

# Symposium Programme

## Evocative Memories: Media, Materiality, Affect

### Thursday 26<sup>th</sup> May

- 8.30-9.00            **Registration and coffee**
- 9.00-9.20            **Introduction from symposium organisers and SWWDTP director, Dr Tamar Hodos**
- 9.20-11.10          **Panel 1: Objects and Materiality**  
Chair: Felix Sadebeck, *University of Exeter*
- Tatiana Bastet, *University of Hertfordshire***  
'Dolls: The Materiality of Navigating and Accessing Memory'
- Polly Bence, *University of Bristol***  
'Memory and materiality: the unknown story of Te Whiti, a Maori chief from Hauraki, North Island, New Zealand'
- Zarah Khan, *University of Toronto***  
'Diffractive Remembering: The "Matter" of Memory and Quantum Entanglement'
- Pete Yelding, *Bath Spa University***  
'Sustaining embodied musical knowledge of a musical lineage through movement'
- 11.10-11.30        **Break**
- 11.30-1.20          **Panel 2: Remembering and Resistance**  
Chair: Martina Biavati, *University of Reading*
- Diana Valencia Duarte, *University of Exeter***  
"'Weaving Resistances from Mountain to Mountain": A project aimed to recover peasant memory using principles of ethno-education in Colombia
- Anandha Lekshmi Nair, *St. Xavier's College***  
'More Truthful Reality: Evocative Quality of Animation in Traumatic Testimonies'
- Bongani Kona, *University of the Western Cape***  
"'Speak, Silence"'
- Danae Christodoulou, *Goethe University***  
'Thessaloniki and the Polytechnic Uprising 1973 through the lens of "implicated subject" and "agonistic memories"'

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1.20-2.20

**Lunch**

2.20-3.50

### **Panel 3: Memory and Gender**

Chair: Katy Humberstone, *University of Exeter*

**Sana Asif, *National Institute of Technology Patna***

'Marriages and Funerals: Reminiscing Old Feudal Muslim Culture in Partition Novels'

**Sarah Fletcher, *Aberystwyth University***

'What can Twilight Sleep teach us about the relationship between memory and pain?'

**Tebessüm Yılmaz, *Humboldt University***

'When Affect Turns into Resistance: Mourning and Embodied Memories of State Violence'

3.50-4.10

**Break**

4.10-5.40

### **Panel 4: Mnemoscapes – Environment and Memory**

Chair: Kerstin Grunwald-Hope, *Bath Spa University*

**Yuko Yoshida, *University of Amsterdam***

'Materiality of Natural Violence: the Detached Acts of Witnessing'

**Kirby Archer, *University of Exeter***

'Looking back at Earth's past: Memory, solastalgia, and self-reflection in climate crisis narratives'

**Matías G. Rodríguez-Mouriño, *Pompeu Fabra University***

'Foundtaping as Wunderkammering: Rewinding the Memory of Urban Life'

7.00

**Informal conference dinner in Exeter**

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Evocative Memories: Media, Materiality, Affect

## Friday 27<sup>th</sup> May

9.00-10.00

### Panel discussion: Engaging cross-disciplinary approaches in memory studies

Chair: Iona Ramsay, *University of Exeter*

Megan Olshefski, *Durham University*

Mac Mingon, *Macquarie University*

Dr Alex Moran, *University of Oxford*

10.00-10.30

### Break

10.30-12.20

### Panel 5: The Politics of Memory

Chair: Erica Capecchi, *University of Bristol*

Julius Jakob Gruber, *Yad Vashem, the World Holocaust Remembrance Centre*

'Memory as Political Theology'

Sokol Lleshi, *University of New York Tirana*

'Mediated Remembrance of the Subaltern in a Fractured Memory Regime: Affect and Organic Intellectuals'

Nilsu Erkul, *Cardiff University*

'Between Political Conflict and Lost Narratives: Defining the Contested Heritage of Varosha'

Safia Tahmeen, *The English and Foreign Languages Institute, Hyderabad*

'Memory: The Government of Identity. An Analysis of Yoko Ogawa's The Memory Police'

12.20-1.30

### Lunch

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## Friday 27<sup>th</sup> May

1.30-3.00

### Panel 6: Transcultural Memories

Chair: Arthur Redmonds, *University of Exeter*

#### David Miller

'“Intangible Solidarities”: The Circulation of Traumatic Memory in Alan Winnington's Korean War Journalism'

#### Ishudhi Rawat, *University of Bristol*

'Transcultural Memory: A Study into the Narratives of the Indian Legion in Germany (1941-1945)'

#### Katy Humberstone, *University of Exeter*

'Transcultural Cornish(es): Exploring lived cultural heritage in the Cornish-Mexican diaspora'

3.00-3.30

### Break

3.30-5.00

### Keynote panel

Chair: Sebastian Bustamante-Brauning, *University of Bristol*

#### Maryam Wahid,

'A Portrait of Britain's Pakistani Community'

#### Marcelo Brodsky

'Memory Works'

#### Professor Marianne Hirsch, *Columbia University*

'The Unbearable Materiality of Photography'

5.00-5.15

### Closing remarks

# Abstracts and Speaker Biographies

## Panel 1: Objects and Materiality

### **Tatiana Bastet, University of Hertfordshire: *'Dolls: The Materiality of Navigating and Accessing Memory'***

The doll, with its human likeness yet not, inhabits the liminal and stands at the crossroads of alive, dead, and something in between. English Literature scholar Eliza Filimon expresses the common fear of the doll 'coming to life', particularly with respect to 'the threat of its necromantic power'. Yet, for the doll to have life, it must have ingress to some form of memory. Materialist Daniel Miller states that we assume 'materiality makes manifest some underlying presence that was already there', making a material object potentially more real or true, as something brought up or out from deep within that is revealed. This is distinctly reminiscent of Tim Ingold's assertion that to 'know things you have to grow in them and let them grow in you'. So, in the making of a doll that is non-representational—a something, or someone—are we revealing, (re)calling, or retrieving? Miller notes that we have the 'capacity to transform the material world...in the mirror of which we create ourselves' making dolls and other human simulacra seem then to be a matter of course. African, Indian, and European diasporic threads of making and memory practice in conjunction with the use of doll and puppets in identity making, cultural reconciliation and mythologizing to fill an individual or cultural memory gap will serve as a contemporary framework for discussion. Questions regarding the personal and private nature of these practices versus the ability to inherit myth and memory deposited in a doll will be explored along with the possibilities of what may be required for access to deposited memory.

*Tatiana Bastet brings her background in mythology and depth psychology to memory as archives in her doctoral research in History at the University of Hertfordshire, exploring materiality at the intersection of myth, memory, and magic via our practices of creating and relating to human simulacra.*

### **Polly Bence, University of Bristol: *'Memory and materiality: the unknown story of Te Whiti, a Maori chief from Hauraki, North Island, New Zealand'***

How can ethnographic collections be used to evoke memories of the past? Whose narratives and memories are we prioritising in our museums? How is institutional memory lost in the first place? and how can it be embedded and future-proofed?

Focusing on one object discovered in Bristol Museum and Art Gallery, this presentation will explore a narrative of displacement, false promises, coercion, criminality, local history and generosity, which delves into memories of a forgotten past. At times confronting and shameful, these colonial narratives must be highlighted, acknowledged and shared in order to present the true picture of collecting and donation in the 19th century.

*Sitting at the intersection of anthropology, museology and social history, Polly's research is centred on the Pacific ethnographic collections in Bristol Museum and Art Gallery (BMAG) - a significant collection which provides a tangible record of contact and transition in the Pacific*

region, as well as myriad developments in Bristol and the South West over time. The project scope is broad; approximately 2500 Pacific objects with the opportunity to investigate the entire Pacific region over 250 years, beyond specific geographies, collectors, periods, themes or object types. Polly will position this collection within the economic, political, religious, social and cultural arena, and it will be considered within the context of the events that have shaped Bristol, from its mercantile beginnings as a successful trading port and industrial centre into a thriving, cosmopolitan city. She will explore 'provincial' collecting of ethnography and look for hidden narratives within the collection.

**Zarah Khan, University of Toronto: *'Diffractive Remembering: The "Matter" of Memory and Quantum Entanglement'***

The paper submits that remembering is a relation, and the iterative qualities of memories can work to dissolve any "proper object" belonging to Memory Studies. Leaning on Donna Haraway's theorization of *Staying with the Trouble* (2016), the paper suggests relational remembering as a diffractive apparatus and a critical tool of analysis for world-making. Deeper involvement with quantum physics reveals that not only is Memory Studies' assumption of Newtonian time — what Astrid Erll has aptly described as its "invisible baggage" (2020) — the only model of time possible, it also shows that linear time is integral to the industrial turn and the modern world's orders of imperialism. Indeed, building on feminist physicist Karen Barad's concept of intra-action (2007), this paper insists on the inseparability of the observed and the apparatus conducting the observations, making evident that mnemonic entanglement work not only spatially, but also temporally. Taken further, this paper explores the ways in which the ontology of time does not only change depending on how it is measured but does not exist as an inherently fixed entity preceding the measuring apparatus or observing spectator. If as Barad warns, there are "there are no things before the measurement" then likewise, there are no memories before the rememberer.

More specifically, this paper explores the effects of unsettling the very notion of a sequential order of before and after. If temporality itself is indeterminate, how do we begin to remember? In the absence of a universal given experience of time, memory and reflecting on memory become increasingly salient resources in the exercise of conceptualizing time. As this paper insists, the space to accommodate differing ontologies of time constitutes an approach to memory that aims beyond a representation of the past and instead accommodates and takes seriously the processual ongoingness of events and the narratives adopted for their future retellings.

*Zarah Khan is a Ph.D. candidate in Women and Gender Studies at the University of Toronto where her research focuses on memory studies, affect theory, and non-representational geographies. She received her M.A. in Gender Studies and Feminist Research from McMaster University and her B.A. in English Literature, Critical Theory, and Art History from McMaster University.*

**Pete Yelding, Bath Spa University: *'Sustaining embodied musical knowledge of a musical lineage through movement'***

The Lucknow Shahjahanpur Gharānā is a hereditary lineage of Hindustani (North Indian Classical) stringed-instrument musicians. Originally from Afghanistan, they became court musicians in 18th century Lucknow, first playing the rabab before later inventing the sarod and adopting the sitar and surbahar. As they translated their virtuosic skill and knowledge of raga across these instruments, they contributed significant aesthetic, technological and physical developments to

Hindustani music. However, elevation of other musical lineages and their historical narratives by scholars and practitioners (both in India and internationally) has led to Ustad Irfan Muhammed Khan – regarded as the Khalifa (chief) of this Gharānā – being the last remaining proprietor of this musical lineage's wealth of embodied knowledge. The proposed presentation will explore ways of moving, both melodic and physical, which are particular to the musical style of this musical lineage. It will be argued that examining ways movements are transmitted between generations and translated between instruments is essential to preserving the embodied knowledge and memory of this Gharānā. Moreover, that learning to perform these movements from Ustad Irfan Khan and to translate them from sitar to cello will sustain the embodied knowledge and memory of this musical lineage for another generation.

*Pete is a cellist, sitarist and vocalist from a family of travelling Showpeople. He began his sitar training in North Indian Classical Music during his cello and composition studies at Birmingham Conservatoire, and later studied with Jonathan Mayer of the Senia veen-kar Gharana. Since, Pete became student of Sarod player, Ustad Irfan Muhammad Khan, inheritor and Khalif (chief) of the Lucknow Shahjahanpur Gharana. He has worked in collaboration with such artists and organisations as Zinzi Minott, Kuljit Bhamra, the Royal Shakespeare Company, Talvin Singh, Sura Susso, and Bristol Old Vic.*

## Panel 2: Remembering and Resistance

**Diana Valencia Duarte, University of Exeter: “Weaving Resistances from Mountain to Mountain”: A project aimed to recover peasant memory using principles of ethno-education in Colombia’**

I aim to present a project to be delivered in Colombia during 2022, called ‘Weaving Resistances from Mountain to Mountain’: Transfer of knowledge from ethno-education and peasant orality for the training of students aged 14 to 16 as documenters, weavers and preservers of collective memories and traditional practices. This seeks to assess the possibilities and practical challenges in using principles of ethno-education in Andean peasantry to restore memories and traditions as mechanisms of peasant resilience. The ethno-education and oral memory methodologies applied here have been developed by the afro-peasant communities of Los Montes de María in the Caribbean Coast, based on analogous indigenous initiatives, and have never been applied to cultures which are not formally considered ethnic groups in Colombia. This project will apply ethno-education principles to advance memory works in an indigenous-descendant peasant community for the first time, in the context of a rural school in the Santurbán páramo (Andean highland). Ultimately, through this methodology, this project aims to contribute to on-going local efforts to strengthen paramuno peasant self-identity and territoriality after a past of direct and indirect/structural violence, following the experience of afro-peasant peers.

*Diana is a PhD candidate in History in the University of Exeter. Her research interests centre on socio-environmental conflicts using social sciences and/or historical methods, with emphasis in oral memory, environmental history and decolonial, participative, and interdisciplinary approaches by principle. She has focused on Colombian peasantries, the impact of different types of violence on their territories and their resistance strategies. She is also involved in research and educational projects related with Black communities in the UK and Nigeria.*

**Anandha Lekshmi Nair, St. Xavier's College: *'More Truthful Reality: Evocative Quality of Animation in Traumatic Testimonies'***

Animated documentary and its suitability to convey subjective memories, especially in terms of testimonials, responds to a different kind of representational limitation. Testimonies of people who have been through war and displacement involves evocation of certain memories that are particularly difficult to represent through live-action imagery. By visualizing the unrepresentable, animation functions in an evocative way, allowing the viewer to imagine the world from someone else's perspective. Because of the ability of animation to evoke reality rather than merely representing it, animation is increasingly being used as a tool to evoke the experiential in the form of ideas, feelings and sensibilities. Traumatic events are often experienced as an absence – an absence of memory or an absence of feeling. This paper explores the evocative capacity of animation, especially traumatic memories, through the visual testimonies of victims of war and displacement. It argues that animation, armed with the possibility of amalgamation of styles and techniques, is capable of evoking the internal space and portray the invisible.

*Anandha Lekshmi Nair is currently pursuing her Master's in English Literature from St. Xavier's College. Her research interests include memory studies, animation studies and Jewish studies.*

**Bongani Kona, University of the Western Cape: *"Speak, Silence"***

The 15-year guerrilla war that helped to usher in Zimbabwe's independence ended with the signing of the Lancaster House Agreement in December 1979. The martyrs of the liberation struggle are commemorated at a national monument in the capital, Harare, known as the Heroes Acre, where a bronze statue depicts three fighters standing upright, holding a flagpole. But thousands of black civilians, seen as internal enemies of the revolution, were also executed during the war —and these victims remain un-mourned by any monument. Among the dead was my grandfather, Patrick Simon Kona. He was abducted from his home in September 1979 and never heard from again. His remains were found months later buried in a shallow grave. Something of that experience remained incommunicable to my grandmother until the day she died forty years later.

My PhD is a work of family history, or as Raghu Karnad would put it, "it is not a scholar's history, no more than it is a traditional biography. Rather it is an exercise in reaching into darkness and considering what is retrieved." And I would like to read a section from the work-in-progress at the symposium.

*Bongani Kona is a PhD candidate and a lecturer in the Department of History at the University of the Western Cape. He is a writer and his work has appeared in a variety of places including Chimurenga, Safe House: Explorations in Creative Nonfiction, The Daily Assortment of Astonishing Things and Other Stories, The Baffler and BBC Radio 4. He also recently edited a collection of writing on death and dying titled Our Ghosts were Once People (2021).*

**Danae Christodoulou, Goethe University: *'Thessaloniki and the Polytechnic Uprising 1973 through the lens of "implicated subject" and "agonistic memories"'***

The demonstrations and riots on 17 November, in memory of the 1973 uprisings at the polytechnics in Athens and Thessaloniki against the military dictatorship, evoke different emotions



throughout Greece every year. However, there is still no academic or historical-political debate of this very violent dictatorship. This becomes clear in the self-portrayal of the universities. On the one hand they identify themselves with this uprising as a place of events, but on the other hand, as an academic institution, they have hardly come to terms with their role in the military dictatorship. For the analysis of the narratives of the uprising on the part of the universities, the results from two perspectives -'multidirectional memory'/'implicated subjects' according to Rothberg and 'agonistic memory' according to Cento Bull and Hansen -are considered and brought together. The analysis reveals the cosmopolitan mode of these (self-)representations, which demonstrates the one-dimensionality of perpetration, the focus on resistance narratives and suffering, and the identification and perception as 'good' versus 'evil'. This one-dimensionality, the lack of consideration of the 'implicated subject,' and the evoking of 'heroism' prevent as well understanding the spaces of action and decisions of persons of the time as reflecting antagonistic narratives.

*Danae Christodoulou is a PhD candidate at Goethe University in Frankfurt/Germany. Her work focuses on the cultures of memory of the military dictatorship in Greece. She has also worked on Transitional Justice, Education, Migration and Racism. Her research interests are at the intersection of History, Political and Educational Science. Previously she worked as a teacher in primary, secondary and adult education in Germany.*

### **Panel 3: Memory and Gender**

**Sana Asif, National Institute of Technology Patna: *'Marriages and Funerals: Reminiscing Old Feudal Muslim Culture in Partition Novels'***

Marriage ceremonies and mourning practices which stretched for multiple days were packed with cultural activities in British India. Large congregations were considered significant communal events that fostered kinship. The elaborative performance of these rituals and the maintenance of old ties of kinship were integral part of lived experience of feudal Muslim women. Memories of pre-partition period were also an escape from the violent aftermath of Partition and the subsequent loss of power and wealth of feudal class in the newly formed democratic nations.

This paper intends to critically read intricacies of culture of Muslim feudal class memorialised in *The Heart Divided* by Mumtaz Shah Nawaz and *Sunlight on a Broken Column* by Attia Hossain. Further, it aims to theorise memory and culture based on gender and class which were encoded and enforced in the performativity of these cultural practices.

*Sana Asif is a Research Scholar at National Institute of Technology Patna, India and is working as a Teaching Assistant and conducting Language Lab classes. She is working on Partition writings by Muslim women for her PhD under the supervision of Dr Sukhdev Singh. Her research interests include Memory Studies, Spatial Studies, Popular Culture and Partition Writings. Recently, she has presented her paper on "Memory of COVID-19 through Memes: A Brief Analysis" at Chesapeake Digital Humanities Consortium 2022 Conference hosted online by Marymount University, USA.*

**Sarah Fletcher, Aberystwyth University: *'What can Twilight Sleep teach us about the relationship between memory and pain?'***

Twilight Sleep remains a gruesome blip in medical history: a dangerous procedure from the early 20th century in which women gave birth under a cocktail of morphine and scopolamine, which erased the memory of painful labour entirely. In fact, one might even say it's a treatment that is best forgotten. Despite this, the treatment provides useful ground in examining the relationship between memory and pain on a more philosophical level. Does forgetting pain create an ontological insecurity? How significant are implicit memories? This paper seeks to delve into a brief history of Twilight Sleep and its controversial reception at the time amongst women, and use the procedure as leap pad for a broader philosophical discussion around pain and memory. Is forgetfulness the real anaesthetic after all?

*Sarah Fletcher is an American-British writer currently researching a PhD on pain and language at Aberystwyth University. She is a published writer, and her poems have appeared in The Poetry Review, Poetry London, The White Review, and The Rialto. Her third pamphlet Caviar was recently published with Out-Spoken Press. She is currently running a series of creative workshops in tandem with the NHS for chronic pain patients, and also teaches at The Poetry School.*

**Tebessüm Yılmaz, Humboldt University: 'When Affect Turns into Resistance: Mourning and Embodied Memories of State Violence'**

Alliances among and across different fields in and outside of academia are continuing to transform scholarly practices. Inspired by outstanding works in feminist and/or queer scholarship and memory studies, this paper aims to contribute to contemporary debates about motherhood, memory, and its politics, particularly the human rights struggle, and peacebuilding in localized contexts. Expanding on decolonial-feminist-memory research in Kurdish Studies, the focus of the paper will be Kurdish mothers' activism in Turkey. Given that motherhood can be a ground for politics, Kurdish mothers turn affect and memories into a political struggle. Drawing upon that, I suggest looking at film narratives and how cinema can mediate mothers' activism. As their efforts transform mothering from a familial to a more communal and political one, their testimonials of embodied memories of violence carry the potential to transform the audience and turn it into witnesses. Thus, mother activism coincides with memory activism. While mothers' grief, pain, and anger prioritize making their loss visible in the public eye, memories and emotions become a catalysator for their resistance. Kurdish mothers' dedication to expose and deconstruct the Turkish state's "hierarchy of grief", affective memories bring out different subject positions and subjectivities at play.

*Tebessüm Yılmaz is a feminist activist-researcher based in Berlin. Since 2017, she has been recommencing her doctoral studies at the department of Diversity and Social Conflict at Humboldt University in Berlin. Her dissertation "Feminist Perspectives on Kurdish Cinema, Resistance, and Politics of Memory" draws from black feminism, anti/de-colonial studies, and memory studies. She campaigns to secure persecuted academics, especially graduate students, a safe space to continue their studies at universities abroad. Her academic interests include feminism, feminist theory, feminist and queer methodologies, memory studies, critical film studies, Kurdish studies, and transitional justice studies.*

**Panel 4: Mnemoscapes – Environment and Memory**

**Yuko Yoshida, University of Amsterdam: *'Materiality of Natural Violence: the Detached Acts of Witnessing'***

To perceive death by natural disaster as a natural outcome influences the way people commemorate the victims. Materiality of violence brought on by a disaster makes people believe that human loss is unavoidably natural because it is perceived that nature is beyond our control. On the contrary, those who lost their loved one see such loss as unnatural, incomprehensible, and unacceptable. This epistemological gap between the family members of the deceased (referred to as izoku) and others regarding material loss of body create an aversion of izoku testimony in public and accordingly the failure of its public transmission as disaster memory.

Instead of izoku testimony, this paper addresses that acts of witnessing present us how to confront the issue of the detachment from private memories of izoku. The author illustrates a comparative analysis of the two different approaches of the artistic practices regarding the 1995 Hanshin-Awaji earthquake: one is a Dutch artist Ton Martens's series of frottage of devastated objects of the disaster; the other is a Japanese artist/survivor Ryohei Ohno's series of annual installations on a riverbed named Reenactment of Life in Memory Project.

*Yuko Yoshida is a PhD candidate at the Amsterdam School for Cultural Analysis, University of Amsterdam and a research fellow at the Disaster Risk Reduction Research Center, Kyushu University, Japan. She conducts her field research on testimony and acts of witnessing of disaster survivors in Japan. Her recent publications are: 'Recipes for the Dead: A Transformative Scheme for Bearing Witness to Quake-disaster Survivors' (The Journal of Design, 2020); 'The Return to Unreachable Spaces in Ari Folman's Waltz with Bashir' (Image & Narrative, 2014). Her research recontextualizes survivor testimony and conceptualizes acts of witnessing both in the private and social sphere.*

**Kirby Archer, University of Exeter: *'Looking back at Earth's past: Memory, solastalgia, and self-reflection in climate crisis narratives'***

Novels with environmental themes have proliferated greatly in recent years as writers contend with climate change and other environmental concerns. Authors of eco-fiction frequently employ a past-future framing device, splitting the narrative into sections where an older character reflects on their younger self or other figures from their past. This framing is useful for exploring environmental themes because it impresses on the reader the likelihood that the future will be significantly impacted by climate change. With the benefit of hindsight, the older narrator can reflect on the circumstances and mistakes that led to the novel's present-day or future reality, which is often represented as a dystopian climate crisis. Immersion in the novel's future setting – where the effects of climate change are too great to be ignored – lends a sense of authority born from the narrator's (fictional) experience and underscores the author's insistence on the seriousness of climate change. This talk will consider such texts as Margaret Atwood's MaddAddam trilogy (2003-2013), T.C. Boyle's A Friend of the Earth (2001), and Octavia Butler's Parable series (1993-1998) to explore how eco-fiction dramatizes memory and solastalgia to represent climate crisis and provoke reader response.

*Kirby Archer is a second-year PhD student at the University of Exeter. Her thesis concerns representations of environmental activists in contemporary U.S. and Canadian novels. Born in California, she worked in education and environmental communication before returning to her studies.*

## **Matías G. Rodríguez-Mouriño, Pompeu Fabra University: *'Foundtaping as Wunderkammering: Rewinding the Memory of Urban Life'***

Unlike colonial wunderkammern — collections of exotica from beyond the seas, compiled by the upper classes —, found tapes may appear at first as mere phonographic debris. However, whenever artists, soundscape ecologists, field recordists, or historians find a tape and play with it, they are playing with the city itself and its (our) collective memory. The practice of hunting down and collecting these tapes, these records of the scraps of urban life, is a way of “wunderkammering” (McLean, 2010). A cassette dumped many years ago because it evoked too many memories; a K7 that someone still wishes they had kept — mum was so happy that summer; and old tape with lessons in a long-forgotten language; a record of a little situationist experiment. The intimacy of the home recording, hopelessly subjected to “sonic degradation and the gradual disappearance of analog signals being caught up by entropy, [...] turning into — eventually mere white — noise...” (Schellinx, 2019). Drawing on Harold Schellinx's *Evolving Exhibition of Found Tapes* (2002-2020), and Pedro Augusto's *Found Tapes Porto* (2004-2021), we would present foundtaping as a particular form of disjunctive enumeration — therefore excess in and of itself — while at the same time a unique way of discovering a frequently neglected part of urban life and memory, an entanglement between technology, desire, and our past lives.

*Matías G. Rodríguez-Mouriño is a Margarita Salas postdoctoral researcher at Pompeu Fabra University (Barcelona). He holds a BA in Art History and a PhD in Philosophy. His publications and interests move around Sound Studies and Contemporary Aesthetics, particularly regarding soundscape ecology, the city, and sound art. He is a specialist in the work of Félix Guattari, about whose aesthetics he wrote his doctoral thesis. Having participated in seminars and conferences in Spain, Portugal, France, Brazil, the Czech Republic, and the UK, he is currently a member of the funded research project “Landscapes and Architectures of Chance: Counter-history of Landscape in Latin Europe (1945-2020)” (PID2020-112921GB-I00, PI: Federico L. Silvestre). In 2021, the Galician Center for Contemporary Art awarded him the CGAC Essay and Research Prize in Contemporary Art.*

## **Panel discussion: Engaging cross-disciplinary approaches in memory studies**

### **Megan Olshefski, *Durham University***

*Megan Olshefski is a US-UK Fulbright Scholar and PhD at Durham University's Department of Archaeology under the supervision of Professor Chris Gerrard and Dr. Rui Gomes Coelho where she is focusing on the archaeological formation of identity and memory amongst 17th century Scottish prisoners of war from the Battles of Dunbar and Worcester. Prior to her PhD, she graduated with honours from UCLA in history. Afterwards, she began a career as a documentary series producer for names including National Geographic, NBC Universal Studios, and the Ancestry programme *Who Do You Think You Are?*, for which she produced an Emmy nominated programme. Megan continues to incorporate public outreach and media alongside archaeology as she serves as the Department's in-house film director and producer.*

### **McArthur (Mac) Mingon, *Macquarie University***

*McArthur (Mac) Mingon is a PhD candidate in Cognitive Science at Macquarie University, where he is a member of the Cognitive Ecologies Lab. His work focuses on the intersection of 'culture and cognition' and 'movement and memory'. He is particularly interested how individuals interface with collectives via different forms of memory. In his PhD research, Mac has explored the*

*'cognitive ecology' of the Māori Haka through ethnographic case studies of commemorations, and in contrasts with robots.*

**Dr Alex Moran, University of Oxford**

*Alex Moran is a Leverhulme Early Career Fellow in the Faculty of Philosophy at the University of Oxford. His primary research areas are the philosophy of mind, metaphysics, and metaethics. He is also interested in early analytic philosophy and early modern philosophy (especially Descartes and Berkeley). His current research focuses primarily on the metaphysics of perception, as well as the traditional mind-body problem. He also writes about various topics in contemporary metaphysics, and select questions within metaethics.*

## **Panel 5: The Politics of Memory**

**Julius Jakob Gruber, Yad Vashem, the World Holocaust Remembrance Centre: *'Memory as Political Theology'***

Since March 2020 there has been another controversy in German feuilletons about the singularity of the Shoah and the definition of anti-Semitism. The debate was initiated by the criticism of the postcolonial historian Achille Mbembe's invitation to the Ruhrtriennale 2020, claiming that he supported the anti-Semitic Boycott, Divestment, Sanctions (BDS)-campaign, demonized Israel and relativized the Shoah. Initially focusing on Mbembe, the discussion increasingly addressed Postcolonial Studies and the German Culture of Remembrance. Similar to the 'Historikerstreit' in 1986/87, a central point of contention is the question of the singularity of the Shoah, which is why the debate was soon called a 'new Historikerstreit'. My analysis of Mbembe's postcolonial theory indicates that distinction from Jewish monotheism as particularism constitutes Mbembe's conception of universalism. Accordingly, Mbembe's political theory can be characterized as 'postcolonial substitution theology', condensing anti-Semitic patterns in his concept of necropolitics. Therefore, in my presentation I will attempt to show that Mbembe's theory exaggerates a general tendency in the globalized memory, in which the proclamation of universalism draws its self-image through demarcation from Zionism. Hence, the term 'new Historikerstreit' tends to obscure a new constellation rather than shed light on the hidden theological dimension of the debate.

*Julius Jakob Gruber studied Contemporary History and Media in an interdisciplinary Master's program at the University of Vienna. He is researching the history and critical theory of anti-Semitism and post-Nazism. Currently, he is working for the Yad Vashem Holocaust Research team in Vienna.*

**Sokol Lleshi, University of New York Tirana: *'Mediated Remembrance of the Subaltern in a Fractured Memory Regime: Affect and Organic Intellectuals'***

An enduring legacy of the state socialist dictatorship in Albania has been the transformation of members of the ruling classes of the pre-communist social formation and their kin into an outcast community disinvested of any cultural, economic, or symbolic capital, through exclusion from the education system, oppression, and internment. The field of power of the post-communist social formation was constituted by inheritors of the past regime – in possession of symbolic capital – reinforcing the social status of this category of victims as a subaltern class. How does a subaltern

class convey their social remembrance of the dictatorship and persecution in the public sphere? Different from the universalizing and individualizing effects of oral history practices of political persecution under a dictatorship, the evoked memory of persecution by the subaltern community in Albania is particularized and mediated. Based on ethnographic fieldwork at the Institute for the Study of Communist Crimes in Albania, like other historical memory institutes in East Central Europe, this paper argues that affect becomes a privileged epistemic practice of access and mediation empowered by organic intellectuals of this subaltern class. Thus, evoking memories through affective practices overcomes the marginalized status of the subaltern.

*Sokol Lleshi is a Lecturer of Politics at the University of New York Tirana. His research interest focuses on processes of institutional emergence and transformation in politicized settings, and the role of memory politics in post-authoritarian regime legitimation. His most recent publications have appeared in the European Politics and Society, SAGE Research Methods Cases: Political Science and International Relations, and Stan Rzeczy/State of Affairs: Social Theory East Central Europe. His recent article was honored with an honorable mention designation of the inaugural Zumkehr Prize in Public Memory Scholarship from Ohio University in 2020.*

**Nilsu Erkul, Cardiff University: *'Between Political Conflict and Lost Narratives: Defining the Contested Heritage of Varosha'***

Since the division of the island in 1974, the Cyprus conflict has become part of the Cypriot identity, affecting the heritage discourse and memories related to the Ghost city of Varosha. The issue of conflict has thus been publicized, debated and written about extensively over the years. Yet, collective memories associated to life in Varosha before the conflict are missing from the debate about the future of the site, considered today as a heritage of conflict. During the 1970s, architectural and urban developments in Varosha were promising of a happy future, following the newly established Cypriot independence. Varosha was once the rising tourism centre of the Mediterranean, with a modernist urban layout ahead of its time, which predates the confident dissemination of modern architecture in Cyprus. However, the memories of leisure and recreation were violently replaced by those of war and conflict that emerged in 1974. Since then, Varosha has been a bargaining chip in the Cyprus peace talks, and was left wired and uninhabited for 47 years. In October 2020, the Turkish Cypriot government opened part of the site for the first time allowing the public to visit two main streets of Varosha. This strong political act has revealed how 47 years of ongoing conflict have affected the buildings and urban spaces that were once the focus of a rising tourism industry. This paper examines how politically motivated actions that have changed the historical narratives associated with the contested heritage of Varosha. Evidence collected through digital ethnography and archival research is used to illustrate how previous inhabitants remember the site, mapping their narratives that continue to be trapped within Varosha's vacant buildings and urban space. Varosha has become an open-air museum of tragedy. This paper illustrates some of the lost narratives of Varosha that can inform the understanding of the site and heal a traumatic past associated with an ongoing conflict.

*Nilsu is a contemporary, forward-thinking Cypriot Urbanist with a passion for researching conflict, post-war sites and contested heritage. Her unique background in a country strongly identified and affected by conflict has inspired her to develop herself and her education in the hopes of being a small part of the greater social change needed in many parts of the world. Following her bachelor's degree in Urban and Regional Planning at Dokuz Eylul University (Turkey), her devotion to Urbanism drove her to complete a Masters degree in Urban Design at Cardiff University.*

**Safia Tahmeen, The English and Foreign Languages Institute, Hyderabad: *'Memory: The Government of Identity. An Analysis of Yoko Ogawa's The Memory Police'***

Yoko Ogawa's, 'The Memory Police', is an exploration of the loss of identity. In this paper, I will focus on how identity is affected through the loss of memory and how resistance forms a key feature of the human essence, employing the theories of trauma and memory.

Our cognition of the world eventually sets the course of who we are. In the novel, the inhabitants of an island lose their memories continually. The loss of memory faces no resistance from the residents as their selves keep diminishing, resulting in passive and subdued people. The disappearances infect both the physical world as their livelihoods are affected and also their sense of self. It creates a decay at the root of their identity.

Meta passages in the novel warn us about the danger of losing our voices. The loss of voice is especially relevant in today's world where anyone who speaks out faces danger from the powers in control. The Memory Police cautions us against losing our memories and voices- for if we do, we eventually forfeit our identity, echoing only the narrative churned out by the regime in power.

*Safia Tahmeen is a Research Scholar in The English and Foreign Languages Institute, Hyderabad. She is working on Historicizing Magic Realism in Haruki Murakami's Works. Her research interests include Fantasy Fiction and Japanese Culture and History. She is on the editorial team of the EFLU Journal.*

## **Panel 6: Transcultural Memories**

**David Miller: *"Intangible Solidarities": The Circulation of Traumatic Memory in Alan Winnington's Korean War Journalism'***

Alan Winnington was an English journalist for the Daily Worker embedded with North Korean forces in the early stages of the Korean War. As such, he was the sole international witness to the Daejeon massacre where between 1,800 and 7,000 people were killed over three weeks in July 1950. The journalist published numerous articles and a pamphlet in the following months attempting to communicate what happened. Due to various ideological and technical constraints, however, his reporting went unheard.

In 2020 I worked with the local government in Daejeon to recover previously unseen documents and photographs from the Winnington archive at Sheffield University. These photos – degraded from 70 years in storage- would provide crucial evidence for the excavation of remains. This presentation will be focused on the period after the Daejeon massacre when Winnington lived in exile in East Berlin in the Sixties. Using biographical data retrieved from family members, I will explain where these photographs were stored, how the memories of them affected Winnington and his wider family, and the kind of opportunities for memorialization they have enabled since. In particular this pertains to ongoing attempts at curation of exhibits for a Peace Park that will be built on site in 2024.

*Since 2020 David Miller has worked at the local government in Daejeon, South Korea, as the foreign attaché to the local mayor. He has been the researcher, and in one case English language presenter, for a series of documentary films explaining this history. He is currently working on a*

*biography of Winnington, and has written for History Workshop Online and other places as a result.*

**Ishudhi Rawat, University of Bristol: *'Transcultural Memory: A Study into the Narratives of the Indian Legion in Germany (1941-1945)'***

Developments in memory studies show that memory can no longer be confined to the national paradigm espoused by Pierre Nora and Jan and Aleida Assmann (Nora, 1978; Assmann, 1992), but instead can and should be explored in a range of other ways, e.g., through religion, ideology, politics, language, and culture. Through the prism of transcultural memory, this project explores the case of the Indian Legion (Azad Hind Fauj) in Germany. The Legion volunteers were unique, as they first fought with the Allied against the Germans and later with the Axis powers against the British. What were the emotional responses of these soldiers in fighting first for the British and then for the Germans? When these soldiers travelled from one place to another, had social interactions with Europeans, and exchanged their memories with common people back home, they facilitated what Erll calls the "travels" of memory' (Erll, 2011). This research looks at the mnemonic artefacts (diaries, letters, newspapers, journals, radio broadcast recordings, videos, and pictures) of the Indian Legion's soldiers to understand how (cultural) memory exceeds national, geographical, and socio-cultural boundaries to express the complex experiences of migration, transculturality, and war.

*Ishudhi Rawat is a first-year PhD student at the Department of German, University of Bristol. She received her BA and MA degrees from the University of Delhi and an MPhil in European, Latin American and Comparative Literatures and Cultures from the University of Cambridge. She is interested in modern German literature and culture and is intimately familiar with nineteenth- and twentieth-century German-speaking fiction and philosophy. Her areas of specialisation are critical theory, (cultural) memory studies, postcolonial studies, and postmigrant theatre (in Germany).*

**Katy Humberstone, University of Exeter: *'Transcultural Cornish(es): Exploring lived cultural heritage in the Cornish-Mexican diaspora'***

Cornwall was once among the greatest sites of emigration in Europe, whereby Cornish peoples, predominantly prompted by agricultural and mining-related factors, migrated to areas as diverse as Australia, the United States, South Africa, Australia, New Zealand, and Latin America (Chile, Peru, Brazil, Cuba, and Mexico – the latter, my focus). I will present a work in progress of my PhD work, exploring contemporary identities of Cornish descendants in Hidalgo. A region eighty kilometres North of Mexico City, Hidalgo was a magnet to which many migrated for silver mining c.1815-1930. Despite historical work on Cornish overseas, I seek to fill a gap in knowledge around the negotiation of contemporary (overseas) Cornish heritage, a nascent but strikingly underdeveloped focus.

Despite a shift from Anglo-Cornish (Cornish dialect of English) to the Spanish language, there remains a material transcultural Cornish heritage in Hidalgo, in addition to rich memories among (now third-fifth generation), descendants of Cornish settlers. I will argue this offers ground for research as I progress towards fieldwork planned for October 2022. Thus, while drawing on concepts developed within Sociolinguistics, this interdisciplinary research crosses, among others, Social Semiotics, Cultural Geography and (Critical) Heritage Studies.



*Katy is an SWWDTP PhD Student, supervised across Exeter and Southampton. Based within Modern Languages and Cultures at Exeter, her interests include the Sociolinguistics of Small Languages, and the semiotic (visual) 'turn' within Applied Linguistics. Katy is researching the Cornish diaspora in Mexico, seeking to understand descendants' contemporary cultural practices. As such, she aims to contribute to existing research on Cornish overseas communities, as well as engaging in and expanding on Social Semiotic approaches to Visual Culture. Keen on adopting engaged methods of ethnographic research, a core component of her practice incorporates arts-based and multimodal approaches with communities.*

## **Keynote panel**

### **Maryam Wahid**

Maryam Wahid (b.1995, Birmingham) is an artist who uses photography to convey her identity as a British Pakistani Muslim woman. Through her deeply rooted family history and the mass integration of South Asian migrants within the UK, her photographs explore womanhood, memory, migration and the notion of home and belonging

Wahid holds a First-Class BA (Hons) in Photography from Birmingham City University. Since graduating in 2018 she has won many prestigious awards, these include accolades from The British Journal of Photography, Format Festival, Photoworks and The Magenta Foundation. She has worked with, The Midlands Arts Centre, The Herbert Gallery, National Portrait Gallery, New Art Gallery Walsall and Ffotogallery.

Wahid was also invited to be on the judging panel for a prestigious photography competition held by the National Portrait Gallery spearheaded by The Duchess of Cambridge for the project, Hold Still (2020), an ambitious community project that created a unique collective portrait of the UK during lockdown.

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### **Marcelo Brodsky**

Marcelo Brodsky Born 1954, Buenos Aires. Lives and Works in Buenos Aires, Argentina. Economist and MA Degree, University of Barcelona, 1983

Marcelo Brodsky is an international visual artist with work focused in visual language, Memory and Human Rights. His work combines text and images to convey meaning and to build up alternative narratives.

In 1996-1997 he edited and exhibited the photographic essay Buena Memoria (Good Memory) based on the effects of state terrorism in Argentina. The iconic class picture is now shown permanently in the school's main hall as part of its history.

Founder of the Parque de la Memoria and a member of its Board. This Park is a large monument and art exhibition space to honour and remember the victims of Argentina's military dictatorship. [www.parquedelamemoria.org.ar](http://www.parquedelamemoria.org.ar) Founder of Visual Action, an NGO dedicated to transferring visual expertise to NGO's. [www.visualaction.org](http://www.visualaction.org)

Major Works/photobooks include "Buena Memoria", "Nexo", "Memory under construction", "Once@9:53", "Visual Correspondences", "Tree time", "1968 The Fire of Ideas", published in Argentina, Brazil, Germany, Italy, Spain, Mexico and the USA. Books in 2019 include "Poetics of Resistance" and "The soul of a Giant".

"1968 the Fire of Ideas" was shown extensively in Europe and Latin America in 2017, 2018 and 2019. The Lyon Biennale, France, the UNAM University Museum of Tlatelolco (Mexico), the Itau Foundation Photography Forum, Sao Paulo, Brazil, "Hiatus" Pinacoteca do Estado, Sao Paulo, "Resist" Bozar (Bruxelles, Belgium), PhotoEspaña in Centro de Historias, Zaragoza, Spain, Kaunas ArtFestival Lithuania, European Center for Constitutional and Human Rights Berlin, Germany, Academia de España in Rome, Museu Coleção Berardo in Lisbon, 1968 Quelle Histoire in Rencontres d'Arles. His latest work on 1968 is an Opera in collaboration with a musician and a drama director, commissioned by Teatro Colon of Buenos Aires and premiered in December 2018.

His last projects developed during Pandemic times are "Stand for Democracy in Myanmar", "Traces of Violence, the German empire Genocide in Namibia" and Poetic Resistance (Colombia and Peru), as well as a personal production on the state of the mind in lockdown.

His work is in the collections of the Tate, London, The Metropolitan Museum of Art New York, the Pinacoteca del Estado, Sao Paulo, Brazil, the National Museum of Fine Arts, Buenos Aires, Argentina, the Museum of Fine Arts, Houston, the Jewish Museum, New York, the Moderno Museum Buenos Aires, The ESCALA Collection, Essex, UK, the Sprengel Museum, Hannover, MALI Museum, Lima Peru, Princeton University Museum, Tufts University Museum and Center for Creative Photography, Tucson, University of Arizona, USA, Banco de la República Collection, Bogotá, Colombia, Hood Museum (Dartmouth University), Keene University Holocaust Studies Center, NH, USA, Colección de la Comunidad de Madrid, Spain.

Awards: In 2008 Marcelo Brodsky received the B'nai Brith award for Human Rights, in Argentina. In 2014 he was awarded the Dr. Jean Mayer award for his human rights and artistic work by Tufts University, Boston, USA.

More info in the webpage: [www.marcelobrodsky.com](http://www.marcelobrodsky.com)

Represented by Rolf Art (Buenos Aires), Henrique Faria Fine Arts (New York), Artco Gallery (Berlin) and Galeria Superficie (Sao Paulo).

### **Professor Marianne Hirsch, Columbia University**

Marianne Hirsch writes about the transmission of memories of violence across generations, combining feminist theory with memory studies in global perspective. Her recent books include *The Generation of Postmemory: Writing and Visual Culture After the Holocaust* (2012), *Ghosts of Home: The Afterlife of Czernowitz in Jewish Memory* (2010) and *School Photos in Liquid Time: Reframing Difference*, both co-authored with Leo Spitzer (2020); and the co-edited volume *Women Mobilizing Memory* (2019). Hirsch teaches Comparative Literature and Gender Studies at Columbia University and is a member of the American Academy of Arts and Sciences.