past-events>), following my position as an Academic Visitor in the Department of Art History at Oxford. With Geraldine Johnson, I am now preparing the papers for publication in an edited volume with Bloomsbury (due 2020). Other relevant publications include Marcel Broodthaers: Strategy and Dialogue (Bern, Oxford, 2007), 'The (re)constructed self in the safe space of the family photograph', in Picturing the Family, Silke Arnold-de Simine and Joanne Leal (eds) (London, 2018); 'Proximity and the viewer in contemporary curating practices', in 'On Proximity', special issue of Performance Research, June 2017; 'Investigating the unknown: crossing borders in contemporary art', in Crossing Borders: Transition and Nostalgia in Contemporary Art, Ming Turner & Outi Remes (eds) (Taipei, 2015); and 'Crossing Borders: Migration, Memory and the Artist's Book', in Moving Subjects, Moving Objects: Migrant Art, Artefacts and Emotional Agency, Maruška Svašek (ed.) (Oxford, 2012).

Simon Sleight (King's College London)

Panel 3: Memory and Materiality

Memory Lane and Beyond: Understanding Urban Landscapes of Memory

From the widespread 'statues wars' in the United States to debates concerning female representation in London and the iconography of Captain Cook across Australasia, recent public contests have concentrated on ossified history – memories cast in stone. Academics have served as both activists and commentators in several of these high-profile public disputes. Yet as this paper proposes, much is missed by the allure of the contentious, and by the too singular concentration on public sculptures or on collective 'global memory spaces' such as Hiroshima's Peace Park. Here I argue instead for a far wider array of both tangible and intangible urban epitaphs to be investigated for cities past and present. From the fleeting and ephemeral, to the accidental but persistent, memorial culture is myriad, and the process of inscribing memories is more democratic than might be assumed. Looking past the compelling cases of 'counter-memory', and beyond memory as demarcating only trauma or celebration, this paper examines for a range of global cities memory on the move as well as memory seemingly fixed in place. Suggesting a range of sources and methods with which to pursue such research, I argue for a more diverse – and ultimately more honest – understanding of urban memory, one which acknowledges casual indifference as well as intense attachment, and incorporates a more diverse cast of social actors than hitherto examined. Cities, it is held, are best characterised as jumbled landscapes of overlapping memories, and scholars must move beyond only the bustling thoroughfares in drawing their assessments. 'Memory Lane' is hence just a starting point – exciting new research agendas await us if we fan out from the familiar.

Dr Simon Sleight is Senior Lecturer in Australian History at King's College London. A spatial historian, his work explores historical and contemporary urban experiences across a range of global settings. His recent publications include the textbook for teaching 'History, Memory and Public Life: The Past in the Present' (Routledge, 2018).

Katrin Stoll (Technical University Berlin)

Panel 4: Memory between Governmentality, Agency and Social Structures

Local vs. national? Divergent memories of the Holocaust concerning the role of the non-Jewish majority in Poland

In Poland, the dominant official narrative on the national level conceptualizes the Holocaust as a sole confrontation between Germans and Jews, ascribing to Poles either the role of passive bystanders without any impact on the course of events or as a heroic rescuers of Jews. My paper addresses the question of why the memory and knowledge concerning the participation of Polish neighbors – including the most basic form of participation as observation resulting in the descriptive category of “participating

observers” (El bieta Janicka) for the non-Jewish majority – has remained on the local level. In Polish villages, families who were watching how Jews were murdered or deported and who benefited from the murders of Jewish women, men and children in various ways (by means of the business of help and by theft, i.e. by taking or getting the clothes of the victims, by taking over their property etc.) have passed on the memory of their activities from generation to generation. Their Holocaust memory has also found expression in the iconographic sphere (e.g. paintings) as well as in various post-war trials in which witnesses and accused openly spoke about their role. Despite early representations in literature (Henryk Grynberg’s *ydowska wojna*, 1965), various “narrative shocks” that have ensued from Lanzmann’s masterpiece *Shoah* (1986) and Jan T. Gross’ *Neighbors* (2000) as well as new empirical research resulting in the production of micro-histories and the accumulation of factual knowledge, neither mainstream historiography nor the official collective memory of the Holocaust in Poland has integrated this local memory.

Referring to psychoanalysis, my paper argues that several defensive mechanisms as well as barriers in the sphere of collective identity (i.e. the notion of Poland as the Christ of nations) have blocked the integration of local collective and individual Holocaust memory into the representation of the official narrative in Poland.

Katrin has been a Fellow at the Center for Research on Antisemitism at the Technical University in Berlin since February 2019. From February 2015 to October 2018 she worked at the German Historical Institute in Warsaw. She is a member of the PREMEC research group “Early Modes of Writing the Shoah: Practices of Knowledge and Textual Practices of Jewish Survivors in Europe (1942–1965)” headed by Dr. Aurélie Kalisky (ZfL, Berlin) and Dr. Judith Lyon-Caen (EHESS, Paris). As a member of this group she retrieved and safeguarded the Nachman Blumental Collection at the University of British Columbia in 2018 and ensured that 32 boxes containing Holocaust-related material were shipped to YIVO in New York City.

*Katrin received her PhD thesis from the Department of History at Bielefeld University in 2008. It was published under the title *Die Herstellung der Wahrheit. Strafverfahren gegen ehemalige Angehörige der Sicherheitspolizei für den Bezirk Białystok* (de Grutyer, 2012).*

*Katrin is co-editor of several books including *Leerstelle(n)? Der deutsche Vernichtungskrieg 1941-1944 und die Vergegenwärtigung des Geschehens nach 1989* (Neofelis, Berlin 2019), *Personal Engagement and the Study of the Holocaust* (with Noah Benninga, Vallentine & Mitchell, 2016), *8. Mai 1945. Internationale und interdisziplinäre Perspektiven* (with Alexandra Klei & Annika Wienert, Neofelis Verlag, 2016) and *Die Transformation der Lager. Annäherungen an die Orte nationalsozialistischer Verbrechen* (transcript Bielefeld 2011).*

Katrin has organized several international conferences on the Holocaust and its legacy. Her research interests include: Holocaust historiography and testimonies; Täterforschung; criminal prosecution of Nazi crimes in the Federal Republic of Germany; memory culture in Germany and Poland; anti-Semitism.

Pauline Stoltz (Aalborg University)

Panel 5: Memory, Intersectionality & Interconnections

Globalization, intersectional inequalities and narrative struggles

The research fields on transitional justice and memory politics are useful if we want to solve the political puzzle, why silences and denials that relate to the memories of violent conflicts in Indonesia continue, despite an increased acceptance of global norms on transitional justice. The argument starts in three interrelated conflicts: the Japanese occupation of the Dutch East Indies during World War II (1942-1945), the Indonesian war for independence from the colonial power of the Netherlands (1945-1949) and the Indonesian genocide of 1965. Dutch and Indonesian governments have denied moral and political responsibilities for human rights abuses and historical injustices that took place in relation to these conflicts, thereby contesting global norms on how to react. Organized resistances have been constrained in both parts of the world.

The paper is part of a forthcoming book on Gender, resistance and transnational memories of violent conflicts (Palgrave), which has the aim to investigate gender in everyday resistances to denials in narratives of memories that travel across the world. I illustrate the study with examples from two Indonesian and two Dutch novels. This paper is based on a theoretical chapter in which I explain how transnational and gender perspectives, such as found in postcolonial and feminist research, can address the limitations resulting from the assumptions about power relations and globalization in transitional justice and memory studies. I combine theoretical understandings of gender and globalization with theories on resistance. I end by developing my approach to the analysis of personal, strategic and social narratives.

The results are interesting in the contexts of discussions on the links between individual and collective memories. In addition, they raise questions about how Indonesian and Dutch research traditions on the three conflicts address transnational and gender aspects of memories.

Pauline Stoltz is associate professor at the Department of Culture and Global Studies and member of the FREIA Center for Gender Research at Aalborg University, Denmark. She was Chief Editor of Nora - Nordic Journal of Feminist and Gender Research (2013-2015) and is currently co-editor of the Gendering Asia book series at NIAS Press. She was Coordinator of the network on The Future of Feminisms in the Nordic Region (2016-2017). A recent article is 'Masculinities, postcolonialism and transnational memories of violent conflicts' in NORMA: International Journal for Masculinity Studies (published online 24 January 2019). Forthcoming publications include Gender, resistance and transnational memories of violent conflict (Palgrave Macmillan) and Feminisms in the Nordic region: Neoliberalism, Nationalism and Decolonial Critique (editors Suvi Keskinen, Pauline Stoltz & Diana Mulinari, Palgrave Macmillan).

Jarula Wegner (Goethe University Frankfurt)

Panel 1: Rethinking the Emergence of Memory Studies' Concepts

Constellations: A Metatheoretical Epistemology of Memory

Memory constellations offer a critical epistemology of historically specific forms of memory. Many concepts of memory today exhibit universalist implications such as cultural and communicative memory (Assmann 2015), multidirectional memory (Rothberg 2009) and travelling memory (Erll 2017). Other concepts of memory exhibit particularist implications, as they focus on specific memory instances, such as sites of memory (Nora 1989), acts of memory (Bal 1999) or dismiss the explicit and implicit persistence of memory norms (Lea 2017). The universalist and the particularist thereby risk approaching memory abstracted from temporal, geographical and cultural contexts, influences and differences. Ironically, the study of collective memory, which was designed to understand specific memory communities (Halbwachs 1992), threatens to neglect historical and cultural specificities.

In the early 20th century, Walter Benjamin began to reflect on constellations as an episteme that predated and conceptually precedes a linguistic paradigm (Benjamin 1933). Theodor Adorno further developed the idea into an epistemology that would be able to escape the pitfalls of transcendentalism and positivism (Adorno 1966). I would like to argue that Adorno's epistemology can be made productive for a historically and culturally sensitive memory epistemology. Memory constellations, I believe, enable us not only to analyse already existing concepts of memory in the context of their historical times and societies, such as Sigmund Freud's psychoanalysis or Marianne Hirsch's postmemory. They also allow us to analyse forms of memory in their temporal, geographical and cultural emergence, frictions and disappearance.

In my talk, I will first discuss the possible pitfalls of universalist and particularist approaches. Then I will outline early discussions of constellations as an epistemology that escapes these pitfalls. Last, I will show how an epistemology of memory constellations is able to analyse and historicise not only memory concepts, but also currently existing cultural memories.

Jarula M.I. Wegner is currently writing a PhD thesis entitled "Memory Constellations in Caribbean Carnivals: From Literature to Performance" at the Department of English and American Studies, Goethe University Frankfurt, Germany. He was Visiting Scholar at Columbia University (USA), the University of Warwick (UK) and the University of the West Indies (Trinidad and Tobago). He is co-founder and co-speaker of the Interdisciplinary Memory Studies Group at Goethe University. He has published on competitive and multidirectional memory dynamics, Frantz Fanon and memory, as well as countermemory.

Dominic Williams (University of Leeds)

Panel 3: Memory and Materiality

Soil: The Matter of Memory?

A recurring feature of Holocaust memorials is that they include soil from key sites of the Shoah. Internationally significant centres such as the USHMM and Yad Vashem, national institutions such as the Holocaust Centre at Laxton, UK and the Mémorial de la Shoah, Paris, and also more local initiatives such as the Oregon Holocaust Memorial or the memorial in Riverside Park, New York incorporate soil from a number of different camps in order to assert their connections with the sites at which mass death occurred. This can also happen at the sites themselves, as in the monument of 1955 in Auschwitz. Soil is often placed inside or under monuments, with the visitor being simply informed of its presence. What kind of memory is this matter supposed to convey? What experiences of the sites does it make possible?

My paper will extend the work that Nicholas Chare and I have done on the significance of the soil with which documents buried in the grounds of the crematoria of Auschwitz-Birkenau were imbued. It will also build upon the brief discussions of soil and ash in Holocaust memorials provided by James Young, Harold Marcuse, Inga Eschebach and Jean-Marc Dreyfus. While they have mostly treated this soil as grounding and sacralising the sites at which it is placed, I am also interested in exploring soil's indeterminacy: as matter that is not apprehended sensuously but purely conceptually, as standing for an (imagined) absence of bodies as well as for their presence, as demarcating one place but also linking different places. My paper will therefore treat the use of soil in monuments as a limit case of the materiality of memory.

Dr Dominic Williams is currently Montague Burton Fellow in Jewish Studies at the University of Leeds and from September 2019 will be Senior Lecturer in Holocaust and Genocide Studies at Northumbria University. He has recently published articles in Contemporary Women's Writing, RACAR and Holocaust Studies. Along with Nicholas Chare he has co-edited and co-authored four books in Holocaust Studies, most recently The Auschwitz Sonderkommando: Testimonies, Histories, Representations (Palgrave Macmillan, 2019), and Testimonies of Resistance: Representations of the Auschwitz Sonderkommando (Berghahn, 2019).

Goya Wilson (University of Bristol)

Panel 6: Memory (studies) as resistance

Three movements, multiple epistemologies: lessons from a collaborative activist inquiry

Testimonio has had a protagonist and controversial role in memory studies. I use my research on the process of testimonial making with a group of young adults in post-war Peru to argue for engaging with multiple epistemologies in memory studies.

Memory studies, and research with/about testimonio particularly, have opened questions of how do we as researchers deal with a series of tensions produced in the research process, and in consequence the difficulties of dealing with what knowledge is then possible while inhabiting (researching) such tensions. Examples of these are the tense space between tellable and untellable stories in contexts of repression and violence (and its aftermath), or the tensions arising from the experiences where rather than transmitting memory, testimonio produces shifting memories and experiences, or the feeling that memory becomes an elusive object that is messy, unstable, and constantly in the making.

Inspired by Lather's "troubling" (2007) and Anzaldúa's "borderlands" (1987), I propose to navigate such tensions by developing research that engages with multiple epistemologies. I did so, through using three movements of inquiry, each takes a different approach to testimonio: the realist, the politics, and the poetics. The argument for the three movements coming together is that these parallel and contradictory modes of working and writing with memories (realist, politics, poetics) placed alongside are more productive than separated. It is not only that each contributes an additional layer or possibility for engagement with the testimonial, making other knowledges available, and adding to our understanding of memory-work, but that together they also propose a more fragmented view of memories, exposing the impossible full-single-story and calling for attention to what lays in-between the three modalities of memory-work, glimpsing at memory precisely in the frictions and gaps.

Goya Wilson Vásquez, PhD in Education. Nicaraguan/Peruvian based at University of Bristol, working on memory struggles and creative/radical methodologies in Latin America. She is transforming her doctoral research on post-war testimonial writing into a digital archive in Peru. She co-organised a 'Peace Festival' with Peruvian and Colombian memory activists, and just started the 'Creativity for Peace Festival: Creative Methodologies for Unearthing Hidden War Stories for Peace'. Peace Festival short-film: [y2u.be/fjO78KmKoz4](https://www.youtube.com/watch?v=fjO78KmKoz4)

Johana Wyss (Oxford University)

Panel 1: Rethinking the Emergence of Memory Studies' Concepts

Anthropology of Memory: Past and Future Trajectories

Anthropological contributions to the study of collective and cultural memory have been unparalleled. Our ethnographic fieldwork experience, the flagship of anthropological inquiry, has highlighted the significance of multi-temporal layers in social subjectivities and aspects of identification. With its traditional focus on the 'Others'; on the people living in the most remote places, either geographically or symbolically, Anthropologists were among the first ones to take their informants' interpretations of the past, present, and future seriously.

The epistemological position allowing that is based on the distinction between etic and emic perspectives. An etic perspective is the view of an outsider looking in, 'inspecting and evaluating', and linking cultural practices to factors that might be salient to cultural insiders (Harris 1979). An emic perspective, on the other hand, focuses on the intrinsic cultural distinctions that are meaningful to the members of a given society from "the native's point of view" (Malinowski 1922). For a reader, the easiest way how to distinguish between the emic or the etic is to ask this question: "by which values are observations to be guided?" (Vidich and Lyman 2000). Is it the values of the ethnographer or the values of the observed? By acknowledging these asymmetric epistemological positions, power dynamics, and twofold interpretations, anthropological inquiry significantly contributed to the theory of knowledge employed in social sciences and humanities, including the memory studies scholarship.

Not surprisingly, both perspectives have been contested. On the one side, emic accounts are often criticised for inheriting the informants' misconceptions. On the other side, etic accounts are often dismissed because researchers remained too distant from respondents (Geertz 1983). However, the most striking limitation, which this paper discusses and theorises, is the resignation to comment on the plausibility of accounts (Wilson 2004). What makes knowledge claims valid, and what ultimate degree of validity such claims could assert?

*Johana Wyss (née Musálková) is a postdoctoral associate at the Institute of Social and Cultural Anthropology, University of Oxford and a teaching fellow in Sociology at the University of Warwick. The main questions that drive her intellectual curiosity relate to the political use of the past in the present, to possibilities and limits of collective identity formation, and to exploring the most suitable methods and methodological positions to research these areas. Johana completed her doctoral research at the University of Oxford in 2018 with a thesis entitled *Silesian Identity: the Interplay of Memory, History and Borders*. She is currently working on her first manuscript entitled *Grandfather in the Wehrmacht: the Identity of Memory in the Hlucin Area*.*