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Symposia

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Techniques of Memory: Landscape, Iconoclasm, Medium and Power | Spring 2019 Symposium

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**TECHNIQUES OF MEMORY:
LANDSCAPE, ICONOCLASM,
MEDIUM AND POWER**

**GLOBAL URBAN HUMANITIES
SYMPOSIUM SPRING 2019**



SYMPOSIUM POSTER

*INTERNATIONAL SYMPOSIUM AT THE
DAVID BROWER CENTER APRIL 17 - 18, 2019*

global
urban
humanities
University of California, Berkeley

TECHNIQUES OF MEMORY

LANDSCAPE ICONOCLASM MEDIUM POWER



An interdisciplinary symposium on monuments, memorialization and public space.

*Keynote Speakers: **Austin Allen** (New Orleans), **Jason Berry** (New Orleans), **Irene Cheng** (CCA, San Francisco),
Lauren Kroiz (UC Berkeley), **Marita Sturken** (NYU, New York), and **Hans van Houwelingen** (Amsterdam)*

*Public event, register at: <https://techniquesofmemory.eventbrite.com>. For more information visit: <http://globalurbanhumanities.berkeley.edu/>
Symposium sponsored by the UC Berkeley Global Urban Humanities Initiative. Co-sponsored by the UC Berkeley Institute for European Studies*

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SYMPOSIUM DESCRIPTION

TECHNIQUES OF MEMORY: LANDSCAPE, ICONOCLASM, MEDIUM AND POWER

A GLOBAL URBAN HUMANITIES SYMPOSIUM

Location: David Brower Center, 2150 Allston Way, Berkeley, CA

Date/Time: 4/17/2019 - 4/18/2019

Before World War II, Robert Musil famously claimed that there was nothing in this world as invisible as a monument. Yet, recent events in Charlottesville, New Orleans, and elsewhere signal Musil might have been mistaken: monuments and memorials can be easily awakened to inspire activist movements and shift local politics. While old monuments are falling, new memorials are being erected at heightened speed. The distance between an injustice, tragedy, or deed, and its memorialization seems to be rapidly decreasing.

The foundational literature on memorialization, which includes classics such as Pierre Nora's *Lieux de Memoire*, James Young's *The Texture of Memory*, and Andreas Huyssen's *Twilight Memories*, dealt with a historical phenomenon rooted in the 80s and were heightened by anxieties about the new millennium. Nearly three decades later it seems pressing to reassess the role that memory and its physical manifestations – memorials, monuments, plaques, calendars, photographs – play in our contemporary world. The 2019 Global Urban Humanities conference, *Techniques of Memory*, invited scholars, artists, architects, and activists to come together to analyze memorialization as a historical phenomenon, discuss the contemporary role of memorials, and examine the changing role of memory in diverse geographical areas and historical periods.

Techniques of Memory: Landscape, Iconoclasm, Medium and Power was a two-day symposium organized by the Global Urban Humanities Initiative at UC Berkeley, from April 17th to 18th 2019 at the David Brower Center in Downtown Berkeley. Following the principles of the Global Urban Humanities Initiative, the symposium sought to bring together not only scholars, but practitioners, activists and artists to think about monuments, memorial landscapes, iconoclasm, mediums and materiality, as well as memory politics and power from the unique interdisciplinary standpoint that this platform provides. The symposium consisted of four panels: Landscape, Iconoclasm, Medium and Power.

Co-sponsored by The Institute of European Studies, Department of English and Department of Geography.

SYMPOSIUM SUMMARY

SCHEDULE- WEDNESDAY, APRIL 17, 2019

8:30 - 9:15 Registration + Coffee

9:15 - 9:25 Opening Remarks

- Jennifer Wolch (CED Dean)
- Anthony Cascardi (Dean of Arts & Humanities Division)
- Susan Moffat (Project Director)



Jason Berry

9:30 - 10:15 Jason Berry (New Orleans)

- “Jazz as Urban Memory”

10:15 - 10:30 Q&A moderated by Bryan Wagner (UC Berkeley, English)

10:30 - 10:45 Break

10:45 - 12:30 Panel 1: Iconoclasm

- Comments by Jason Berry
- Zainabu Jallo (University of Bern) “From Criminal Anthropology to Cultural Anthropology: Transitions of Candomblé’s Material Culture”
- Camille Mathieu (University of Exeter) “Repurposing Iconoclasm: Materialities of Power in Revolutionary France”
- Bryan Wagner (UC Berkeley) “Paper Monuments: History and Memory of New Orleans”
- Q&A moderated by Bryan Wagner

12:30 - 2:00 Lunch Break

2:00 - 2:45 Irene Cheng (CCA)

- “Figuration, Abstraction and Empathy: The National Memorial for Peace and Justice”

2:45 - 3:00 Q&A moderated by Linda Kinstler (UC Berkeley, PhD Candidate in Rhetoric)

3:00 - 3:15 Break

3:15 - 5:00 Panel 2: Power

- Comments by Irene Cheng
- Michael Dear (UC Berkeley) “Biographies of Monuments”
- Cecilia Järdegar (Konstfack University in Stockholm) “Revising Congo DR-Sweden—From a Suppressed Colonial Photographic Heap to a Collaborative Decolonial Counter-archive”
- Judith Mirkinson (“Comfort Women” Justice Coalition) “Comfort Women Justice Coalition”
- Q&A moderated by Linda Kinstler



Irene Cheng



Marita Sturken

5:00 - 5:30 Break

5:30 - 6:30 Marita Sturken (New York University)

- “Patriot Skyscrapers, Memorial Voids, and Shopping Cathedrals: The Rebuilding of Lower Manhattan”

6:30 - 7:00 Q&A moderated by Andrew Shanken (UC Berkeley, Architecture)

End of Day 1



SCHEDULE- THURSDAY, APRIL 17, 2019

8:30 - 9:20 Registration + Coffee



Austin Allen

9:30 - 10:15 Austin Allen (LSU, DesignJones LLC)

- “Codes of Memory and the Landscapes of Activism”

10:15 - 10:30 Q&A moderated by Anna Brand (UC Berkeley, Landscape Architecture and Environmental Planning)

10:30 - 10:45 Break

10:45 - 12:30 Panel 3: Landscape

- Comments by Austin Allen
- Onder Celik (John Hopkins University) “Notes from the Underground: Armenian Treasures in the Post-Genocide Landscape”
- Anne Fuchs (University College Dublin) “Frames of Memory: Dresden’s Heidefriedhof, the Militaerhistorisches Museum der Bundeswehr and PEGIDA”
- John Pinto (Princeton University) “Hadrian’s Villa and the Landscape of Allusion”
- Q&A moderated by Anna Brand

12:30 - 2:00 Lunch Break

2:00 - 2:45 Lauren Kroiz (UC Berkeley)

- “White Marble/White Women: Adelaide Johnson’s Suffrage Monument (1893-1920)”

2:45 - 3:00 Q&A moderated by Valentina Rozas-Krause (UC Berkeley, PhD Candidate in Architecture)

3:00 - 3:15 Break

3:15 - 5:00 Panel 4: Medium

- Comments by Lauren Kroiz
- Paul Farber (Monument Lab, University of Pennsylvania) “Report to the City: Monuments, Municipal Memory, and Practices of Remediation”
- Kristina Leko (Berlin University of the Arts) “Berlin Colonial, Migration and Labor Memories: Guidelines for an Anticolonial Memorial > In Search of New Formats”
- Kristi Wilson (Soka University of America) “Urban Visibility: Counter-amnestic Street Signs and the In Situ Visual. Resistance Rhetoric of the Grupo de Artistas Callejero”
- Q&A moderated by Valentina Rozas-Krause



Lauren Kroiz



Hans van Houwelingen

5:00 - 5:30 Break

5:30 - 6:30 Hans van Houwelingen (Amsterdam)

- “Undone”

6:30 - 6:45 Q&A moderated by Andrew Shanken (UC Berkeley, Architecture)

6:45 - 8:00 Final Reception in Tamalpais Terrace

End of Day 2



Discussion with Panel 4: Medium.



Guest enjoying the final reception.

SYMPOSIUM SPEAKERS

SPEAKER BIOS

Austin Allen (Design Jones LLC/Louisiana State University)

Austin Allen's background in landscape architecture and documentary film included associate professor: Landscape Architecture at Louisiana State University, serving as its inaugural Bickham Chair in 2009; Film and Communication at Cleveland State University; and Landscape Architecture at the University of Colorado Denver. His work includes recovery projects in New Orleans since 2005 and the Historic District of Jacmel, Haiti 2010 to 2014; the Baker Canal Corridor project; and partner, Design Jones LLC, with Diane Jones Allen, recipients of the 2016 ASLA Medal of Honor for Community Service Award. Education includes Ph.D. and M.A., Mass Communication, Ohio University; BA in Landscape Architecture, University of California at Berkeley; AA in Urban Studies, Laney Community College. Creative work includes "Claiming Open Spaces."

Jason Berry (Investigative Reporter and Author)

City of a Million Dreams: A History of New Orleans at Year 300 (2018) is Jason Berry's tenth book, and the basis for a companion film documentary he is producing, slated for release in 2019. Jason Berry achieved prominence for his reporting on the Catholic Church crisis in *Lead Us Not Into Temptation* (1992). He has been widely interviewed in the national media, with many appearances on Nightline, Oprah, ABC and CNN. USA Today called Berry "the rare investigative reporter whose scholarship, compassion and ability to write with the poetic power of Robert Penn Warren are in perfect balance." *Vows of Silence: The Abuse of Power in the Papacy of John Paul II*, written with Gerald Renner (2004) has Spanish, Polish and Italian editions. The film Jason produced from the book won Best TV Documentary Award at 2008 Docs D.F. — Mexico City International Festival of Documentary Film — with air dates in Spain, Ireland and Italy. Jason writes on culture for The Daily Beast and many publications. *Up From the Cradle of Jazz*, a history of New Orleans music, reissued in fall 2009 has new sections on the cultural impact of Hurricane Katrina.

Onder Celik (John Hopkins University)

Onder Celik is a Charlotte W. Newcombe Fellow and a doctoral candidate in the Department of Anthropology at Johns Hopkins University. He is currently completing his dissertation, *Subterranean Dreams: Hunting for Armenian Treasures in the Post-Genocide Landscape*. His dissertation explores the popular practices regarding the search for treasures that were supposedly buried by victims of the Armenian genocide in Turkey's Kurdistan in dialogue with discussions of materiality, memory, violence, and the occult.

Irene Cheng (California College of the Arts)

Irene Cheng is an architectural historian whose work interrogates the relation between architecture and politics. She is currently completing work on two books: *The Shape of Utopia*, which explores several geometric utopias proposed by radical reformers in the mid-nineteenth-century United States, and the collection *Race and Modern Architecture*, co-edited with Mabel O. Wilson and Charles L. Davis, which highlights the formative role of racial thought in architectural discourse from the eighteenth century to the present. She is an Assistant Professor of Architecture and Co-Director of the Experimental History Project at the California College of the Arts.

Michael Dear (UC Berkeley)

Michael Dear is Professor Emeritus in the College of Environmental Design at the University of California, Berkeley, and Honorary Professor in the Bartlett School of Planning at University College, London. His most recent book, *Why Walls Won't Work: Repairing the US-Mexico Divide* was awarded the Globe Prize for 'Geography in the Public Interest' from the Association of American Geographers. Last fall, he co-curated an exhibition at the Richmond Art Center entitled 'Califas: Art of the California-Mexico Borderlands.'

Hans Van Houwelingen (Artist)

Hans van Houwelingen (Harlingen 1957) attended Minerva Art Academy in Groningen (Netherlands) and at the Rijksakademie van Beeldende Kunsten in Amsterdam. His work is manifested in the form of interventions projects in public space, exhibitions, films, lectures and publications, in which he investigates the relations between art, culture and politics. He publishes regularly in newspapers and magazines. The monograph *STIFF Hans van Houwelingen vs. Public Art* (Artimo, 2004) offers an overview of his projects and texts and an extensive reflection on his work. The publication *Update* describes the permanent update of the Lorentzmonument in Arnhem (NL) during the exhibition Sonsbeek 2008. In 2011 *Undone* (Jap Sam Books 2011) was published, presenting nine critical reflections on three recent works. In 1988 Van Houwelingen won a Prix de Rome prize. He received The Queen Wilhelminaring oeuvre award in 2013. Since 2015 he is honorary member of the Academy van Arts from the Royal Akademy of Science (KNAW). Hans van Houwelingen lives and works in Berlin and Amsterdam.

Paul Farber (Monument Lab, University of Pennsylvania)

Paul M. Farber, PhD is a historian, curator, and educator from Philadelphia. He is the Artistic Director and Co-Founder of Monument Lab, a national public art and history studio currently based at the University of Pennsylvania, where he teaches courses in Fine Arts and Urban Studies. He also currently serves as the founding curator-in-residence of the New Arts Justice Initiative at Express Newark. Farber is the author of the forthcoming *A Wall of Our Own: An American History of the Berlin Wall* (University of North Carolina Press, 2019) and co-editor of *Monument Lab: Creative Speculations for Philadelphia* (Temple University Press, 2019). His work has previously appeared in the *Guardian*, *Museums & Social Issues*, *Diplomatic History*, *Art & the Public Sphere*, *Vibe*, and on NPR.

Anne Fuchs (University College Dublin)

Anne Fuchs is Senior Professor and Director of the UCD Humanities Institute. Prior to her post which she took up in October 2016, she was Professor of German Studies at the University of Warwick, Professor and Chair of German at the University of St Andrews and Professor of Modern German Literature and Culture at University College Dublin. She has held several research fellowships and guest professorships and has overseen major funded research projects, such as the five-year Research Programme "German Memory Contests since 1945". She is a member of the Royal Irish Academy and a Fellow of the British Academy. Fuchs has published widely on German cultural memory, modernist and contemporary German literature and, more recently, on theories of time and temporality. She is internationally renowned for her acclaimed monograph *W.G. Sebald. Die Schmerzensspuren der Geschichte* (2004); *Phantoms of War in Contemporary German Literature, Films and Discourse: The Politics of Memory* (2008, 2010) and *After the Dresden Bombing. Pathways of Memory, 1945 to the Present* (2012). Her sixth book *Precarious Times: Temporality and History in Modern German Culture* will appear with Cornell University Press in 2019. Her publications on literature, film, architecture, monuments, and photography underline her commitment to interdisciplinary humanities inquiry.

Zainabu Jallo (University of Bern)

Zainabu Jallo, Doctoral candidate at the Institute for Social Anthropology, University of Bern, Switzerland and University of Sao Paulo, Brazil. Through *Candomblé's* material culture, her research project follows the development of the Afro-Brazilian religion, from a closed, sacred cult fraught with discrimination and persecution in its beginnings, to its emergence as one of Brazil's richest religious cultures. Zainabu's academic and creative work have been conveyed through Fellowships at the Sundance Theater Institute, The Institute for World Literature, Harvard University, Institute for Cultural Diplomacy in Berlin, ResidenzTheater Munich, Chateau de Lavigny, House of Writers in Switzerland. She is a Fellow of the Royal Society of Arts England, and UNESCO Coalition of Artists for the General History of Africa. Her scholarly interests include Diaspora studies, Iconic criticism, and Material Culture.

Cecilia Järdemar (Konstfack University in Stockholm)

Swedish/Portuguese artist Cecilia Järdemar has a PhD in Photography from the Royal College of Art, and has exhibited and published internationally. Her photographic, performance and video works have been shown in Sweden, Israel, Mexico, Switzerland, Russia, the UK and Germany, and her writings have been published by the Whitechapel Gallery and Riding House press, among others. For the past 2 years she has worked collaboratively with artists Anna Ekman and Freddy Tsimba, and together they have curated exhibitions for Musée D'Art Contemporain in Kinshasa, Gävle Konsthall, The Centre of Photography,

Stockholm and Jönköpings Länsmuseum. A monograph of their work will be published by Sailor Press to coincide with their exhibition at Kalmar Konstmuseum opening in June 2019. Järdegar is a lecturer in Fine Art at Konstfack University of Arts in Stockholm, and artist-in-residence at Linnaeus University during spring 19.

Lauren Kroiz (UC Berkeley)

Lauren Kroiz is Associate Professor in the History of Art Department at University of California, Berkeley. Her research and teaching focus on the art of the United States during the twentieth century. She is the author of *Cultivating Citizens: The Work of Art in the New Deal Era* (University of California Press, 2018) and *Creative Composites: Modernism, Race, and the Stieglitz Circle* (University of California Press, 2012). Kroiz's work has been honored by the Phillips Collection Book Prize (2010), the Society for the Preservation of American Modernists' Publication Grant (2011), the Patricia and Phillip Frost Essay Award (2016), the College Art Association's Wyeth Foundation for American Art Publication Grant (2016), and the Terra Foundation for American Art's Visiting Professorship at Freie Universität Berlin (2017-2018). She is currently at work on a project linking whiteness, animacy, and visions of female suffrage.

Kristina Leko (Berlin University of the Arts)

Kristina Leko, Croatian/German artist and activist, teaches artistic strategies in public space at the Institute Art in Context, UDK Berlin since 2013. Leko has M.A. in fine arts (1990), and in contextual art (2005), and absolved her studies of Philosophy and Indology at the University of Zagreb (1996). She has initiated and realized several extensive community art projects in different EU/non-EU countries. She uses a variety of artistic media and formats, such as documentary film, art exhibition, oral history, happening, i.a., whereas social interaction and empowerment are at the core of her participatory practice, often placed in public space. Leko's solo shows include Secession, Vienna, NGBK Berlin, Kunstverein Bonn, The Kitchen NY, MSU Zagreb; group shows include PS1 NY, Renaissance Society Chicago, CAM Saint Louis, HKW Berlin, GfZK Leipzig, Kunstraum Kreuzberg Berlin, Neue Galerie Graz, i.a. Her public art projects and commissions include Euregio, 2014; Institute for Art in Public Space of Styria, Graz, 2013, 2007; The City of Amsterdam, 2010; Art in Public Space Vienna, 2006, i.a. <http://kristinaleko.net/>

Camille Mathieu (University of Exeter)

Camille Mathieu received her Ph.D. from the University of California, Berkeley, in the History of Art in 2014. She has taught extensively in the UK: at Oxford University and the University of Manchester, and is now an Assistant Professor, or Lecturer, at the University of Exeter. Camille has held numerous fellowships, including the Cox/Kress Fellowship at the American Academy in Rome from 2010-2013, the Loeb Fellowship at the Zentralinstitut für Kunstgeschichte in 2017, and the AHRC Kluge Fellowship at the Library of Congress, which she presently holds. She has worked for a wide variety of museums, including the MoMA, the Musée d'Orsay, the Frick Collection, and most recently, the National Gallery of Art in Washington DC. Camille's research interests are in the art, architecture, archaeology, and urbanism of France and its colonies from the eighteenth through the early twentieth century. She is presently completing a book, entitled *Revolutionary Appropriations on the artistic networks developed between Rome and Paris in the Napoleonic period.*

Judith Mirkinson ("Comfort Women" Justice Coalition)

Judith Mirkinson is a long time women's and human rights activist. She was responsible for bringing the first "comfort woman" on a nation wide tour in 1993 and has been working on the issue since that time. She is the author of *Red Light, Green Light* which was one of the first articles to discuss the relationship between sexual violence, sex trafficking and international policies. She has given many talks and written articles on this subject including a chapter in a book on the "Comfort Women" to be published this spring and edited by Pyong Gap Min of Queens College, on the building of the statue entitled: *Fighting for the 'Comfort Women' Isn't Comfortable: Building the San Francisco Memorial* and *Why the Issue of the 'Comfort Women' is Still Relevant Today*. Mirkinson currently serves as the president of the SF/Bay Area chapter of the National Lawyers Guild. She is the President of the "Comfort Women" Justice Coalition.

John Pinto (Princeton University)

John A. Pinto is the Howard Crosby Butler Memorial Professor of the History of Architecture, Emeritus in the Department of Art and Archaeology at Princeton University. A Fellow of the American Academy in Rome, Pinto's research interests center on architecture, urbanism, and landscape in Rome, especially

in the eighteenth century. Among his publications are *The Trevi Fountain* (1986), *Hadrian's Villa and its Legacy* (1995, co-authored with William L. MacDonald), *Speaking Ruins: Piranesi, Architects and Antiquity in Eighteenth-Century Rome* (2012), and *City of the Soul: Rome and the Romantics* (2016). Pinto was a Trustee of the American Academy in Rome from 1996 to 2012. He currently serves on the Senior Fellows Committee for Studies in Landscape Architecture at Dumbarton Oaks and the Board of Directors of the Foundation for Landscape Studies.

Marita Sturken (New York University)

Marita Sturken is Professor in the Department of Media, Culture, and Communication at New York University, where she teaches courses in visual culture, cultural memory, and consumerism. She is the author of *Tangled Memories: The Vietnam War, the AIDS Epidemic, and the Politics of Remembering* (1997), and *Practices of Looking: An Introduction to Visual Culture* (with Lisa Cartwright, third edition 2018), and *Tourists of History: Memory, Kitsch, and Consumerism From Oklahoma City to Ground Zero* (2007). She is currently completing a book on Post-9/11 American Memory.

Bryan Wagner (UC Berkeley)

Bryan Wagner is Associate Professor in the English Department at the University of California, Berkeley. His research focuses on African American expression in the context of slavery and its aftermath, and he has interests in legal history and vernacular culture. His books include *Disturbing the Peace: Black Culture and the Police Power after Slavery* (Harvard University Press, 2009) and *The Tar Baby: A Global History* (Princeton University Press, 2017). A book on *The Wild Tchoupitoulas*—a landmark album of processional call-and-response music arranged as electric funk—is forthcoming in the 33 1/3 Series from Bloomsbury. A critical edition, *The Life and Legend of Bras-Coupé: The Fugitive Slave Who Fought the Law, Ruled the Swamp, Danced at Congo Square, Invented Jazz, and Died for Love*, is forthcoming from LSU Press. A co-edited collection of essays, *Looking for Law in All the Wrong Places*, is forthcoming from Fordham University Press. Current research includes a collaborative work, *Slavery and Conspiracy in the Atlantic World*.

Kristi Wilson (Soka University of America)

Kristi M. Wilson is an Associate Professor of Rhetoric and Composition, and Affiliate in the Humanities at Soka University of America. Her research and teaching interests include classics, film studies, gender studies, cultural studies and rhetoric. Dr. Wilson is the coeditor of *Italian Neorealism and Global Cinema* (2007), *Film and Genocide* (2011), and *Political Documentary Cinema in Latin America* (2014), and author of numerous publications in such journals as *Screen*, *Yearbook of Comparative and General Literature*, *Signs*, and *Literature/Film Quarterly*. She also serves on the editorial board and is a film review editor at *Latin American Perspectives* (SAGE Publications).



ADDITIONAL PROGRAMMING

BERKELEY SOUTH ASIAN RADICAL HISTORY WALKING TOUR

For our kickoff event on Tuesday, April 16th, 2019, for the Techniques of Memory symposium, we were pleased to present the [Berkeley South Asian Radical History Walking Tour](http://www.BerkeleySouthAsian.org)—a “technique of memory” that evokes hidden histories of immigrant organizing in the absence of physical monuments and markers. We expected that this socially engaged and performative tour would provide surprises and stimulating grist for discussion at the symposium.



Berkeley South Asian Radical History Walking Tour
www.BerkeleySouthAsian.org

“COMFORT WOMEN”: COLUMN OF STRENGTH TOUR

"When I saw the statue, I felt connected to my family and my own history. I want everyone to see it."
—Princess Gonzalez
Filipina student

Join the tour hosted by the
**"COMFORT WOMEN"
JUSTICE COALITION**
Friday, April 19, 2019 at 11 AM
St Mary's Square Annex
San Francisco
(Btw California and Pine at Grant)
remembercomfortwomen.org
comfortwomeneducation.com
IT'S NOT TO BE MISSED!

**"COMFORT WOMEN"
JUSTICE COALITION**

On Saturday, April 19th, 2019, Symposia guests had the chance to visit the memorial that the whole world is talking about—“Comfort Women”: Column of Strength—by joining this tour hosted by the “Comfort Women” Justice Coalition.

These women represent the hundreds of thousands of women and girls euphemistically known as the “comfort women,” who were sexually enslaved during WWII in Asia by the Imperial Armed Forces of Japan. The three on the pedestal represent China, Korea, and the Philippines, the countries from which most of the women were taken. The woman standing is Hak Soon Kim who broke her silence and spoke out in Korea in 1991 about the sexual slavery system that had been hidden for more than 40 years.



Symposium guests on the Berkeley South Asian Radical History Walking Tour.

These girls reach out across the decades and now join with all the women of #MeToo who are speaking out about sexual violence and sexual abuse. They tell us to remember them. They tell us to join the few who survive in demanding justice from the Japanese government.

Unfortunately, the Japanese government has never officially apologized and they continue to protest the existence of the statue. The Mayor of Osaka has even severed the 60-year-old sister city relationship with San Francisco because the Memorial remains on public city land.

The city government, led by Mayor London Breed, continues to support the Memorial declaring: “These victims deserve our respect and this memorial reminds us and the world that women and girls must be listened to, and sexual abuse and sex trafficking must be eradicated.”

For more information, visit remembercomfortwomen.org and comfortwomeneducation.com



SYMPOSIUM REFLECTION

RE-ENVISIONING MEMORIAL CULTURES: A REFLECTION ON TECHNIQUES OF MEMORY

Rhetoric PhD student Linda Kinstler writes below a reflective summary about the symposium. Linda Kinstler was also a member of the Techniques of Memory symposium planning committee.

MAY 09, 2019

Memory is on the move. All around the world, artists, activists, architects, and scholars are re-evaluating approaches to memory and its physical manifestations. In New Orleans, ephemeral monuments to the city's forgotten heroes and triumphs are going up where markers of Confederate power recently came toppling down; in the Democratic Republic of Congo, an artist collective is helping indigenous people reclaim long-buried memories of colonial domination; and along the U.S.-Mexico border, over 500 boundary monuments languish in various states of decay, marking the evolution of fortification and militarization on contested land.

These are just some of the projects discussed last month at the Techniques of Memory Symposium, a global gathering of practitioners and academics working on memorialization, memory, and power in the past and present. Sponsored by the Global Urban Humanities Initiative, in partnership with the Institute of European Studies and the English and Geography departments, the symposium took an interdisciplinary approach to reassessing the role of memory and monuments in the contemporary world, both locally, in the Bay

Area and its environs, and globally, in cities like New York, Montgomery, Sao Paulo, and Dresden, as well as in contested landscapes and environments on several continents.

Over the course of two days, panelists selected from over 340 submissions shared their approaches to thinking about erasure, mobility, recovery, empathy, and temporality as they relate to memory and memorialization. The symposium consisted of four panels, respectively titled landscape, iconoclasm, medium, and power. Each examined the evolving role of memory across time and space, and considered questions like, how should contemporary monuments balance contestation and continuity, empathy and abstraction? At a moment when monuments are being protested, removed, and re-evaluated all over the world, what new possibilities for monument-making might be discovered? What makes a counter-monument? How do monuments create, reflect, and produce community?

A series of six keynote addresses evaluated how techniques of memory operate upon urban landscapes and historical objects. Several explicitly dealt with the unsettling legacy of segregation and racial violence in the American landscape: Austin Allen, a practicing landscape architect and associate professor at Louisiana State University, excavated the dark history of



Power panel at techniques of memory.

racism and death at Buckeye Lake, a former amusement park near Millerstown, Ohio. "Codes of memory are more complicated than collective memory," he said. "Codes have to be decoded, you have to do the work." Jason Berry, an investigative reporter based in New Orleans, traced how the city's jazz funerals operate as "caravans of memory," "vectors between continuity and change." Architectural historian Irene Cheng addressed the delicate balance

between fighting and feeling in American memorial culture, reflecting upon the varied approaches to representation and reckoning at the National Memorial for Peace and Justice in Alabama.

The meaning of monuments and counter-monuments changes along with the societies they address. Several keynote speakers considered how memorial objects and spaces are reinterpreted and rebuilt, and how these acts of recovery might alter their intended audiences. Lauren Kroiz, associate professor in the History of Art Department at Berkeley, discussed the contested history of Adelaide Johnson's suffrage statute, which currently sits in the U.S. Capitol Rotunda and is laden with questions of historical idealization and obfuscation, marginalization and exclusion. The Dutch visual artist Hans van Houwelingen reflected on the limitations of counter-monuments and shared how his installations re-imagine how they operate. "Commemoration is a culture, which means that collective memory is something that can be organized," he said. Marita Sturken, professor of media, culture, and communication and NYU, took attendees on a virtual tour of New York's Freedom Tower and the National 9/11 Memorial, considering

how the site's reconstruction mingles commercial and public space with the work of memory and mourning.

At an historical moment when monuments have re-emerged as objects of public contestation and discussion, Techniques of Memory generated new possibilities for re-envisioning memorial cultures. Perhaps, by embracing the ephemerality and occasional irrationality of memory, the work of memorialization might be reclaimed as a collective, public, collaborative act.

Linda Kinstler is a PhD student in the Rhetoric Department at UC Berkeley.



Austin Allen at Techniques Of Memory.

TECHNIQUES OF MEMORY
SYMPOSIUM SPRING 2019