Course Co-ordinators: Dr Beverley Butler, Professor Mike Rowlands, UCL Institute of Archaeology/ UCL Anthropology Dept and Dr Colin Sterling, Project Curator, Royal Institute of British Architects.
ARCLG175: Cultural Memory

Memory Cultures: Critical Heritage Perspectives

Course Co-ordinators: Dr Beverley Butler, Professor Mike Rowlands, UCL Institute of Archaeology/ UCL Anthropology Dept and Dr Colin Sterling, Project Curator, Royal Institute of British Architects.

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Other Contributing Guest Lecturers: Professor Sonu Shamdasani, UCL School of European Languages; Professor Helen Chatterjee, UCL Museums and Collections; Dr Anna Sexton, Archivist and UCL Department of Information Studies.

Objectives

• The course (a half-unit) will examine the latest concepts and approaches to the study of cultural memory. The focus will be on the relevancy and application of these concepts, including theory and method, case-study and ethical issues, to cultural heritage, museums, public archaeology, anthropology, postcolonial theory and to material and visual culture studies.

• Emphasis will be placed on drawing out the variety of ‘memory cultures’ and the convergences and divergences of memory-work and cultural transmission through time and cross culturally. As such we critically explore ‘western’ approaches to cultural memory while challenging and opening these up to other approaches/ modalities/ paradigms.

• Our key objective is to investigate the philosophical, intellectual and ethical issues at stake in order not only to critically apprehend dominant power-laden ‘regimes of memory’ but to map memory/ heritage/ identity/ place-making, personhood, belonging/ exclusion etc… ‘on the margins’ and to harness the subversive potentials located within memory discourse and in related critiques vis-à-vis social justice.

• Specific connectivities between memory and topics such as the arts of memory/ forgetting, oblivion, the making/ re-making of self, the production of memory, place, wellbeing – issues of trauma, illbeing, normalcy, madness and therapeutic possibility are critically examined. As such memory and heritage are thus recontextualisation within a larger cultural field via an in-depth analysis of core issues relating to cultural transmission, identity-work and to the intersubjective and diverse corporeal, material and visual practices defining this critical domain.
Aims
Students studying this course should:

• Gain a critical knowledge of cultural memory as theory, methodology, content and ethics.
• Relate memory-studies sources and literature to the broader critical intellectual cultural field.
• Cover topics relevant to practical and ethical issues and which open-up directions for future research.
• Be able to grasp the complexities of memory-work and its intimate relationships to heritage and cultural transmission.
• To articulate the intimacies between memory and the core question of ‘what it is to be human?’ and/or ‘to be other?’ and to related themes of consciousness, creativity, human/ non-human, wellbeing/ illbeing, spirit/object, haunting/ futurology, self/group realization, social justice/ virtue.
• To consider the future of memory: utopian/ dystopian and the limits of current categories and definitions and to understand and engage with new and alternative paradigms and ethical turns.

Intended learning outcomes
On successful completion of this course a student should:

• Pursue critical heritage perspectives vis-à-vis diverse ‘memory cultures’.
• Gain critical knowledge of the key issues and debates that define cultural memory studies.
• Be conversant in the ethical and practical implications and applications of cultural memory studies i.e. including verbal discussion and debate.
• Develop a critical understanding of the use of cultural memory studies for new situations.
• Be able to critically engage with information in written work and via presentation skills.

Teaching Methods
Students will be taught in an intensive course held over Term Two ‘Reading Week’: this 5 day course will run from 15th – 19th February from 10-1 to 2-5pm in Meeting Room 610 (6th floor Institute of Archaeology).

Over these 5 days we will provide an introduction to the course aims, objectives, content and structure; and explore the application of cultural memory to a range of diverse contexts and critical domains. Each day is split into morning and afternoon sessions: each session will comprise of a formal lecture and will be followed by student discussion and debate in the form of a seminar. Prior to the course students will be made aware of the essential readings and must read these in preparation for each individual session: i.e. there are 2-3 readings
assigned per session/ 4-5 readings per day. Students will also be asked to engage in related tasks including material/ visual culture analysis [see below].

Course Overview / Timetable [15-19 Feb]

15th Feb - Day One – Cultural Memory and Memory Cultures:
General Introduction & Key Debates

16th Feb - Day Two – Memory as the Making/Remaking
Public Commemoration & the Self

17th Feb - Day Three – Memory and/as Illbeing/ Wellbeing:
Museopathy on Prescription & Archives of Recovery

18th Feb - Day Four – The Production of Memory:
Photography, Film – Postmemory and Beyond

19th Feb - Day Five – The Future of Memory and/on the Margins

Course Timetable with Session Abstracts
Over-arching Critical Framework

While each session has its specific foci we wish to begin our intensive course by setting in play an overarching critical framework: this is founded upon claims made in various traditions, including in the ‘western’ philosophical discourse from Aristotle onwards, that: ‘to have memory is to be human’. By exploring dominant and alternative discourses in memory studies – across western tradition and in other cultural global contexts and cosmologies - we critically revisit this key question: ‘Does memory define what it is to be human?’ By using this framework it allows us to engage with issues relating to what it means to have human consciousness and to problematize this in terms of relationships with empowered/ animated worlds. Here too we articulate core themes that underpin the course such as: human/ non-human, temporality/ space/ place, mortality/ immortality, divine/ human/ thing, spirit/ object, haunting/ futurology, legacy/ commemoration/ ancestors, personhood/ collective identities, self/ other, suffering/ healing, visible/ invisible worlds, transmission/ creativity/ trauma, wellbeing/ illbeing, happiness, virtue, ethics and fulfillment. We further argue the relationship of memory-work and wellbeing to visions of ‘what it is to live a good life’ and to the pursuit and/ or rejection of utopian/ dystopic pasts, presents and futures.
This also offers a means to outline certain ‘Thought Points’ which we return to during the course: –

**Thought Points**

How do we/others make memory?
Where is memory located/ dislocated?
When is memory? What is the future of memory?
How does memory-work/ manifest itself?
How is memory imagined/ reimagined? Mediated, remediated? Unmediated?
What are the models/ metaphors/ moral framings that accompany memory-work?
What are the implication of paradigm shifts and ethical turns?
Can memory cure? Can it harm?
How does memory relate to temporality, place and self/world-making/ unmaking?

**16th February – Day One**

**Cultural Memory and Memory Cultures – General Introduction & Key Debates**

Session One — 10am-1pm

**‘First things first’ - From Simonides to Sherlock: Mind Palaces and the Arts of Memory/ Forgetting.**

Dr Beverley Butler, UCL, Institute of Archaeology.

*Socrates: Let us say that this [wax] tablet is a gift of Memory, the mother of the Muses; and that when we wish to remember anything which we have seen, or heard, or thought in our minds, we hold the wax to the perceptions and thoughts, and in that material receive the impression of them as from the seal of a ring; and that we remember and know what is imprinted as long as the image lasts; but when the image is effaced, or cannot be taken, then we forgot and do not know’.*(Plato, *Theaetetus*)

**Lecture One:** Session One offers a general introduction and over-view of the aims, objectives, content and structure of the course. This introductory lecture begins with a critical discussion of Simonides and the ancient arts of memory synonymous with the ‘mind palace’. We use this to focus upon the myth-poetic and historical contextualization of memory in the ‘Western tradition’ and thus outline the ‘origins’ of cultural memory within the Classical Greek – cf. Aristotle vs Plato debate, - and via the reflections on the ‘pre-modern’ renaissance ‘memory-craft’, we move into modern times. We critically investigate significant benchmarks in this genealogy such as myth-epics, orality, rhetoric and the impacts of literacy, writing and religiousity, secularity and latterly digital technologies on
these modalities of memory work. We problematize the ‘Western’ discourse on memory that has often been taken up as a universalizing thesis. Moving further into modernity we contrast the ‘art of remembering’ with the growth in the study of the mind and with psychoanalytic preoccupations with the ‘art of forgetting’. Finally we explore the potential implications of the recent revival of Simonides’ ‘mind palace’ within discourses of Sherlockology.

In the related **Seminar Session One** we discuss the above in the light of the essential texts outlined below:

**Essential Texts:**
- Carruthers M, 2009, *Ars oblivionalis, ars inveniendi: The Cherub Figure and the Arts of Memory*, Gesta, 48/2, 1-19

Also see:
- For *Sherlock fans*

**Supplementary Texts:**
Day One

Seminar Two -2-5pm

**Typologies of Memory and the Dynamic of Memory-work**

*General Discussion led by Course Co-ordinators.*

As Marc Bloch warned, it is never wise to borrow a term from psychology and preface it with the word ‘collective’. Amongst the dangers in using the metaphor of ‘memory’ to refer to commemorative sites or shared narratives of the past is the fact that it threatens to elide problems of causality. After all, individuals ‘remember’, ‘repress’, ‘forget’ and ‘are traumatized’, not societies. (Bourke, 2004: 473).

Our afternoon session offers an opportunity to continue our introduction to Cultural Memory in a general discussion based on a critical exploration of typologies of memory. We will use quotations taken from key memory theorists/critics to prompt debate. We ask such questions as: Is there such a thing as ‘collective memory’? Or is this too abstract a term - as anthropologists, oral historians, amongst other critics, - have claimed? Why are discussions of ‘collective’ and ‘personal memory’ so contentious? What is cultural memory as opposed to other forms of memory-work? We explore the theoretical and the moral-ethical issues at stake. Our purpose is to formulate a more agent-centred view of diverse ‘memory cultures’.

**Essential Readings**

- Vermeulen, Pieter ; Craps, Stef ; Crownshaw, Richard ; De Graef, Ortwin; Huyssen, Andreas ; Liska, Vivian ; Miller, David Dispersal and redemption: The future dynamics of memory studies - A roundtable, Memory Studies, 2012, Vol.5(2), pp.223-239
Supplementary Readings

- Assmann, J, 1996. Texts, traces, trash: The changing media of cultural memory in, Representations,
- Assmann, J, Religion and Cultural Memory, [Intro, What is Cultural Memory? pp1-9
- Bloch, M. 1998, Internal and External memory: Different Ways of Being in History, in How We Think They Think, ch 5 . Westview,
- Bloch, M. 1998 Time, Narratives and the Multiplicity of Representations of the Past, In his How We Think They Think. 100-114
- Certeau, M, 1988, The Practice of Everyday Life (Minneapolis: University of Minnesota Press)
- Corfield, P. 2007, Time and the Shape of History pp 1-48
- De Jong F, and Rowlands,M. eds Reclaiming Heritage. [interesting variety of papers on West African memory-work]
- Fabian, J. Memory against Culture: arguments and reminders, Durham NC 2007, chapter 8 Memory and Counter-memory, pp.92-105 SCIENCE LIBRARY ANTHROPOLOGY D 6 FAB
- Radstone, S, Invited keynote paper: ‘Memory Studies: For and Against’, Journal of Memory Studies 1/1, January 2008,
• Ricoeur, P, 2004, Memory, History, Forgetting: Chicago

*Each day we also ask students to participate in a practical task*. On Day One this is a *Memorization exercise*: in which students are asked to think of your own memory-work in terms of things memorized/committed to memory. i.e. poems learnt at school, song lyrics, times-tables etc ... that you are still able to recite. How does this relate to the ‘arts of memory’ and ‘mind palaces’ that are synonymous with ‘old’ and ‘new’ technologies? And to genres of remembering and forgetting. Individual and collective memory etc...Happiness/ extremis?
*Please be prepared to enter into discussion about this in the today’s seminar slots*.

16\textsuperscript{th} Feb - Day Two –

**Memory as the Making/Remaking: Public Commemoration & the Self**

In this session we revisit the debates that have collected around memory-work as an art/ science of healing and more specifically still as synonymous with the making and remaking of the ‘self/ selfgroups’. In the morning we take a look at commemoration and we address the links between memory, consciousness, materialization and dematerialization. We begin by addressing strategies of memory-making in terms of making the invisible visible. Here our focus is upon the materialization and objectification of the ‘past’ and of giving ‘substance’ to heritage. In the afternoon we take a critical look at the historical context synonymous with the emergence of psychiatry, psychoanalysis and therapeutic cure. Here our interest is in the making and remaking of the ‘self’.

**Session One – 10am-1pm**

**Materialising Vs Dematerialising Memory**

Professor Mike Rowlands, UCL Anthropology and Archaeology Depts.

In this session we critically explore modernity’s obsessive preoccupation with commemoration, preservation and musealisation. We begin by addressing commemoration as a ceremony or celebration in which a person or event is remembered. Hence the emphasis is on the official and public authorisation and performance of collective memory. The aim being various and often ambiguous when the participants are given a voice. How the authorised discourse of public
memory is articulated and produced is therefore quite variable. Also the obligation to remember to forget is invoked in various forms and languages. Most recently, it has been the destruction or removal of public memorials that has provoked considerable controversy. Here our key case study is the on-going ‘Rhodes Must Fall’ controversy. The session then shifts the focus towards contrasting conceptualizations and practices in which memory is created through processes of dematerialization. Here we discuss Kuchler’s anthropological discussion of Malanggan in Melanesian ritual in which memory is realized and becomes conscious via cultural destruction or ‘acts of riddance’. This oppositional view – i.e. to destroy to remember rather than to preserve materiality in order not to forget – in turn offers us insights into diverse understandings of memory-work in terms of justice, creativity, inspiration, transmission, sacrifice and alternative modes of connecting to and communing with the ‘past’, ‘origins’, ‘ancestors’, other temporalities, altered consciousnesses, with visions of the future and engaging with supernatural, invisible worlds and with the divine/gods/sacred etc...

**Essential Readings:**

- Ferdinand de Jong and Michael Rowlands, 2007, (eds) Reclaiming heritage: alternative imaginaries of memory in West Africa, Walnut Creek, Calif; Left Coast Press. [introduction]

As case study, Please read/web sites on Rhodes Must Fall controversy [start with the links below]..

**Will 'Rhodes Must Fall' fail? - BBC News BBC New**

**Oxford's Cecil Rhodes statue must fall – it stands in the way of inclusivity | Yussef Robinson The Guardian**

**Rhodes Must Fall: British public proud of colonial past as Oxford Union prepares to debate the empire International Business Times UK**

**Rhodes Must Fall - Wikipedia, the free encyclopedia**

**Rhodes Must Fall In Oxford - Facebook**
https://www.facebook.com/Rhodes-Must-Fall-In-Oxford-159967291030...

**Rhodes Must Fall In Oxford. 5046 likes · 644 talking about this. A movement determined to decolonise the space, the curriculum, and the institutional...**

**UCT: Rhodes Must Fall - Facebook**
https://www.facebook.com/RhodesMustFall
UCT: Rhodes Must Fall, Mowbray Cape Town. 14710

General Readings
Danilova, N, The politics of mourning: The virtual memorialisation of British fatalities in Iraq and Afghanistan Memory Studies July 2015 8: 267-281,
De Jong and Rowlands,M. eds Reclaiming Heritage. [ on West African memory-work]
Holtorf, C. 2006 Can less be more? Heritage in the age of terrorism. Public Archaeology 5.2: 101-109
Huyssen, Andreas 1995 Monuments and Holocaust Memory in a Media Age. In Huyssen A. Twilight memories : Marking time in a culture of Amnesia
Knudsen, B.T, and Stage, C, Online war memorials: YouTube as a democratic space of commemoration exemplified through video tributes to fallen Danish soldiers, Memory Studies October 2013 6: 418-436,
Meskell, L. 2002, Negative Heritage and past mastering in Archaeology. Anthropological Quarterly vol 75. 3: 557-574
Trezise, B, 2012, Touching virtual trauma: Performative empathics in Second Life Memory Studies October 2012 5: 392-409,
Young, James 1993 The Countermonument: Memory against itself in Germany ch 1 in his The Texture of Memory pp 27-48.
Weizman, E, 2007, Hollow Land: Israel’s Architecture of Occupation [extracts]
Day Two

Session Two – 2-5pm

Professor Sonu Shamdasani, UCL School of European Languages

‘The psychoanalyst, like the archaeologist, must uncover layer after layer of the patient’s psyche, before coming to the deepest, most valuable treasures.’
(Sigmund Freud)

In this session we take a critical look at the historical context synonymous with the emergence of psychiatry, psychoanalysis and therapeutic cure. From 1912 onwards, Freud and Jung attempted to extend the ‘memory work’ of analysis to encompass cultural history and antiquity in contrasting ways, and to study the significance of the latter for modern day individuals, in Totem and Taboo and Transformations and Symbols of the Libido. While Freud and psychoanalytic practice is founded on the premise of the ‘talking cure’ much controversy has emerged from amongst other contexts that of those ‘post-traumatic syndrome’ and ‘false memory syndrome’. As such the general question memory loss and recovery and its underlying therapeutic ethos has undergone profound criticism.

Essential Readings

Freud, S. (1913). Totem and Taboo. (Strachey’s translation available online at Pep-web via a UCL networked computer, or else the Brill translation is available online on project Gutenberg).
Jung, C. G. (1912) Transformations and Symbols of the Libido, (Beatrice Hinkle’s 1916 translation available on line, on archive.org under the title, Psychology of the Unconscious, Jung’s introduction and chapter 1, pp. 3-430).

Supplementary Readings


General Readings.
Benjamin, W, 1999 Unpacking my Library- A talk about book collecting, in Illuminations, Pimlico, pp. 61-69
Rapaport, H, 2003, Later Derrida: Reading the Recent Work, Chapter Three: Archive Trauma 75-97
Samuel, R, 1994, Theatres of Memory: Past and Present in Contemporary Society , esp. Semantics and Heritage Baiting. Inst Arch AG SAM/ History 26g SAM/
Ricoeur, P, 2004, Chapter 1 The Documentary Phase: Archived Memory, Memory, History and Forgetting: 146-181

PLEASE NOTE: *Day Two - Practical task - Students are asked to think about how they make/unmake and remake ‘self’ and ‘world’. Think about how this relates to yourselves as collectors and curators of objects/ experiences/ memories etc... If you do collect objects how does your collection relate to your identity/ ‘self’ and also with the wider world? How might you be able to think of yourself as a curator? How might this relate to
‘private-public’ worlds and virtual spaces/ social media such as Facebook/ Twitter etc… How does such memory-work relate to both celebratory and more ‘traumatic’ events. What are the therapeutic and transformational possibilities? "Please be prepared to enter into discussion about this in the today’s seminar slots*.

17th Feb

Day Three – Memory &/ as Wellbeing/ Illbeing

"Directly or indirectly, well-being, in some shape or other...is the subject of every thought, and object of every action, on the part of every known Being...nor can any intelligible reason be given for desiring that it should be otherwise."

– Jeremy Bentham, Chrestomathia (1817)

The central focus of this third day is to revisit the underlying proposition: can memory heal? As such we address the debates collected around memory-work as an art of healing and more specifically still the new applications of cultural memory to studies of wellbeing and care. We build on the issue of historical therapeutic discourses of memory by gaining a purchase on the contemporary context by outlining the intimacies between ‘memory as cure’ and ‘heritage healing’ i.e. the ways in which therapeutic paradigms and redemptive formulas have been essentialised within the discourses, languages and aspirations of cultural heritage on both metaphysical and operational levels. We draw out the specific relationships of memory-work to embodiment, to language, speech, self-group representation and to the often violent break-up of known worlds and established meanings. Ultimately we highlight how such perspectives offer a means to re-think questions of human agency, to apprehend the subjectivities of communities and individuals and to identify insights into the human condition.

Session One – 10am-1pm.

Multisensory Engagement, Memory and Cultural Heritage:
Lessons from Museums

Professor Helen Chatterjee, UCL Museums and Collections

In this session our focus is on various projects that centre museums and cultural heritage as part of attempts to heal. We discuss UCLs ground-breaking Heritage in Hospitals [see] https://www.ucl.ac.uk/museums/research/touch/heritage-in-hospitals and Museums on Prescription initiatives [please visit] https://www.ucl.ac.uk/museums/research/museumsonprescription in order to
focus on how touch and multi-sensory engagements are used to bring together memory-work, object collections and public health intervention with therapeutic potential.

Please see this short film: https://www.ucl.ac.uk/museums/research/touch/film

Reading Resources: http://www.ucl.ac.uk/museums/research/touch/publications

**Essential Readings**


**Recommended Reading**


**General Reading**


Das, V, 1995 Critical Events. Inst Arch DBMA 5 DAS / Anthropology RA 16 DAS
Das and Kleinman, (eds) et al, 2000, Violence and Subjectivity [this edited volume contains a number of texts relevant to this section of the course]
Das and Kleinman (eds) et al, Remaking a World: Violence, Social Suffering and Recovery. [this edited volume also contains a number of texts relevant to this section of the course]
Kleinman, A, The Illness Narratives
Scarry, E, The Body in Pain.
Session Two - 2-5pm

Memory-work and Archives of Recovery

Dr Anna Sexton – Archivist and UCL Department of Information Studies.

In this session we turn our critical attention towards memory-work and the archive. We focus upon the role of the 'professional archivist' in the instigation of an archive concerned with experiences of mental health recovery. This archive [please visit http://mentalhealthrecovery.omeka.net] contains personal testimony and expressions of identity from four contributors who have lived experience of mental health recovery. In this talk the experience of establishing such an archive will be critically reflected upon in terms of the challenges of sharing authority and developing reciprocity in the construction of the archive.

Essential Readings:

Recommended Readings:

General Readings:

[See general readings list on moodle site too]

*Day three task: PLEASE NOTE: Students are asked to offer an example of the use of ‘efficacious things’ in everyday life i.e. objects, rituals, places, persons and wisdom in protecting us from illbeing and creating/ restoring and/or preserving wellbeing and offering insight [lucky charms, horoscopes, meditation, therapy etc..).* We ask students to reflect on the ways in which we master self/world and in particular malevolent forces.
18th Day Four

The Production of Memory: Photography, Film – Postmemory and Beyond

10am-1pm

Photography and Cultural Memory: Brief Histories of Photography and Memory

Dr. Colin Sterling, Projects Curator, Royal Institute of British Architects

"The process of making a photographic image, which purports to be the real thing and isn't anything like, has transformed our self-perception, our perception of each other, our notion of what is beautiful, our notion of what will last and what won't." (W.G. Sebald in Schwartz 2007: 163).

This session looks to critically examine the complex interrelationship of memory and photography. Taking a longitudinal yet thematic perspective on this broad subject, we will unpack the memorial connotations and resonances of a series of photographic images, from the earliest daguerreotypes to modern digital media. This discussion will cover fine-art practices, family albums, advertisements, official state archives and scientific records, touching on conceptualisations of individual, collective, post- and even global memory, and highlighting the fluidity and potentialities of these terms. Drawing on theorists, writers, anthropologists and historians of photography from Roland Barthes to W. G. Sebald, this session repositions photography within memory discourse, and vice-versa. Key questions to be explored include: How might the photograph operate as a repository or vehicle of memory in different cultural frameworks? What impact can the materiality or otherwise of photographic images be seen to have on their value and use as memorial artefacts? To what extent might the photograph be seen to subsume or obstruct memory-work, whether personal or collective? What mechanisms have people used to overcome this phenomenon, and what might these tell us about the disjunctures of photography and memory? Finally, where does the connection between memory and photography stand in the era of Instagram, Facebook, Snapchat and other tools of visual communication?

Seminar Session

Task: PLEASE NOTE: With reference to Annette Kuhn’s work on photography and cultural memory (see below essential readings) students are asked to bring with them and be prepared to discuss a personal photograph or collection of photographs that has some memorial significance. The photograph may be analogue or digital.

We ask you to consider the following questions: What might this photograph mean or do in different contexts (e.g. at home, in a frame, online, in an archive)?
How does the physicality or ephemerality of the image influence its memorial potential? What social entanglements is the photograph part of – for you, your family, your wider network? What is the value of the image across these different milieu – as object, as record, as data? How does the concept of memory shift as we consider these different layers of meaning and significance?

Readings

**Essential Readings**


**Selected Supplementary Readings**


Hoskins, A. 2011. Media, Memory, Metaphor: Remembering and the Connective Turn. *Parallax* 17 (4), 19-31


Kozin, A. 2009. The appearing memory: Gilles Deleuze and Andrey Tarkovsky on ‘crystal image’. *Memory Studies* 2 (1), 103-117


Film and Cultural Memory

**Session Two**

**Filming Memory / Remembering Film**

**Dr. Colin Sterling, Project Curator, Royal Institute of British Architects**

This session continues our exploration of mediated memories with a focus on the dialectical relationship between memory and film. We will view a series of excerpts from films that deal in very different ways with the intertwined concepts of memory and forgetting, before reconsidering well known films through the lens of cultural memory. Loosely structured around the themes of storytelling, oblivion, place, madness and fiction, a number of questions will be drawn out through these viewings: How have the particularities of memory been translated to the popular and generalising medium of film? To what extent might documentaries and fictional films be said to diverge in their approach to recollection and remembrance, and what does this tell us about wider concerns around the fragility and abuse of memory (individual, cultural or otherwise)? How have films been deployed to articulate subaltern memories and hidden histories? What mechanisms have been drawn on to represent and mediate memory, amnesia and nostalgia in film? These critical lines of enquiry will act as a point of departure for a general discussion of film and memory, ranging from the art-house documentary to the Hollywood blockbuster.
Please note, this session takes place in the Birkbeck Cinema. We will split the session between viewings and seminar style discussion, structured around the above themes and critical questions. Before the session, you should acquaint yourselves with the below films, watching at least one in its entirety. You should also come to the session prepared to discuss a film that holds particular memorial significance to you, or that you conceptualise memory/forgetting in a thought-provoking manner.

Filmography

*Blade Runner*, 1982. Directed by Ridley Scott. USA

*Citizen Kane*, 1941. Directed by Orson Welles. USA

*Eternal Sunshine of the Spotless Mind*, 2004. Directed by Michel Gondry. USA

*Hidden (Cache)*, 2004. Directed by Michael Haneke. France

*Hiroshima Mon Amour*, 1959. Directed by Alain Resnais. France

*Inception*, 2010. Directed by Christopher Nolan. USA

*La Jetée*, 1962. Directed by Chris Marker. France

*Memento*, 2000. Directed by Christopher Nolan. USA

*Mulholland Drive*, 2001. Directed by David Lynch. USA

*Nostalgia for the Light*, 2010. Directed by Patricia Guzman. Chile

*Solaris*, 1972. Directed by Andrei Tarkovsky. Soviet Union

*Stories we Tell*, 2012. Directed by Sarah Polley. Canada


*Total Recall*, 1990. Directed by Paul Verhoeven. USA

*Vertigo*, 1958. Directed by Alfred Hitchcock. USA

Essential Readings


Supplementary Readings
20th Feb - Day Five –

The Future of Memory and/on the Margins:
Futures & Ethical Turns

We reach the final day of the course by asking: what is the future of memory and draw out changing capacities, alternative paradigms and new ethical turns. We explore notions of utopias and distopias, fantasy and satire/ irony as a means to reconnect to moral-ethical positionalities and to facts on the ground and thus to salient memory and agendas of moral virtue and obligation in contexts of extremis.

*PLEASE NOTE: Students are asked to think of what they imagine as utopian/ distopic visions when it comes to memory-work/ possible futures and how these may be used to make grounded acts/ moral interventions. On this final day we shall also discuss the ways in which cultural forms such as poetry/ music/ art-work/ humour/ irony and popular and counter-cultural forces etc may have particular resonance in terms of articulating aspirations, dreams and/or dealing with loss/ recovery.

Session One - Possessing Palestine –
Heritage as Memoryscapes & Dreamlands.

10am-1pm

Dr Beverley Butler, UCL Institute of Archaeology.

Our first session draws on the connectivities of psychogeographies and placemaking in order to understand memory-work in situations of dislocation and displacement. The act of ‘possessing Palestine’ is used as a means to explore cosmologies of care and strategies of resilience and wellbeing with reference to fieldwork in Palestine and Jordan. The powerful ways in which Palestinian healers and refugees articulate and mobilise such cosmologies to formulate ‘memoryscapes’ and ‘dreamlands’ offers us various insights here into memory-work. Of particular interest is the capacity of human beings, objects, landscapes and ideas etc... to take on such efficacies in terms of acting as resources for creating visions of ‘just’ futures in contexts where distopic realities threaten ‘what it is to be human?’. We also re-visit debates re. ‘non-places’ and multi-directional memory.
Essential Reading

Also See

Supplementary Reading
Day Five – Session Two:

2-5pm

The Future of Memory on the Margins

Professor Mike Rowlands

'The Future Belongs to the Impure' (Hall 1998:299). We are living in a moment of profound cultural change. For many, the collapse of the 'Western' episteme is recognised it exists as just one 'regime of truth'. 'Memory' has been recognised as in the possession of the colonisers and the imperial heartlands from which they extended power on a global scale. To have a memory at all was therefore deemed to be a sign of power in a more general sense of identity politics. The struggle to recognise alternative ideas of memory and the form they may take (Ancestral, animistic, divinatory, shamanistic, totemic etc) lent a relativising impetus to many contemporary memory studies. The idea that we have cultural differences in the form memory takes has already been a central theme for the course. But in this final session we will show how memory relates to race and mobility. How the different forms that memory may take share a more common discourse of possession and appropriation. To be 'black' will be our focus - returning to the issues of 'Rhodes Must Fall' and its wider implications for global studies of memory.

Essential Readings:
Fanon, F, [1967] Black Skin, White Masks. [Please read] Foreword,'Remembering Fanon by Homi Bhabha and the Introduction by Fanon. Gilroy, P, 1993 Small Acts. Chap 1, One Nation under a groove and Chapter 8 It ain't where you are from, it's where you're at.

Recommended Readings

General Reading
Chakrabarty, D, 2000  Provincialising Europe,  Chapter 1 Postcoloniality and the artifice of History
Frantz Fanon 1961 The Wretched of the Earth
Paul Gilroy 1993  The Black Atlantic, Chapter 1, The Black Atlantic as a Counterculture of Modernity
Lambek, M, (ed) 2010 Towards an ethics of the act, Ordinary Ethics cf. his intro to volume for context. (copy in SLC Science library)
Laidlaw, James, The Subject of Virtue: an anthropology of ethics and freedom. CUP.

Further Reading
*Talal Asad’s much-cited essay on ‘Free Speech, Blasphemy, and Secular Criticism’, the open access PDF contains a similarly relevant essay by Saba Mahmood, as well as a debate with Judith Butler, all introduced by Wendy Brown):  https://escholarship.org/uc/item/84q9c6ft#page-21
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