

Competing Memories

4-Day International Conference, 29 October—1 November 2013, The Netherlands
University of Amsterdam & VU University Amsterdam



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Welcome

Dear Participants,

We are very delighted to welcome you to our 4-Day International Conference on “Competing Memories”. The conference is jointly organized by the Faculty of Humanities, University of Amsterdam and Faculty of Arts, VU University Amsterdam.

This interdisciplinary conference addresses the politics of heritage and memory, identity and occupation, European political integration and citizenship as well as the theoretical implications of totalitarianism, terror, trauma, genocide and mass violence. “Competing Memories” critically analyzes how to present competing memories and narratives museums, media, landscapes, urban environments. In addition to the EU’s geopolitical dynamics and clashes of memory about the Holocaust and other terrorscape, the conference will broaden its focus to relate both the origins and afterlives of Europe’s ‘Age of Extremes’, to the cultural and postcolonial turns (in/against Holocaust studies), Dutch slavery/Indonesia debate, the Palestinian-Israeli conflict and the Near East Spring revolutions.

The conference seeks to explore, from a range of comparative approaches and methodologies, how the space-times of memory in Europe and beyond are interpreted, (re)presented, collectively remembered, instrumentalised, or silenced and forgotten. By crossing academic, artistic and professional boundaries, the conference aims to contribute to a better understanding of the extent to which ‘memory discourses’ operate as vehicles of local, national and transnational identity politics.

The conference program is rich and offers a considerable variety of topics; it features 10 keynote lectures, 54 papers, 4 ongoing art exhibitions and screenings, a special evening program with artists’ panel & students’ debate in Amsterdam, and a discussion on site at Westerbork.

We are thrilled to have attracted this wonderful group of scholars, artists and professionals coming from various disciplines and fields from the humanities and beyond. We also warmly welcome and thank our keynotes, speakers, chairs and artists for their generous contribution to the discussion and willingness to share their work.

We are also very grateful to our faculties’ deans (Prof. Frank van Vree / UvA & Prof. Michel Ter Hark / VU University Amsterdam), our scientific committee as well as our sponsors and partners for their interest and devoted support for the conference.

We would also like to extend our thanks to the extremely dedicated and efficient team of our conference assistance (Laura Boerhout) and the supporting team and student helpers. Please do not hesitate to approach them at any time you need information or assistance.

We hope you will find this conference stimulating both intellectually and socially, and we’ll be in touch soon after the conference with regard to the proceedings and publications plans.

Dr. Ihab Saloul (UvA) & Prof. Rob van der Laarse (UvA & VU University Amsterdam)

Competing Memories

4-Day International Conference, 29 October—1 November 2013

Keizersgrachtkerk (Oct. 29-31) & Herinneringscentrum Kamp Westerbork (Nov. 1)

Keynotes

- ❖ *Prof. Marianne Hirsch & Prof. Leo Spitzer, Columbia University & Dartmouth College*
- ❖ *Prof. Patrizia Violi, Bologna University*
- ❖ *Dr. Wendy Pullan, Cambridge University*
- ❖ *Prof. Sarah Farmer, UC Irvine*
- ❖ *Prof. Ellen Rutten, University of Amsterdam*
- ❖ *Prof. Georgi Verbeeck, Maastricht University & University of Leuven*
- ❖ *Prof. Yfaat Weiss, Hebrew University of Jerusalem*
- ❖ *Prof. Rob van der Laarse, UvA & VU University Amsterdam*
- ❖ *Prof. Yoram Haimi & Wojciech Mazurek, Ben-Gurion University of the Negev & Sub Terra Badania Archeologiczne*
- ❖ *Dr. Henrik Skov Kristensen, The National Museum of Denmark*

Artists Exhibitions

- ❖ *And Europe Will Be Stunned (Yael Bartana)*
- ❖ *Enduring Srebrenica (Claudia Heinermann)*
- ❖ *Museutopia (Ilya Rabinovich)*
- ❖ *Capturing Urban Conflicts: Conflict in Cities and the Contested States (Center for Urban Conflict Research)*

Special Evening Program

Artists' Panel & Students' Debate: Appropriation and Competing Narratives

Wednesday 30 October 2013 / 20.00-21.30. University Theatre, UvA (Nieuwe Doelenstraat 16-18. 1012 CP Amsterdam)

Westerbork: Coffee & Discussion on Site

Ivar Schute, *Westerbork Archeological Research Project*

Marcin Urbanek, Lukas Mieszkowski, Piotr Michalewicz, *Prize Winning Architects Sobibor Memorial Center 2013*

CONFERENCE PROGRAMME

“COMPETING MEMORIES”, 29 OCTOBER-1 NOVEMBER 2013, AMSTERDAM & WESTERBORK, THE NETHERLANDS

Tuesday 29 October

08:30-09:00 Registration

09:00-09:05

Welcome

Kerkzaal

Ihab Saloul
University of Amsterdam

09:05-09:15

Opening

Michel ter Hark
VU University Amsterdam

09:15-10:15

Keynote

Kerkzaal

Terrorscapes and Competing Memories: The Politics of Heritage and Memory

Rob van der Laarse
University of Amsterdam & VU University Amsterdam

10:15-10:30 Coffee Break

10:30-12:00

Panel Session 1.1

Kerkzaal

Topographies of Memory

‘Serb Aggressors’, ‘NATO Aggressors’ and the Competing Memories of the Individual and the Collective ‘Other’ in the Former-Yugoslavia

Britt Baillie
University of Cambridge

Terror(e)scape: Ukrainian Literature after Red Terror

Olena Haleta
L’viv University

Borders of Memory in Former Yugoslavia

Francesco Mazzucchelli
University of Bologna

Chair: Rob van der Laarse

Panel Session 1.2

Tuinzaal

Geographies of Memory

Counter-Geographies of European Memory: Mapping Memory across Borders

Luiza Bialasiewicz
University of Amsterdam

Debating the Reconciliatory Use of Heritage: European Post-Monumentalism vs. Serbian National Monumentalism

Claske Vos
University of Amsterdam

Shaping War through Memories: Examples from Former Yugoslavia, Spaces and Landmarks

Federico Montanari
University of Bologna

Chair: Geneviève Zubrzycki

12:00-13:00 Lunch

13:00-14:00	<p style="text-align: center;">Keynote <i>Kerkzaal</i></p> <p style="text-align: center;"><i>Can Trauma Sites Lie? From Traces to Traumatic Heritage</i></p> <p style="text-align: center;">Patrizia Violi University of Bologna</p>	
14:00-15:30	<p style="text-align: center;">Panel Session 2.1 <i>Kerkzaal</i></p> <p style="text-align: center;"><i>Silence, Trauma and Resistance</i></p>	<p style="text-align: center;">Panel Session 2.2 <i>Tuinzaal</i></p> <p style="text-align: center;"><i>Memory and Genocide: Memorialization in Rwanda</i></p>
	<p style="text-align: center;"><i>Sacha Pecherski: The Forgotten Leader of the Resistance in Sobibor</i></p> <p style="text-align: center;">Selma Leydesdorff University of Amsterdam ***</p> <p style="text-align: center;"><i>‘Unspoken Knowledge’ in Contemporary Bosnian-Herzegovinian ‘Landscapes of Memory’</i></p> <p style="text-align: center;">Maja Lovrenović VU University Amsterdam ***</p> <p style="text-align: center;"><i>The Pursuit of Oblivion: Trying to understand Notions of History, Memory and Language of Oblivion/Oppression in Connection to the Concentration Camp Risiera di San Sabba in Trieste</i></p> <p style="text-align: center;">Taja Kramberger Educational Research Institute Ljubljana</p>	<p style="text-align: center;"><i>The Complex Memorialization of the 1994 Genocide</i></p> <p style="text-align: center;">Yves Kamuronsi Kigali Genocide Memorial/Aegis Trust, Rwanda ***</p> <p style="text-align: center;"><i>Building Memories</i></p> <p style="text-align: center;">Puck Huitsing NIOD Institute for War, Holocaust and Genocide Studies ***</p> <p style="text-align: center;"><i>Rwandan Genocide Archives</i></p> <p style="text-align: center;">Petra Links & Claver Irakoze NIOD Institute for War, Holocaust and Genocide Studies & Kigali Genocide Memorial/Aegis Trust, Rwanda</p>
	<i>Chair: Patrizia Violi</i>	<i>Chair: Nanci Adler</i>
15:30-15:45 Coffee Break		

15:45-17:15	<p style="text-align: center;">Panel Session 3.1 <i>Kerkzaal</i></p> <p style="text-align: center;">Forensic Archeology</p> <p><i>Give Them Back Their Names and Faces - Competing Memories and Victims of Communism in Poland 1939 – 1956</i></p> <p style="text-align: center;">Marek E. Jasinski, Andrzej Ossowski, Krzysztof Szwagrzyk Norwegian University of Science & Technology & Medical University of Szczecin ***</p> <p><i>Shifting Perspectives in the Study of Sites of Terror: Forensic Anthropology and Archaeology and the Contested Past of the Former Republic of Yugoslavia</i></p> <p style="text-align: center;">Raphael Panhuysen University of Amsterdam ***</p> <p><i>Mass Atrocities in the Archival Space: A Forensic Reconstruction of the 1995 Srebrenica Massacre</i></p> <p style="text-align: center;">Csaba Szilagyi Open Society Archives, Central European University Budapest</p> <p style="text-align: center;"><i>Chair: Caroline Sturdy Colls</i></p>	<p style="text-align: center;">Panel Session 3.2 <i>Tuinzaal</i></p> <p style="text-align: center;">Transnational Memories</p> <p><i>Competing Memories in the Post-Yugoslav Space: Tourism and the Construction of the Martyred City</i></p> <p style="text-align: center;">Patrick Naeff Environmental Science Institute, Geneva ***</p> <p><i>A Dialogue between ‘European Memories’ and ‘Estonian Memories’ of WWII: An Anthropological Perspective on the Emotional Side of Transnational Memory Politics</i></p> <p style="text-align: center;">Inge Melchior VU University Amsterdam ***</p> <p><i>Transnational Memories of European Colonialism: The Case of Patrice Lumumba</i></p> <p style="text-align: center;">Paul Bijl University of Amsterdam</p> <p style="text-align: center;"><i>Chair: Luiza Bialasiewicz</i></p>
17:15-17:30 Coffee Break		
17:30-18:30	<p style="text-align: center;">Keynote <i>Kerkzaal</i></p> <p style="text-align: center;"><i>Questions of Historical Evidence: The Material and the Visual in Commemorative Culture of the Holocaust</i></p> <p style="text-align: center;">Sarah Farmer University of California, Irvine</p>	
18:30-22:00 Dinner (Invited Group)		

Ongoing exhibitions

And Europe Will Be Stunned
Yael Bartana

Museutopia
Ilya Rabinovich

Enduring Srebrenica
Claudia Heinermann

Capturing Urban Conflicts: Conflict in Cities and the Contested States
Center for Urban Conflict Research

Wednesday 30 October

09:00 –09:30 Registration

09:30-10:30

Keynote
Kerkzaal

Digital Memories: Competing Feelings, Conflicting Visions

Ellen Rutten
University of Amsterdam

10:30 -10:45 Coffee Break

10:45-12:15

Panel Session 4.1
Kerkzaal

Memory and Exclusion

A Contested Past: Memories, Pluralism and Democracy

Frank van Vree
University of Amsterdam

Contested Past: The Armenian Genocide in Turkish Official History and Social Memory

Uğur Ümit Üngör
Utrecht University & NIOD Institute for War, Holocaust and Genocide Studies

Heterotopus/Homodonus: Placed Memories and Displaced People in Divided Cyprus

Hossein Sadri
Girne American University Cyprus

Chair: Gilly Carr

Panel Session 4.2
Tuinzaal

Documenting Memories

Filming Trauma Sites: Two Examples from the Documentary Mediascape of Spaces of Terror

Cristina Demaria
University of Bologna

Digital, Transnational...Cosmopolitan? World-War-II Memory in Post-Analog Age

Mykola Makhortykh
University of Amsterdam

Competing Strategies: Bosnia and Herzegovina as Mirror of European Memorialization Challenges

Nicolas Moll
Independent Researcher Sarajevo

Chair: Georgi Verbeeck

12:15 –13:15 Lunch (CLOSED ReMET/NIAS MEETING)

13:15 –14:15

Keynote
Kerkzaal

In Situ: Museums of National Struggle and the Institutionalisation of Conflict Memories

Wendy Pullan
University of Cambridge

14:15 –15:45	<p style="text-align: center;">Panel Session 5.1 <i>Kerkzaal</i></p> <p style="text-align: center;"><i>Digital Mapping and Memory</i></p> <p><i>Mapping Transnational Testimonies: The Online Archive “Forced Labor 1939-1945”</i></p> <p style="text-align: center;">Cord Pagenstecher Free University Berlin ***</p> <p style="text-align: center;"><i>Rediscovering Forgotten Places</i></p> <p style="text-align: center;">Maurice de Kleijn & Henk Scholten VU University of Amsterdam ***</p> <p style="text-align: center;"><i>Mapping Reconcentrados: Tracking the Origins of Mass Confinement and Concentration Camp</i></p> <p style="text-align: center;">Alberto P. Marti & Pablo Alonso González University of Nottingham & Cambridge University</p> <p style="text-align: center;"><i>Chair: Sarah Farmer</i></p>	<p style="text-align: center;">Panel Session 5.2 <i>Tuinzaal</i></p> <p style="text-align: center;"><i>Memory and Conflict</i></p> <p><i>Babi Yar, Ravine of Oblivion and Discord: The Postwar Obliteration of the Site of the Largest Single Nazi Shooting of Soviet Jews</i></p> <p style="text-align: center;">Karel Berkhoff NIOD Institute for War, Holocaust and Genocide Studies ***</p> <p style="text-align: center;"><i>Politics of Memory and Politics of Reconciliation: Do They Really Fit Together? Public Ab/Uses of Places of Memory: the Case of Monte Sole Marzabotto - Italy</i></p> <p style="text-align: center;">Marzia Gigli Peace School Foundation of Monte Sole ***</p> <p style="text-align: center;"><i>Dissonant Memories, Broken Narratives: Exchanging German-Israeli Stereotypes</i></p> <p style="text-align: center;">Charlotte Misselwitz University of Duisburg-Essen</p> <p style="text-align: center;"><i>Chair: Gennaro Postiglione</i></p>
<i>15:45-16:00 Coffee Break</i>		
16:00 –17:30	<p style="text-align: center;">Panel Session 6.1 <i>Kerkzaal</i></p> <p style="text-align: center;"><i>Memory and Museums</i></p> <p><i>Memorials, Monuments and Museums: Competing Memories and Shifting Narratives of World War II in Contemporary Poland</i></p> <p style="text-align: center;">Geneviève Zubrzycki University of Michigan ***</p> <p style="text-align: center;"><i>Museography for Difficult/Conflict Heritage: beyond Memorialization</i></p> <p style="text-align: center;">Gennaro Postiglione & Michela Bassanelli Politecnico di Milano ***</p> <p style="text-align: center;"><i>Creating European Memory: The Marseille Museum of European and Mediterranean Civilization</i></p>	<p style="text-align: center;">Panel Session 6.2 <i>Tuinzaal</i></p> <p style="text-align: center;"><i>Generational Memories</i></p> <p><i>Competing Memories? Looking Through the Lens of Compensation</i></p> <p style="text-align: center;">Nicole Immler German Institute Amsterdam ***</p> <p style="text-align: center;"><i>The Shoah after 1989: Dutch Jewry, Die Wende and the Transformation of Holocaust Memory</i></p> <p style="text-align: center;">Bart Wallet VU University Amsterdam ***</p> <p style="text-align: center;"><i>Body as a Canvas of Memory: Holocaust Tattoos in Transcultural Memory Politics</i></p>

	Chiara De Cesari University of Amsterdam	Anna-Kaisa Kuusisto-Arponen University of Tampere
	<i>Chair: Ellen Rutten</i>	<i>Chair: Esther Captain</i>
17:30-18:30	<p align="center">Keynote <i>Kerkzaal</i></p> <p align="center"><i>Small Acts of Repair: The Unclaimed Legacy of the Romanian Holocaust</i></p> <p align="center">Marianne Hirsch & Leo Spitzer Columbia University & Dartmouth College</p>	
19:00-20:00 Reception (University Theatre, University of Amsterdam)		
<p align="center">20:00-21:30</p> <p><i>Evening Program & Panel Discussion</i> <i>University Theatre, University of Amsterdam</i></p>	<p align="center">Appropriation and Competing Narratives</p> <p><i>Museutopia, chapter II: A Photographic Inquiry Into National Military Museums in Israel</i> Noa Roei & Ilya Rabinovich University of Amsterdam & Independent Artist ***</p> <p align="center"><i>Enduring Srebrenica</i> Claudia Heinermann Independent Artist ***</p> <p align="center"><i>And Europe Will Be Stunned</i> Yael Bartana Independent Artist ***</p> <p align="center"><i>This is My Past! Competing Narratives in Jerusalem</i> Myrthe Doelman, Barend Blom, Anne Beeksma MA Students Heritage & Museum Studies, University of Amsterdam ***</p> <p align="center"><i>Artists' Panel & Students' Debate</i> Noa Roei, Ilya Rabinovich, Claudia Heinermann, Yael Bartana, Myrthe Doelman, Barend Blom, Anne Beeksma</p> <p><i>Chair: Britt Baillie & Ihab Saloul</i></p>	

Thursday 31 October

09:00 –09:30 Registration

09.30-10:30

Keynote

Kerkzaal

Contemporary Archeology – Or the Contested Claims of Property and Memory

Yfaat Weiss
Hebrew University of Jerusalem

10:30-10:45 Coffee Break

10:45 –12:15

Panel session 7.1

Kerkzaal

Memory and Performance

Superimposition and Self-Inscription at the Hollandsche Schouwburg

David Duindam
University of Amsterdam

Walking ‘the Same Way’ They Walked: Performing Memory in Holocaust Landscapes

Tim Cole
University of Bristol

Art, Memory and Catastrophe: Performance with Performativity

Ihab Saloul
University of Amsterdam

Chair: Marianne Hirsch

Panel Session 7.2

Tuinzaal

Popular Culture in Post-Communist States

Pandemonic Remembrance. Holodomor Memoryscapes in the Holocaust Lands

Iryna Starovoyt
L’viv University & University of Groningen

The Soviet Story and the East European Struggle for a ‘European Memory’

Maria Malksoo
University of Tartu

“Our Shirts are Blood-Stained, but Victory is Ours”: Soviet Retro and Competing Memories in the Post-Soviet World

Boris Noordenbos
University of Amsterdam

Chair: Francesco Mazzucchelli

12:15 –13:30 Lunch

13:30-15:00

Keynote

Kerkzaal

Competing Memories in the Age of Totalitarianism

Georgi Verbeeck
Maastricht University & University of Leuven

15:00-16:30	<p style="text-align: center;">Panel Session 8.1 <i>Kerkzaal</i></p> <p style="text-align: center;">Occupation and Landscapes</p> <p><i>The Use and Abuse of Conflict Material Culture and Competing Memories in Europe</i></p> <p style="text-align: center;">Gilly Carr University of Cambridge ***</p> <p><i>Landscapes of Memory: The Migration of the Pillbox from South Africa through Europe to Palestine</i></p> <p style="text-align: center;">Gish Amit Mandel Leadership Institute Jerusalem ***</p> <p><i>Mapping the Unseen: Recording and Representing Landscapes of the Holocaust</i></p> <p style="text-align: center;">Caroline Sturdy Colls Staffordshire University Chair: Yfaat Weiss</p>	<p style="text-align: center;">Panel Session 8.2 <i>Tuinzaal</i></p> <p style="text-align: center;">Digital Testimonies</p> <p><i>The Archival Tradition of Processed Generated Oral History</i></p> <p style="text-align: center;">Stef Scagliola Erasmus University Rotterdam ***</p> <p><i>The Role and Potential of Technology in Opening up and Processing Digital Oral Sources</i></p> <p style="text-align: center;">Franciska de Jong Erasmus University Rotterdam & University of Twente ***</p> <p><i>Tracing Patterns of Emotions in Video-Oral history</i></p> <p style="text-align: center;">Khiet Truong University of Twente Chair: Wendy Pullan</p>
16:30-17:00 Coffee Break		
17:00-18:00	<p style="text-align: center;">Closing Session – Roundtable Keynotes <i>Kerkzaal</i></p> <p style="text-align: center;"><i>The Future of Competing Memories</i> <i>Marianne Hirsch, Patrizia Violi, Sarah Frammer, Ellen Rutten, Wendy Pullan, Yfaat Weiss, Georgi Verbeeck, Rob van der Laarse</i></p> <p style="text-align: center;">Chair: Julia Noordegraaf</p>	
18:30	Travel to Westerbork (invited Group)	
20:30 Dinner Westerbork		

Ongoing exhibitions

And Europe Will Be Stunned
Yael Bartana

Museutopia
Ilya Rabinovich

Enduring Srebrenica
Claudia Heinermann

Capturing Urban Conflicts: Conflict in Cities and the Contested States
Center for Urban Conflict Research

Friday 1 November – Westerbork Day Program

09:00 –09:30

Welcome

Dirk Mulder, Maarten Eddes & Rob van der Laarse
Westerbork, Sobibor & UvA/VU

09:30-10.30

Keynote

Under Sobibor: Archaeology, History and Evidence

Yoram Haimi & Wojciech Mazurek
Ben-Gurion University of the Negev & Sub Terra Badania Archeologiczne

Response: Caroline Sturdy Colls

10.30-11:00 Coffee Break

11:00-12:30

Competing Memories at One Site?

*Video Clips Terrorscares & Competing Memories
Judenrampe*

Hans Citroen
Writer/Artist

Jasenovac, Donja Gradina and Mrakovica: Clashes of Memories and Contested Pasts

Francesco Mazzucchelli
University of Bologna

Chair: Britt Baillie

12:30 –13:30 Lunch

13:30-14:30

Shared Values and Truth Finding

*Exhibiting Memory: Competing Memories at Former Camp Westerbork in the
Netherlands*

Iris van Ooijen
VU University Amsterdam

Prison Workers, Collaboration and Memory

Ralf Futselaar
National Prison Museum, The Netherlands

Archaeology of Liminality

Jan Kolen
VU University Amsterdam & Leiden University

Chair: Gilly Carr

14:30-15:30 Coffee & Discussion at *Former Camp Area Westerbork*

Westerbork Archeological Research Project

Ivar Schute

Leiden/RAAP Archaeological Consultancy

Prize Winning Architects Sobibor Memorial Center, 2013

Marcin Urbanek, Lukas Mieszkowski, Piotr Michalewicz

16:00-17:00

Keynote

One Camp – Two Narratives: Froeslev 1944-1945, Faarhus 1945-1949, Negotiating the Past?

Henrik Skov Kristensen

The National Museum of Denmark

17:00-18:00

Closing Session – Roundtable

Yoram Haimi, Wojtech Mazurek, Sarah Farmer, Wendy Pullan, Yfaat Weiss, Marek Jasinski, Francesco Mazzucchelli, Britt Baillie, Caroline Sturdy Colls, Jan Kolen, Ivo Pejaković

Chair: Rob van der Laarse & Dirk Mulder

18:00-19:30 Reception & Goodbye

19:30-21.30

Return to Amsterdam

Artist exhibitions

Several artists will display their work during the conference:

- ❖ *And Europe Will Be Stunned* (Yael Bartana)
- ❖ *Enduring Srebrenica* (Claudia Heinermann)
- ❖ *Museutopia* (Ilya Rabinovich)
- ❖ *Capturing Urban Conflicts: Conflict in Cities and the Contested States* (Center for Urban Conflict Research)

And Europe Will be Stunned

Yael Bartana

And Europe Will Be Stunned revolves around the activities of the Jewish Renaissance Movement in Poland (JRMiP), a utopian political group that calls for the return of 3,300,000 Jews to the land of their forefathers. The trilogy traverses a landscape scarred by the histories of competing nationalisms and militarisms, overflowing with the narratives of the Israeli settlement movement, Zionist dreams, anti-Semitism, the Holocaust and the Palestinian right of return. Apart from realizing the film trilogy, a new political movement has been established by the artist.

In the first film of the trilogy, *Mary Koszmary (Nightmares)* (2007), a young activist, played by Sławomir Sierakowski (founder and chief editor of *Krytyka Polityczna* magazine), delivers a speech in the abandoned

National Stadium in Warsaw. He urges three million Jews to come back to Poland. Using the structure and sensibility of a World War II propaganda film, Mary Koszmary addresses contemporary anti-Semitism and xenophobia in Poland, the longing for the Jewish past among liberal Polish intellectuals and the Zionist dream of return to Israel.

The second film in the trilogy, 2009's *Mur i wieża* (Wall and Tower) was made in the Warsaw district of Muranów, where a new kibbutz was erected at actual scale and in the architectural style reminiscent of the 1930's. This kibbutz, constructed in the center of Warsaw, was an utterly 'exotic' structure, even despite its perverse reflection of the history of the location, which had been the Jewish residential area before the war, and then a part of Warsaw Ghetto.

In the film *Zamach* (Assassination), Bartana brings the dream of multinational community and a brand new Polish society to the ultimate test. The film takes place in a not too distant future during the funeral ceremony of the leader of the Jewish Renaissance Movement in Poland, who has been killed by an unidentified assassin. It is by means of this symbolic death that the myth of the new political movement is unified — a movement which can become a concrete project to be implemented in Poland, Europe, or the Middle East in the days to come. The combined running time of the three films is 60 minutes.

Yael Bartana (1970, Kfar-Yehezkel, Israel) studied at the Bezalel Academy of Arts and Design, Jerusalem, the School of Visual Arts, New York and the Rijksakademie in Amsterdam. Her solo exhibitions include the Moderna Museet, Malmö ; PS1/MoMA, New York; The Center for Contemporary Art, Tel Aviv; the Kunstverein Hamburg; and most recently at Secession, Vienna. In 2011, she represented Poland for the 54th edition of the Venice Biennial where the trilogy premiered. It has since been exhibited at the Louisiana Museum, Denmark; van Abbe Museum, The Netherlands; Artangel, Ikon Gallery, London; and The Tel Aviv Museum, Israel. Her artworks are included in numerous public collections, including The Museum of Modern Art in New York; The Guggenheim Museum, New York; The Walker Art Center, Minneapolis; the Centre Pompidou, Paris; Tate Modern, London and the Van Abbemuseum, Eindhoven.

ENDURING Srebrenica – The Aftermath of War

Claudia Heinermann

18 years ago, Srebrenica (UN-protected) was attacked and captured by the Army of Republika Srpska under Ratko Mladić. Following the town's capture, all the men "of fighting age" who fell into Bosnian Serb hands were massacred in a systematically organized series of summary executions. 8.000 Muslim-men and -boys got murdered. The Srebrenica massacre is considered the worst massacre in post-World War II European history to this day. The traces of that drama are huge, trauma's which are almost not possible to heal. Our lives moved on. The weekly news is about other subjects, new disasters need to be told. But the people who were involved in the war in Bosnia can't move on. Lots of them think about the war every day. Because of the genocide many women lost their husbands, sons, fathers, brothers, uncles, neighbors and good friends. Some of those victims are identified and reburied, others are still missing. A lot of mass graves are not opened yet. The ICMP (International Commission on Missing Persons) is working hard every day to identify body parts. For the identification, they use DNA material from family members, but also personal things which are found in the clothes and remaining. Every year on the 11th of July the bodies which are identified in the past year will be buried. Some families bury one of their loved ones every year. In Bosnia there are still several Muslim- and Serbian refugee camps with thousands of families that are living there. Some refugees go back to their old houses and try to rebuilt them. Others are afraid to go back, because of the memories and that what they will find there. Most of the people don't have the financial possibility to rebuild their houses and therefore they have to stay in the camps. When you travel through Bosnia you can't escape of the sad view of all the wrecked houses, covered with bullet holes. The traces of war are there to be found everywhere. For instance warning signs for mines on trees. It will take 40 more years for the Mine action teams to clean the country. Among the UN soldiers there are men who can't get over the past. Lots of them have trouble to move on with their lives. Some of them have PTSS and get treated for that.

In my photo project I want to show the traces of the war in Bosnia. The troubled humans have to move one with their lives after such a dramatic event. I want to show the problems and trouble people are facing after the attention is gone because our attention is drawn by new disasters that need to be told.

Claudia Heinermann (born 1967 in Iserlohn/DE) lives in the Netherlands. She studied art at the Academy of Fine Arts in Enschede from 1986 to 1991. She started out working in mixed media with photography at its core. Over time she became more interested in documentary photography and went on to study at the Fotoacademie Amsterdam from 2004 to 2006. Ever since she is engaged in long-term observational documentary projects with an emphasis on 20th century historical topics and the consequences of war. Characteristic for her work are controversial issues that she captures in unique ways to make the differences visible. *The book "Enduring Srebrenica" is on sale in the shop of Kamp Westerbork!*

Muziotopia (Chişinău / Iasi) 2008

Ilya Rabinovich

The project, which I was working on during the summer 2008, resulted in an investigation and documentation, regarding the forms of archiving and representing recent history in the public sphere.

My research consisted of photographing the on display collections and juxtaposing them with found footage from archives of those museums. Furthermore I searched for written information, which could shed light on the changes that those institutes were going through after 1989. In the scope of my research I photographed in the following museums: The National Museum of Ethnography and Natural History, the National museum of history and Archeology, The National Museum of Fine Arts, The Pedagogical Museum, The Military Museum, The Union of the Writers museum, The Union of the public transport workers museum. I photographed as well in the former buildings where some other museums connected directly to the former regime were located. Obviously those institutes ceased to exist after Moldavian independence in 1991. As a result of my research, a clear and disturbing reflection evolved: I traced the process of omitting recent history that is present in those public institutes. Each institute tried to re-create its own concept and strategy of re-presenting the continuity and existence of the Moldavian state. Artifacts related to ancient history of the state where re-contextualized, while the artifacts and other archeological exhibits dealing with recent history of XXI-XX century where removed and replaced with the other artifacts which support the new national discourse. Reflecting on the idea of the museum as a cultural machine that produces the content for the group identity, a thought-provoking question emerged: how does national identity can be formed if the different presented narratives do not correspond one with each other? Through this process, I wish to initiate question marks regarding the political truths that were shifting the Moldavia region in the last decades. A question is being raised to the extent of the national trauma that might be causing the Moldavian society to erase and reject any objective reference to the cultural and social atmosphere of the Soviet era. The role and responsibilities of cultural heritage institutions like the museums seems ambiguous in the light of the denial ideology they present to the public. Finally, a more general discussion is opened regarding the intersection of politics, history, culture and social participation in a period of rapid changes.

Ilya Rabinovich was born in Chişinău, Moldova (former USSR) in 1965 and immigrated to Israel in 1973. He obtained a BFA from the Bezalel Academy of Design and Art in Jerusalem in 1994. From 1998 to 2000, he participated in the Rijksakademie van Beeldende Kunsten's artist-in-residency program in Amsterdam, where he continues to be based. The émigré experience informs Rabinovich's artistic work, which primarily deals with identity and memory. In 2012 he accomplished the photographic research book *Museutopia*, for which Rabinovich returned to Chişinău to critically observe the shifting role of museums in post-communist Moldova. The resulting publication contains Rabinovich's illuminating photographs, in-depth descriptions, and essays contributed by Viktor Misiano, Huub van Baar, Bogadan Ghiu and Ingrid Commandeur. He is currently working on a project concerning the Historical Military Museums and National Identity in Israel. Museums are instrumental in developing and reinforcing processes of national identity formation. Therefore "reading" the narrative of the history museum through critical artistic eyes has the potential to expose and explore the conceptions underlying national identity, memory, and belonging.

Capturing Urban Conflicts: Conflict in Cities and the Contested States

Center for Urban Conflict Research – University of Cambridge

This exhibition shows the shifting spaces within contested cities that influence those who live in areas of urban conflict. It includes maps of contested cities and photo-essays composed by project investigators, researchers and students of the Conflict in Cities team at the University of Cambridge. The maps counter superficial media representations of the conflict by highlighting the fluidity, ambiguities and specificities of these places of contention and interaction. Drawing on the extensive *CinC* photographic archive the photo-essays provided glimpses into the everyday life of the diverse cities covered by the Project.

Practical information

Registration

The registration desk can be found in the hall on the ground floor of the Keizersgrachtkerk. Registration will take place every morning during the conference days.

Lecture Rooms

All keynote lectures will take place in the *Kerkzaal* on the first floor of the Keizersgrachtkerk (elevator available). The panel sessions will take place in both the *Kerkzaal* and the *Tuinzaal*. The *Tuinzaal* can be found on the ground floor.

Food & Refreshments

Coffee & Lunch is served in the *Tuinzaal* on the ground floor.

Internet

There is free WIFI in the Keizersgrachtkerk.

Welcome Drinks – Monday 28 October

20.00-22.00

The Welcome Drinks take place at Café Katoen, 100m from Hotel NH Doelen.

Address: Oude Turfmarkt 15, or see the map on the following page.

Reception – Wednesday 30 October

19.00-20.00

The conference reception takes place at the University Theatre of the University of Amsterdam.

Address: Nieuwe Doelenstraat 16-18

Special Evening Program – Wednesday 30 October

20.00-21.30

Artists' Panel & Students' Debate: Appropriation and Competing Narratives

University Theatre, University of Amsterdam

Address: Nieuwe Doelenstraat 16-18

Important telephone numbers

Emergency number	112
Conference Telephone	+31 6 31 56 78 38
<i>In case of emergencies:</i>	
Laura Boerhout	+31 6 34 25 75 79
Ihab Saloul	+31 6 22 58 13 35

Conference Venue & Transport

The first 3 days of the conference take place at the Keizersgrachtkerk Amsterdam. See the next page for a map of the venue, tram stop and the location for welcome drinks.

Address

- Oct. 29-31, 2013 (Keizersgracht 566, 1017 EM Amsterdam)
- Nov. 1, 2013 (Herinneringscentrum Kamp Westerbork, Oosthalen 8. 9414 TG Hooghalen)

Getting there and away - Amsterdam

From Schiphol Airport – by train

Take the train to either Amsterdam Central Station or Station Amsterdam Zuid.

From Amsterdam Central Station – by tram

Take tram 16 (direction Boelelaan/VU) or tram 24 (direction Boelelaan/VU), get off at stop Keizersgracht (Vijzelstraat) and walk for 5 minutes.

From Amsterdam Zuid – by tram

Take tram 5 (direction Central Station), get off at stop Keizersgracht (Vijzelstraat) and walk for 5 minutes.

By foot

From Amsterdam Central Station it's a 30 minute walk to the conference venue. Walk towards the South walking along Damrak, Rokin and Vijzelstraat until you turn right on the Keizersgracht.

Getting there and away – Herinneringscentrum Kamp Westerbork

From Amsterdam Central Station take the Intercity (direction Groningen) and get off at stop Assen. Take bus 23 (direction Beilen) and get off at stop Hooghalen. From here it's a 20 minute walk to the venue. In total the journey takes about 2.5 hours. Please contact the organizers for more detailed information.

Public Transport Chip Card

Traveling within Amsterdam is straight-forward and convenient. There is an extensive transport network connecting city districts, and commuters can choose a variety of methods to reach their destination as efficiently as possible. This includes the train, tram, metro, bus and ferry.

To travel in by public transport, you need a Public Transport Chip Card. This is an electronic card with a built-in chip for use on all public transport in Amsterdam including buses, trams and metros. The PT Smart Card (*OV-chipkaart*) can be topped up with credit in euros, or with a single or season ticket.

The public transport company (GVB) offers 24 to 168 hour tickets (1 - 7 days) that entitle you to unlimited travel through Amsterdam - day and night - by tram, bus and metro, for the number of hours that best suit your plans. These tickets start from just 7 euros.

Most importantly: check in and check out! When you start your journey, hold your card up to the reader until a green light appears. A bleep sound will indicate that your card has been read. If you change to another bus/tram/metro, you have to check out (by scanning your card at the machine again), and check in again at your next stop. If you forget to check out, the card will no longer be valid and you may risk a fine.

Prices: 1 day - 24 hours € 7.50 ; 2 days - 48 hours € 12.00 ; 3 days - 72 hours € 16.00 ; 4 days - 96 hours € 20.50 ; 5 days - 120 hours € 25.00

Tickets are available at:

- ❖ Driver and conductor (only the day card - 24 hours)
- ❖ Sales & Add Value Machines in metro stations)
- ❖ VVV offices (limited selection)
- ❖ Various hotels, camp sites and other organisations (limited selection)
- ❖ GWK offices in Amsterdam and at Schiphol (limited selection)

Taxi

A few reliable taxi services – reservations can also be made online:

Taxicentrale Amsterdam (TCA)	+31 (0)20-777 7777
Staxi	+31 (0)20-221 0059
Taxistad	+31(0)20-208 0000
Schiphol Travel Taxi	+31(0)20-653 1000

By bike

Amsterdam is a great city to discover by bicycle. The extensive network of cycle paths are well maintained and the city is part of a network of major bicycle routes in the greater Amsterdam area. You can find rental shops anywhere in the centre.

MacBike rental shop is close to the conference venue.

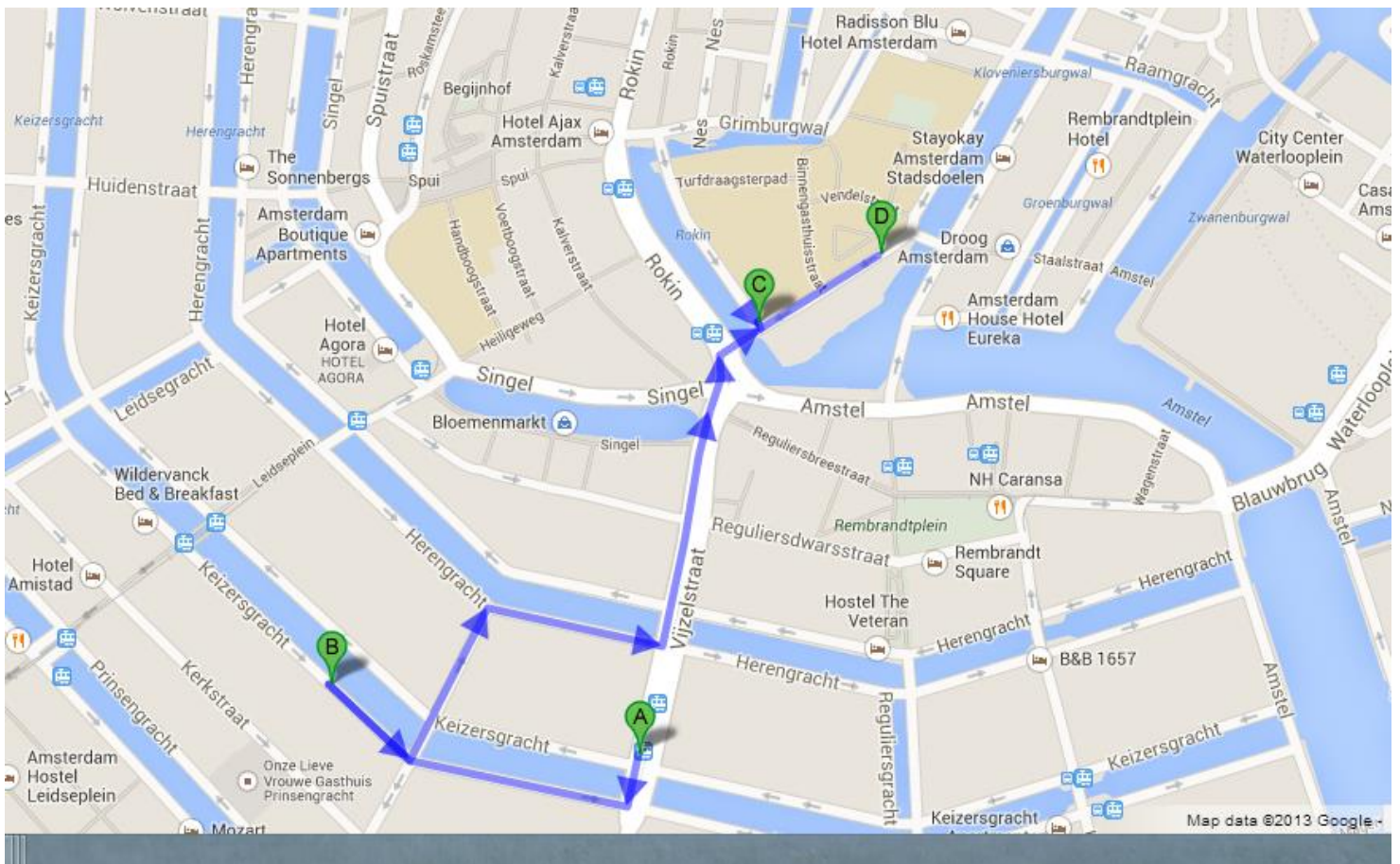
Weteringschans 2

1017 SG Amsterdam

+31 (0)20 5287688

See: <http://macbike.nl/location/leidseplein/>

*A: Tramstop Keizersgracht (Vijzelstraat) B: Conference Venue Keizersgrachtkerk
C: Café Katoen D: Hotel NH Doelen*



Social events in Amsterdam

Amsterdam has an overwhelmingly offer of cultural events, festivals, cinemas, nightlife, theatre, music and museums. The map in the bag provides an overview of all the museums and below you can find more information about social events that take place during the conference period. The website <http://www.iamsterdam.com/> provides a lot of basic information about sights and attractions.

Museums

Rijksmuseum, Van Gogh Museum, Stedelijk Museum, Anne Frank House, Resistance Museum, Jewish Historical Museum, FOAM Photography Museum.

Amsterdam Film Week

From 28 October to 3 November 2013 Amsterdam Film Week screens a selection of the year's best films in cinemas and clubs across Amsterdam.

<http://www.amsterdamfilmweek.com/>

International Storytelling Festival

Tall tales, beautiful stories, old legends and touching recitals will all make an appearance at this year's International Storytelling Festival. The festival takes place at various locations in Amsterdam from 1 to 10 November 2013.

<http://www.storytellingfestival.nl/>

Museum Night Amsterdam

On the first Saturday in November every year, about 50 museums in Amsterdam open their doors from 19:00 to 02:00 on 2 November and organise special events including workshops, concerts, special tours and performances. Tasty food and drink is also on hand to help keep your energy levels up. Welcome to Museum Night, or, as Amsterdammers simply know it, the 'n8'!

<http://museumnachtamsterdam.nl/>

I Amsterdam Card

The I Amsterdam City Card offers the opportunity to explore Amsterdam providing free access to museums and public transports. Visit world-class museums, take a cruise through the charming canals and sample the local delicacies. In addition, City Card gives you unlimited access to the city's public transportation system for 24, 48 or 72 hours. The city cards costs resp. 40EUR, 50EUR, 60EUR. See: <http://www.iamsterdam.com/en-GB/experience/deals/i-amsterdam-city-card/benefits-of-the-i-amsterdam-city-card>

Keynote Speakers: Abstracts & Biographies

TUESDAY 29 OCTOBER

Terrorscapes and Competing Memories: The Politics of Heritage and Memory

Prof. Rob van der Laarse

University of Amsterdam & VU University Amsterdam

From the Second World War onwards European political integration is based on the assumption of a common cultural heritage and memory of the Holocaust. Yet does such a mutual heritage and collective memory really exist? Notwithstanding the common roots of European culture, Europe's nations share most of all a history of conflict and war. Nonetheless, the devastating horrors of two World Wars have for the last six decades stimulated a unique process of unification. Millions of fallen soldiers, the mass slaughter of European civilians, and the destruction of the Jews have determined, by an act of negation, the postwar image of Europe's humanist culture and identity. Politics of heritage and memory, and of forgetting and silencing, play a crucial role in this process. Still, I will argue that after the Fall of the Berlin Wall (1989) the assumption of the Holocaust as a common European experience, and hence as a keystone of Europe's postwar identity, raises some critical objections. The Holocaust paradigm is challenged in many of the EU's former communist, new member states by a 'double genocide' or 'occupation paradigm', whereas the EU's mnemonic 'imperialism' is challenged by the rise of populist nationalism, resulting in a deep incompatibility of opinions between and among Western and Eastern European communities about the impact, interpretation and meaning of the hundreds of twentieth century terrorscapes of conflict and war in Europe and beyond. These competing memories will ask for completely new interpretations, integrating (and confronting) very different - traumatic, neglected, mediatized, mythologized, and politicized - experiences, and a fundamental rethinking of postwar politics of heritage and memory.

Rob van der Laarse studied history and anthropology at the University of Amsterdam where he graduated cum laude and obtained his PhD cum laude in humanities (1989). His published dissertation on the crucial role of religion in the modernization and symbolic construction of political communities in the 19th C. Netherlands was awarded a *Praemium Erasmianum* Study Prize (1990). He held positions at different universities in history, media and cultural studies, and visiting scholarships in Florence and Salford, was founding director of heritage studies at the UvA (2004-2010), and currently teaches at UvA's cultural sciences department and the art and culture department of VU University Amsterdam, where he holds the Westerbork chair of War Heritage and Memory. In 2012-2013 he was fellow and theme group leader at the Netherlands Institute for Advanced Study (NIAS) in Wassenaar, where he gave the Opening of the Academic Year Lecture. Van der Laarse is also founding member of the Terrorscapes research group, Director Research Cluster Heritage & Memory (with Ihab Saloul), Coordinator Research Domain "Conflict" (with Ihab Saloul & Frank van Vree) at University of Amsterdam, and Theme Leader European Culture and Identity VU/UVA Research School Access Europe in cooperation with Joep Leerssen).

Can Trauma Sites Lie? From Traces to Traumatic Heritage

Prof. Patrizia Violi

University of Bologna

Trauma sites are places where exterminations, imprisonments and slaughters of different kinds happened in the past and which are conserved in order to remember these atrocities. Therefore, these are places that maintain an indexical causal link between the actual event and its memory. However, on closer examination, the idea of trace underlining indexicality appears much more problematic than generally assumed, suggesting that events do not coincide in any immediate way with their meanings. The "authenticity" of these sites thus becomes a constructed meaning effect. Reformulated in this way, it can still be a highly productive notion, since it fosters a deeper understanding of the overall meaning of what I shall refer to as traumatic heritage, and in particular, the power of its emotional component. These issues will be discussed by way of a case-study of the House of Terror in Budapest.

Patrizia Violi is Professor of Semiotics at the University of Bologna, Department of Communication, and Coordinator of the PhD Program in Semiotics. She is the Director of TRAME, Interdisciplinary Centre for the Study of Memory and Cultural Traumas (www.trame.unibo.it), at the University of Bologna. Her main areas of research include text analysis, language and gender, and semantic theory, on which theme she has published numerous articles and volumes, amongst others, *Meaning and Experience*, Indiana University Press, 2001. She is currently working on cultural semiotics and traumatic memory, in particular on memorials and memory museums.

Questions of Historical Evidence: The Material and the Visual in Commemorative Culture

Prof. Sarah Farmer
University of California, Irvine

This paper will address the nature of historical evidence (material and visual) that has been the foundation of commemorative culture of the Holocaust. In the case of the Holocaust, the camps (the physical sites of concentration and mass murder) became the centerpiece of commemorative culture. Historians of modern history have traditionally prized written sources as the most reliable evidence on which to base historical arguments. In recent years, however, historians have increasingly turned to photography and film as historical evidence. This talk will explore the different modes (material, written and visual) of representing the Holocaust as well as other atrocities. The focus will be the history of the use of photographic and filmed images to document the Holocaust for judicial and historical purposes as well as the role of images in commemorative practices.

Sarah Farmer obtained her Ph.D. in History from the University of California in 1992 and has been Associate Professor at the same University since 2001. Her publications include: *Martyred Village: Commemorating the 1944 Massacre at Oradour-sur-Glane* (Berkeley: University of California Press, 1999) ; *Oradour: Arrêt sur mémoire* (Paris: Editions Calmann Lévy, 1994); second edition (Paris: Editions Perrin, 2004) ; *Oradour 10 juin 1944: Arrêt sur mémoire*, Collection Tempus (Paris: Editions Perrin, 2007).

WEDNESDAY 30 OCTOBER

Digital Memories: Competing Feelings, Conflicting Visions

Prof. Ellen Rutten
University of Amsterdam

Readers of Russian and Ukrainian social media find themselves embedded in a world of digital wars - one where alternative histories thrive and multifarious memories compete for position. The new online vectors of memory have been the focus of Web Wars, a Bergen- and Amsterdam-based research project on digital memory. The project was part of the HERA-project Memory at War: Cultural Dynamics in Russia, Poland & Ukraine. Between Spring 2010 and Autumn 2013, Memory at War offered a trans institutional platform across the universities of Cambridge, Helsinki, Tartu, Groningen, and Amsterdam/Bergen for reflection on Eastern Europe's memory wars from varying angles. Ellen Rutten discusses both projects and considers their implications for our thinking on conflicting visions on -- and feelings about -- the past.

Ellen Rutten is a professor of Literature (with a focus on Slavonic literature and culture) & chair of the Slavonic Department at the University of Amsterdam. Her research interests include post-Soviet culture, literature and art, digital humanities, social media, and memory discourse. She is currently finalizing a HERA research project "Web Wars": discussions of the Soviet past in post-socialist social media. This project results in an edited volume on online commemoration of the socialist experience and a film. Currently she studies a trend to embrace imperfection in contemporary (Russian) culture and finalizes a book on post-Soviet sincerity rhetoric.

In Situ: Museums of National Struggle and the Institutionalisation of Conflict Memories

Prof. Wendy Pullan

University of Cambridge

It is increasingly common for ethno-national conflicts to be commemorated in museums. They may be conceived as part of a post-conflict /reconstruction effort to mark past struggles in ways that are material and didactic. In some cases, the museums are designed to present both/all sides of the conflict, but more commonly, they are established by factional groups or partisan governments who see the museum as a way to justify their own cause and point of view by memorialising sacrifice, loss, injury and death suffered by their own people. In many cases, active violence has subsided but the conflicts, and the reasons for them, still simmer; the museums, whether intended or not, are a reflection of these ongoing conditions. The refrain that one must not forget the struggle is often heard, and in some cases, the past takes on a secular-sacred character. Whilst many museums purport to be dedicated to peace, conflict, if not out and out war, forms a theme. Many museums of national struggle are remarkably similar in conception each designed around using carefully orchestrated documents, oral histories and recollections, artefacts, photos, film, and more recently, digitalised presentations, in order to put across their case. At the same time, the museums are localised and evoke their own specific struggle. The latter is often based upon the siting of the museum. As many of the commemorated struggles depend upon territorial claims and rights, location remains significant and may be the most meaningful aid-memoire in conveying the intention of the factions behind the museum. In subtle ways, place, even more than museum content, impacts upon our comprehension and is key to commemoration. This paper will address these issues through several different museums of national struggle including those in Northern Ireland, Bosnia, Cyprus, Lebanon, Israel and Palestine.

Dr Wendy Pullan is Head of Research and Director of the Martin Centre for Architectural and Urban Studies in the Department of Architecture at the University of Cambridge. She was Principal Investigator for 'Conflict in Cities and the Contested State', an international and multidisciplinary research project based in the UK and funded by the ESRC's Large Grants Programme, and is now Director of the Centre for Urban Conflicts Research. She received the Royal Institute of British Architects' inaugural President's Award for University Led Research for work on Conflict in Cities. Dr Pullan has published widely on Mediterranean and Middle Eastern architecture and cities, especially Jerusalem, and has advised on issues to do with urban uncertainty. Her recent publications include: *Locating Urban Conflicts* (co-edited, 2013) and *The Struggle for Jerusalem's Holy Places* (co-authored, forthcoming 2013). She is a Fellow of Clare College, Cambridge. Further details: www.conflictincities.org; www.urbanconflicts.arct.cam.ac.uk

Small Acts of Repair: The Unclaimed Legacy of the Romanian Holocaust

Prof. Marianne Hirsch & Prof. Leo Spitzer

Columbia University & Dartmouth College

What does it mean to survive or to inherit traumatic events that have failed to be worked through in a *longue durée* of many decades? This lecture focuses on historical catastrophes that have been forgotten or denied, that have eluded the assumption of responsibility, judicial recognition, or acknowledgment by both national and transnational bodies. We look specifically at the reception of writers and artists who were deported to Transnistria, an area that was annexed by Romania during the Second World War and became a "forgotten cemetery" in which hundreds of thousands of Jews and political prisoners perished. Yet, just as Transnistria's history fails to fit common conceptions of Holocaust persecution and murder, much of the vibrant intellectual and artistic activity that took place in its ghettos and camps also largely fails to fit the paradigms of Holocaust art or literature. This lecture aims to illuminate this little known chapter of Holocaust history, while also asking larger questions about possibilities of repair and redress in the aftermath, and the needs of the postgenerations who inherit contested histories.

Marianne Hirsch is William Peterfield Trent Professor of English and Comparative Literature at Columbia University and Professor in the Institute for Research on Women, Gender, and Sexuality. She is President of the Modern Language Association of America. She was born in Romania, and educated at Brown University where she received her BA/MA and Ph.D. degrees. Before moving to Columbia, she taught at Dartmouth College. Hirsch's

recent books include *The Generation of Postmemory: Writing and Visual Culture After the Holocaust* (Columbia University Press, 2012), *Ghosts of Home: The Afterlife of Czernowitz in Jewish Memory*, co-authored with Leo Spitzer (University of California Press, 2010).

Leo Spitzer is the Vernon Professor of History Emeritus at Dartmouth College. The recipient of numerous fellowships, including a John Simon Guggenheim Foundation and a National Humanities Center award, he writes on photography, testimony, and Jewish refugee memory and its transmission. His most recent book, co-authored with Marianne Hirsch, is *Ghosts of Home: The Afterlife of Czernowitz in Jewish Memory*. He is also the author of *Hotel Bolivia: The Culture of Memory in a Refuge from Nazism*; *Lives in Between: Assimilation and Marginality in Austria, Brazil and West Africa*; *The Creoles of Sierra Leone: Responses to Colonialism*; and co-editor, with Mieke Bal and Jonathan Crewe, of *Acts of Memory: Cultural Recall in the Present*. He is currently working on *The Americanization of Poldi*, a memoir about Jewish refugee immigration in New York in the decade of the 1950s and, with Marianne Hirsch, on a book of essays on school photos.

THURSDAY 31 OCTOBER

Contemporary Archeology – Or the Contested Claims of Property and Memory

Prof. Yfaat Weiss

Hebrew University of Jerusalem

The lecture examines fundamental dilemmas connected to historical narratives of the Israeli-Palestinian conflict. It looks at the pitfalls of history writing during an ongoing national conflict lacking the necessary perspective and temporal distance. In addition it tries to come to terms with difficulties of developing a sympathetic position while writing history during active national dispute. Contested memories of the Palestinian - Israeli dispute obtain even greater impact due to the temporal proximity of the Holocaust of European Jewry and the Palestinian *Nakba*. This proximity has the tendency to obscure causal contexts and even to intensify competitive relations between the parties involved. In this lecture I will try to create awareness of these difficulties and their significance with regard to historiography.

Professor Yfaat Weiss teaches in the department of Jewish History and Contemporary Jewry and heads The Franz Rosenzweig Minerva Research Center for German-Jewish Literature and Cultural History. In 2008-2011 she headed the School of History at the Hebrew University of Jerusalem, and in 2001-2007 she headed the Bucerius Institute for Research of Contemporary German History and Society at the University of Haifa. Weiss was a Senior Fellow at the International Research Center for Cultural Studies (IFK) in Vienna (2003), a visiting scholar at Simon Dubnow Institute for Jewish History and Culture in Leipzig (2004), a visiting Fellow at the Hamburg Institute for Social Research (2005-2006), at the Remarque Institute of European modern history of the University of New York (2007), at the International Institute for Holocaust Research – Yad Vashem (2007-2008), and at the Europe Center at Stanford University (2013). In 2012 she was awarded the Hannah Arendt Prize for Political Thought. The scope of her publications covers German and Central European History, and Jewish and Israeli History. Her research concentrates on questions of ethnicity, nationalism, and memory.

Competing Memories in the Age of Totalitarianism

Prof. Georgi Verbeeck

Maastricht University & University of Leuven

The paper will look into recent discussions in historiography and memory studies on the concept of 'competing memories'. It is closely intertwined with the growing popularization and individualization of historical consciousness and memorial practices. How do competing memories emerge and what is their relevance for the historical and historiographical landscape? Why are they at the heart of vivid historiographical controversies? What is their political and cultural embedding, and how can competing memories be mediated through institutions and practices?

Georgi Verbeeck is Professor of German History at the KU Leuven (University of Leuven) and Associate Professor of History at Maastricht University. He published widely on modern German history, historiography and the politics of memory. He is currently member of the organizing team of the NWO project Terrorscapes.

FRIDAY 1 NOVEMBER

Under Sobibor: Archaeology, History and Evidence

Prof. Yoram Haimi & Wojciech Mazurek

Ben-Gurion University of the Negev & Sub Terra Badania Archeologiczne

Archaeological excavations carried out by a Polish-Israeli team in the Sobibór extermination camp began in 2007 and have continued through May 2013. The investigations are a joint project led by Wojciech Mazurek on behalf of the "Sub Terra Badania Archeologiczne" and Yoram Haimi on behalf of the Yad Vashem Historical Institute in Jerusalem. Sobibór was one of the three extermination camps set up by the Nazis in the Reinhardt Operation in 1942. At least 250,000 victims were murdered in the camp, which was the site of the only successful revolt of inmates against the Germans. Subsequently, the Germans dismantled the camp before the end of the war. As a result of its destruction, little accurate information is known about Camp 3, the area in which the gas chambers, crematoria and mass graves were located. Since 2007, the excavations have concentrated in the area of Camp 3 and a number of important discoveries have been made. Among these is the discovery of the location of the "Himmelfahrtsstrasse", the 'Way to Heaven' along which the victims were led from transports to the gas chambers and the remains of structures where they were undressed and their personal belongings were taken. To date, more than 45,000 artifacts have been discovered in the excavations. These include two metal tags belonging to Jewish children who were transported to the extermination camp from Amsterdam in July 1943 and other items belonging to the victims as well as objects belonging to their captors.

One Camp – Two Narratives: Froeslev 1944-1945, Faarhus 1945-1949, Negotiating the Past?

Dr. Henrik Skov Kristensen

The National Museum of Denmark

In 1944 the German Security Police built a camp in occupied Denmark, officially called *Polizeigefangenenlager Froeslev*. In this camp thousands of Danes were interned, primarily members of the Resistance. During the legal purge in Denmark following World War II the very same camp, under the name the Faarhus Camp, was used as an internment- and penal camp for so called traitors. And whereas the Froeslev Camp stands as a powerful symbol of German oppression and Danish resistance to the Danish public at large, the Faarhus Camp is a strong symbol for the "traitors" of what they consider to be an unjust legal purge. This goes primarily for the German minority population in South Jutland, who were Danish citizens, but loyal to Germany. This minority was massively hit by the legal purge as a result of its collaboration with Hitler-Germany, and for decades after the war the Faarhus Camp was almost a state of mind within the German minority. To the present day Faarhus has been a vital point in the collective identity and memory of the minority. The presentation will focus on the dual narratives of the camp in Southern Jutland, and how the Froeslev Camp Museum (part of the National Museum of Denmark) has dealt with the delicate task of establishing a permanent exhibition about the Faarhus Camp – an exhibition which was opened in March this year. How has the public, majority-Danish as well as minority-German, reacted, and what lessons may be learned?

Henrik Skov Kristensen is a PhD of history and head of the Froeslev Camp Museum in Denmark. This museum, which is situated near the Danish-German border, is part of the National Museum of Denmark.

Henrik Skov Kristensen has published a large number of books and articles about Denmark during and after World War II. His latest book explores the legal purge in Denmark, the internment and penal camp of Faarhus and the symbolic value of this camp to the German minority population in South Jutland.

Speakers: Abstracts & Biographies

TUESDAY 29 OCTOBER

Panel Session 1.1 Topographies of Memory

Chair: Rob van der Laarse, UvA and VU University Amsterdam

'Serb Aggressors', 'NATO Aggressors' and the Competing Memories of the Individual and the Collective 'Other' in the former-Yugoslavia

Britt Baillie

University of Cambridge

In the West, the establishment of the notion of individual rights in the 13th century is associated with individual equality before the law. Ayn Rand, maintains that only an individual can possess rights and that therefore the expression of 'collective rights' is a contradiction in terms. Indeed, the International Criminal Tribunal for the former Yugoslavia (ICTY) asserts that 'guilt should be individualised protecting entire communities from being labelled as "collectively responsible"'. Many of the crimes carried out in the former-Yugoslavia were carried out against collectives based on their ethnic identities. It is therefore interesting to ponder that whilst there has been a rising trend in individualising the 'victims' and 'heroes' in the former Yugoslavia memory infrastructure, perpetrator status is usually collectively assigned. Fears of martyring or celebrating perpetrators are often cited as reasons for concealing the identities of individual perpetrators. However, this paper seeks to elucidate the impacts of public collective guilt assignment through cultural heritage. As Victory through Victimhood has become a dominant paradigm, this paper also explores how other actors are remembered/ forgotten and how this in turn shapes the competing memories of the conflicts of the 1990s.

Dr Britt Baillie is a Research Fellow at CLUE, VU Amsterdam; an Affiliated lecturer at the Department of Archaeology, University of Cambridge; and a founding member of the Centre for Urban Conflicts Research, University of Cambridge. She is co-editor of *Locating Urban Conflicts: Ethnicity, Nationalism and the Everyday* (Palgrave, 2013).

Terror(e)scape: Ukrainian Literature after Red Terror

Olena Haleta

L'viv University

The first half of the twentieth century was one of the most dramatic not only for Ukrainian history in general, but also for a history of Ukrainian literature. During the early Soviet ethnic and social cleansing, the Great famine of 1933 and the Soviet repression of the 30's, about 250 Ukrainian writers were victims of the Soviet regime. The total number of executed Ukrainian writers reached after the WWII more than 300 people. A consequence of this historical trauma was both converting a history of literature into a martyrology, and also a complete destruction of the "literary space" understood as a literary discourse with its own rhetoric, poetic and cultural strategies. A continuous return to the time before the catastrophe, or the "synopating temporariness" (Paul Gilroy), has become the main challenge for contemporary Ukrainian literature. Different strategies of memorizing and revitalising of dramatically destroyed "literary landscape" were presented by numerous literary anthologies, imbued with fear of forgetting and burden of memory. Due to the survived but not unbeaten trauma, viewed as the loss of the Golden Age, two principles of selection (searching for the actual past and paying the debt of the memory) have almost superseded any other compiling criteria. The process of "anthologising" of Ukrainian literature of 20 century demonstrates a search for the historical narrative, or "key metaphors" (White; Ankersmit; Lakoff & Johnson), which struggle to come to terms with the past. The most successful attempt to describe the traumatic past was a

metaphor of “Executed Renaissance”, first used in 1959 as a title of an anthology of Ukrainian literature of 20-30’s of twentieth century. A complicated history of this epoch-defined edition shows the development of the metaphor, which unites the fundamental values of life and death, and opens a new possibility for escaping a vicious circle of cultural collapse.

Olena Haleta PhD, is Associate Professor at the Department of the Literary Theory and Comparative Studies, Ivan Franko National University at Lviv, Ukraine and Director (2004-10) and Senior Research Fellow at the Center for the Humanities. She is Erasmus Mundus Fellow at Humboldt University of Berlin, Germany (2013-2014) and head of the projects “Anthropos: Open Digital Archive in the Humanities” (www.anthropos.net.ua), “Solo Singing... New Voices: in commemoration of Solomea Pavlychko” (public lectures in humanities at Lviv University), “Intellectual Biography” and “University Dialogs” (series of meetings with famous researchers and artists at Lviv University). Editor of collections of essays “Formalism”, “Sappho”, “Irony”, “Histories and/of Literatures”, and the publishing series “University’s Dialogs”.

Borders of Memory in Former Yugoslavia

Francesco Mazzucchelli
University of Bologna

What do a street in the city of Mostar, the memorial site of Jasenovac in Croatia and a Titoist monument in the north of Bosnia have in common? They are all located in places crossed from (or near to) borders of various (not necessarily only strictly political) natures. Comparing some memorial sites in Serbia, Bosnia Herzegovina and Croatia, my paper will try to investigate the role of borders in the development of competing narratives of the past and, conversely, the different results in the representation of such borders (attenuation, reinforcement, renegotiation, production) determined by the overlapping of different narratives (including those coming from the “international community”).

Francesco Mazzucchelli is a Research Fellow at the Department of Philosophy and Communication of the University of Bologna and at CLUE in the VU of Amsterdam. He is one of the founding members of TraMe – Center for the Interdisciplinary Study of Collective Memories and Traumas, in the University of Bologna. He is author of several academic articles and of the book *Urbicidio. Il senso dei luoghi tra distruzioni e ricostruzioni in ex Jugoslavia*, Bononia University Press, 2010.

Panel Session 1.2 Geographies of Memory

Chair: Geneviève Zubrzycki, University of Michigan

Counter-Geographies of European Memory: Mapping Memory across Borders

Luiza Bialasiewicz
University of Amsterdam

My presentation will explore some of the methodological questions that I have been grappling with as part of the work on a new ERC funded research project entitled ‘Bodies across Borders: Oral and Visual Memory in Europe and Beyond’ (carried out in collaboration with oral history colleagues in Italy). Among other things, the project attempts to trace some of the new forms and new geographies of trans-national ‘memory work’ of recent migrants to Europe, including participatory video-making and story-telling (textual, oral as well as video). The decision to use film and other visually-mediated forms of story-telling is part of an attempt both at de-colonizing memory narratives but also (and especially) at freeing these from cartographic limitations, moving beyond simple territorial ‘European’/‘non-European’ categories of memory, identity and belonging. The key methodological question that I will try to highlight in the presentation, then, is: how can we narrate mobile subjects and mobile memories in a non-topographic fashion, how can we best capture and represent their multiple and multi-scalar embodied and affective geographies.

Prof. dr. Luiza BIALASIEWICZ is Jean Monnet Professor of EU External Relations in the Department of European Studies at the University of Amsterdam. Before moving to the Netherlands in 2011, she was Senior Lecturer in Political Geography at Royal Holloway, University of London. Her work focuses on Europe's connections with the wider world, including European memory cultures outside of Europe. She is currently engaged in two research projects: 'At the Gates of Europe: Re-mapping Tangiers' (funded by the National Geographic Society) and 'Bodies across Borders: Oral and Visual Memory in Europe and Beyond' (together with L. Passerini, funded by the European Research Council).

Debating the Reconciliatory Use of Heritage: European Post-Monumentalism vs. Serbian National Monumentalism

Claske Vos

University of Amsterdam

In the 1990s numerous religious monuments were destroyed on the territory of Former Yugoslavia. Responding to this destructive use of heritage, the European Commission and the CoE developed the Regional Programme on Cultural and Natural Heritage in Southeast Europe. Since 2003 both European actors have actively tried to change local perceptions on heritage in this part of Europe in order to facilitate the region's integration process into the EU. However, in Serbia, thus far not much openness has been shown towards this initiative. While the European institutions urge for a European post-monumentalism, Serbia insists on its national monumentalism and avoids public debates about its uses of the past. So even though internationally there is a growing concern that heritage should heal, regional practices show that the potential for conflict on the basis of interpretations of heritage has not diminished. This poses new questions regarding the role of heritage as an instrument to produce more inclusive memories. Is it possible and even desirable to come into terms with post-war realities and search for more 'accurate' or 'inclusive' histories by means of these kinds of programmes? If heritage is essentially dissonant is there not unavoidably also a risk that it will have the same effect regarding post-conflict heritage management? This paper aims to find some answers to these questions and provide new insights in the diverse responses to transnational trends in the field of heritage management which increasingly stress the importance of heritage as a factor in post-conflict action despite the continuously competing memories.

Claske Vos is a lecturer at European Studies at the University of Amsterdam. Previously to her move to the University of Amsterdam Claske Vos worked as a lecturer at Leiden University for the MA programme Archaeological Heritage Management in a World Context. Before finishing her PhD at the Institute of History and Area Studies at Aarhus University in Denmark in 2011 Claske Vos obtained an MA degree in Cultural Anthropology at the Radboud University Nijmegen in 2004 and she continued her studies in 2005 with an interdisciplinary master in Southeast European Studies at the School for Slavonic and East European Studies (SSEES) at University College London. During those years and her PhD she specialised herself in the anthropology of EU policy with a particular focus on European cultural policy, cultural heritage and the Western Balkans.

Shaping War through Memories: Examples from Former Yugoslavia, Spaces and Landmarks

Federico Montanari

University of Bologna

The aim of this paper is to work on the hypothesis according to which the "new" form of war that destroyed former Yugoslavia was essentially based on memory re-invention and manipulation. Bosnia and, with some differences, Kosovo represent the synthesis as well as the "emblem" of this. With this paper I would like to show some elements of this kind of manipulation. But also its legacy that continues until today. What happens in a "typical" post-war situation? What happens also from the point of view of figurative and territorial perception? With the typical past/present post-war effect: international peace-keeping intervention; massive NGOs implementation; Europe, UN and international "protection" and "control", from the point of view of "right and law" as well as of "State building" and reconstruction. But, it is important to try to find out the actual semiotic, visual, cultural impact of this paradoxical situation, in which war is not a war, and conflict remains in a virtual

status. Finally which kind of new territorial shapes and landmarks emerge from this situation, and what is the role they play in socio-cultural transformations, in connection to memories?

Federico Montanari holds a PhD in semiotics and currently teaches as an adjunct professor (Semiotics, Visual Communication, Political Discourse) in several universities (Bologna, Bolzano, Reggio Emilia). He has taught in various other universities and was a visiting professor at UC San Diego. He works on political discourse, war and conflict studies, and the analysis of urban spaces from ethno-semiotic point of view and in relation to design and technologies studies. Main publications, between others: "Linguaggi della guerra", (Meltemi, 2005); "Politica 2.0" (ed., Carocci, 2010); "The Narrative forms of Conflicts" in VV.AA, "Post-conflict cultures" (Zoilus Press, London, 2006). One of his most recent publications is the book "La Semiotica e il progetto II" (eds., with Cinzia Bianchi e Salvatore Zingale).

Panel Session 2.1 Silence, Trauma and Resistance

Chair: Patrizia Violi, University of Bologna

Sacha Pecherski: The Forgotten Leader of the Resistance in Sobibor

Selma Leydesdorff

University of Amsterdam

The fall of communism has resulted in the opening of new archives, inaugurating a reexamination of Holocaust-historiography. In my biographical research on Soviet lieutenant Aleksandr Pechersky, the leader of the Sobibor uprising of 1943, this has become palpable. In the extant historiography he has only been situated in the narrative of the uprising, but now we will be able to reconstruct his lifestory in the broader framework of the Jewish resistance, the postwar history of Russian POW's, and the Jewish participation in the "Great Patriotic War." Investigating his story, we will have to deal with the Nazi attempts to obliterate all traces of the Sobibor extermination camp, but beyond that we have to confront the conscious creation of silence by postwar communist policy, and, more generally the fact that all testimonies by and about Pecherski are indelibly marked by the culture of repression, fear and ideological correctness of the totalitarian Soviet State. The study of his life is rewarding since I, the researcher, am confronted with the massive silence which is contrasted by a nearly mythologized iconisation by people who have known Pechersky and who are aware of his post-war ordeal. His near-mythical status is apparent from poems, stories, and newspaper articles about him, mostly in Jewish journals and a movie made about him (1987). The existing hagiography repeats the same myths (see for instance Wikipedia) and historical mistakes and confusion. I wonder where his aura as a leader came from and why he was so respected? To answer I have to combine material from several archives in the former communist world (Moscow, Kiev, Minsk, Rostov a. Don) with stories being told by friends and survivors of the uprising. These stories are in contrast with the fact he has also been a forgotten Jewish hero. Slowly I manage to trace him and to deconstruct stories and mythologies, I read letters to and from him and interview. He has become a marginal figure as the result of a divided post-war Europe where the persecution of Jews never stopped and where all memories of the Holocaust were shaped and continuously rearticulated by the experience and political afterlife of the two powerful terror systems that collided and connived during and after World War II: Nazism and Stalinism. I'll focus on why he became a leader during the uprising by analyzing his pre-war trajectory.

Selma Leydesdorff is professor of oral history and culture. Her career is part of the transformation of oral history from mostly a fact-finding method-adding to and criticizing traditional historical narratives-to research on the ways memory is framed and modified over time. It has always been influenced by women's history. She moved from gender studies to her present position. The last ten years she interviewed on life in concentration camps and recorded interviews with survivors of Auschwitz and Mauthausen in international projects. In 2002, she started a project with survivors of Srebrenica, which brought a major international attention as an oral historian of trauma. The book detailing the Srebrenica story was published first in Dutch, then in Bosnian, and an English translation is forthcoming (Indiana UP, 2011). Since 2008, she has recorded life stories around the trial of John Demjanjuk in Munich, including survivors of Sobibor and co-plaintiffs in the trial. The results will be published as www.lategevolgenvansobibor.nl The coming years she will write a biography of Aleksander (Sascha) Pecherski, the leader of the uprising of Sobibor.

'Unspoken Knowledge' in Contemporary Bosnian-Herzegovinian 'Landscapes of Memory'

Maja Lovrenović

VU University Amsterdam

On the margins of the competing grand narratives on history, memory and post-conflict reconciliation in the post-Yugoslav countries, small communities in Central Bosnia-Herzegovina struggle to rebuild their everyday routines within their immediate physical and metaphorical 'landscapes of memory' (Schramm, Kirmayer, Hirsch). These local experiences and subjectivities remain largely unacknowledged by the various discourses on the necessity of 'establishing the truth' and 'facing the past' after the 1992-1995 war. Despite the burgeoning body of literature, analyses and reports on the problems and paradoxes of the post-war 'memory works' in post-Yugoslav countries, focusing almost exclusively on monuments and memorials, there is very little attention paid to the local everyday refractions and disjunctions between subjective experiences of violence in the past and the discursive demands for authentic historical facticity in the present. The incommensurability between these two realms of memory and 'history' emerges in full relief in small Central Bosnian communities and the sites of their shared everyday life, being also the sites of various layers of their shared troubled past. The discursive demands to 'establish the truth' and 'never forget' paradoxically drive fragments of these layers and subjectivities into further silence, or 'public secrecy' (Taussig), the reservoir of non-discursive local social knowledge. This paradox further indicates the yet unaddressed assumptions and gaps within the academic production of knowledge on memory and violence, calling for a more serious acknowledgment of intricacy of 'memory works', that confounding feature of remembering as, paraphrasing Walter Benjamin, Penelope's work of forgetting.

Maja Lovrenović (1974, Banja Luka - Sarajevo) is a PhD candidate at the VU University Amsterdam, where she studies social and cultural anthropology since 2008. Her previous education includes studying art history at the University of Zagreb during the 1990s, after which she worked as a freelance journalist, following various topics on social and cultural heritage and memory in postwar Bosnia-Herzegovina. Her current PhD project focuses on these topics from an anthropological perspective, primarily on how discourses on history and memory unravel in people's everyday lives in contemporary Bosnian-Herzegovinian 'landscapes of memory'.

The Pursuit of Oblivion: Trying to understand Notions of History, Memory and Language of Oblivion/Oppression in Connection to the Concentration Camp Risiera di San Sabba in Trieste

Taja Kramberger

Educational Research Institute Ljubljana

To understand the language of oblivion, usually produced in a complex process of silencing different social agents of groups (politics of memory), means in the first place being able to distinguish between two fundamentally different paradigms, two modes of questioning, narrating and representing the past and its (changing & challenging) landscape: one mode being *history* and the other *memory*. As French historian Pierre Nora once said – and Gérard Noiriel in his way elaborated further –: "history, consistent in its method, takes various memories as its objects and investigates them" in order to give better explanation and understanding of socio-historical events (not in order to provide identities, as this is the work of memory). For the purpose to have complex and structurally open *history* we first have to confront *different types of memories* (be it of national or other groups), and reconstruct eroded relations between them. While alive, we have a need to live in a vivid and hot memory registers and construct identities (family, friends circle, associations etc.), but to produce reflection and study the interaction of different memories we also have a need to use cold analytical tools and distances, that is instruments of history. We're alternating experiencing both, memory and history, and it is very important for a plural and democratic society to keep balance of double *objectivation* between these two regimes of social representation. In fact, this reflexive dynamic is a precondition for us to be able to participate actively in a plural social space. (I'll try to present here what happens if this is not so, and if the social space is unable to produce reflection and constantly homogenizes memories.) There are social spaces of oppression (in my case I'll shortly present a concentration camp of San Sabba, the only camp in Italy to have a crematory and rudimentary gas chamber), that have been so traumatized

(extermination camp San Sabba was between September 1943 and April 1945 conducted by O. Globočnik, C. Wirth and D. Allers and others who already had their murderous expeditions in the East) and remained so hidden (unreflected/unreflective) for a longer period of time – that *places of memory (loci memoriae)* in them have been »spontaneously« – in the context of perpetual negation or ignorance – inverted to the *places of oblivion (loci oblivionis)*. My crucial question here is how to loosen up the tensions of mutism, how to step out of this forgetting circle into a normalized plural constellation of memories not to produce trauma on social groups again but also not to deny oppression which has been done there. In my paper I'll firstly try to show how important it is to make a clear – though arbitrary – demarcation line between concepts of history and memory and not mingle one with another (my thesis is that this very important precondition in ethnocentric societies of Central European Space – or even broader – has not been reached) as different concepts of representing and narrating the past, and, secondly, put San Sabba (actually built in 1913 as a rice facility) and its later representations in the context of such situation. I'll also show different social agents that interfere with its projects of either trying to preserve memories of the camp (Diego de Henriquez) or played with politics of memory, selecting and silencing particular remembrances (Military Ally Forces, political regimes, ethnocentric communities etc.).

Taja Kramberger is an Associate Professor of history and historical anthropology and a researcher in social sciences. Currently she is affiliated to the Educational Research Institute in Ljubljana, but lives and works in Paris. She investigates various themes between 18th and 20th Centuries, such as paradigms of doing/writing history, epistemology of social sciences and humanities, relationships history/memory/discursive practices, Enlightenment/Historism [German]/Historicism [English], history of woman and gender relations, mechanisms of social exclusions and power, dimensions of Dreyfus Affair, history of universities, strategies of anti-intellectualism, critical and revolutionary pedagogy, cultural history, European literary fields and cultural movements in the Thirties etc. She co-established a program of historical anthropology at the University of Littoral in Slovenia. Since now she has published 4 monographs, a few dozen articles and was Editor-in-chief of a multilingual anthropological journal *Monitor ZSA* for ten years (2001–2010; 38 numbers). She translated and edited some of the basic texts of P. Bourdieu, L. Wacquant, M. de Certeau, R. Barthes, L. Valensi, A. L. von Schlözer and others, introduced the work of Maurice Halbwachs and Frances A. Yates in Slovenian intellectual milieu. She is also an internationally recognized poet, and writer (in literary field she has either written or translated over 20 books and published more than hundred short texts, essays and introductions).

Panel Session 2.2 Memory and Genocide: Memorialization in Rwanda

Chair: Nanci Adler, NIOD. Institute for War, Holocaust and Genocide Studies

Memorialization in Rwanda: A Work in Progress

The NIOD is one of the partners collaborating and advising on the form and substance of the Kigali Genocide Memorial, created in order to remember and commemorate the victims of the 1994 genocide. In this session, several key questions regarding memory and remembrance in Rwanda will be addressed.

The Complex Memorialization of the 1994 Genocide

Yves Kamuronsi

Deputy Director Kigali Genocide Memorial/Aegis Trust, Rwanda

This paper will address the work undertaken so far to keep the memory of genocide in Rwanda, by sharing progress, challenges and lesson learned.

Building Memories

Puck Huitsing

Director Collections, NIOD. Institute for War, Holocaust and Genocide Studies

This presentation will address several aspects regarding the practical side of working on a remembrance center, the political and social context, and the concurrent lines (education, museums, documentation) along which such centers develop.

Rwandan Genocide Archives

Petra Links, Team Leader, Collections, NIOD. Institute for War, Holocaust and Genocide Studies & Claver Irakoze, Kigali Genocide Memorial/Aegis Trust Rwanda

This presentation will discuss how to form a documentation center, which archives should be selected, and which discussions are relevant to this process. Time permitting, fragments of the film "Telling Truths in Arusha" will be shown. This documentary superbly illustrates the difficulties of interpreting testimony, especially when there are competing narratives of the same events.

Panel Session 3.1 Forensic Archeology

Chair: Caroline Sturdy Colls, Staffordshire University

Give Them Back Their Names and Faces - Competing Memories and Victims of Communism in Poland 1939 – 1956

Marek E. Jasinski, Andrzej Ossowski, Krzysztof Szwagrzyk

Norwegian University of Science & Technology & Medical University of Szczecin

After the European conflicts of the 20th century, each nation of the continent has shown an almost instinctive need to create or re-create its own modern identity, collective memory, national ethos, myth, and collective understanding of heritage and legacy connected to these conflicts. However, traumatic, painful, and shameful issues of the past are often the most complex and disturbing elements within national identities as constructed today. Since the pain of one group or nation can be the shame of another, the inclusion or exclusion of particular aspects or sequences of the past can often be complex and controversial. In Poland, the changes in national and international politics after the fall of Communism in 1989 created a situation where national legacies and collective memories created under the pressure of the communist party has been challenged for at least the last 24 years. The search for the graves of Polish victims of Communism murdered in Poland and the Soviet Union started in early the 1990s. However, there is still a lot to be done. Such research requires an interdisciplinary approach, where archaeology, physical anthropology and genetics have recently gained an important role in addition to the discipline of history. This paper presents a general background of the issue and brings the results of an interdisciplinary project focusing on murdered members of Polish anti-communist resistance discovered recently in hidden graves at the Powązki Cemetery in Warsaw. This project includes archival studies, archaeological exhumations of graves, anthropological analysis of skeletons and DNA identifications of victims.

Marek E. Jasinski is Professor Dr. at the Institute of Historical Studies, Archaeology Programme, at the Norwegian University of Science and Technology in Trondheim. His main research interests have been Medieval and Post-Medieval Archaeology of the European Arctic; Maritime Archaeology; Conflict Archaeology and Archaeology of Contemporary Past. He has been leader and Norwegian co-leader of several major research projects in Norway, Russia, Greece, Poland, Bulgaria, Argentina, Mexico and United Arab Emirates,. During the last years he has been leading the interdisciplinary project "*Painful Heritage: Cultural landscapes of the Second World War in Norway*" funded by Research Council of Norway. At present he is one of main partners of the international research project *RECALL* funded by EU Culture Program, member of the Research Group *Terrorscapes: Transnational Memory of Totalitarian Terror and Genocide in Postwar Europe* at NIAS, the Netherlands and member of the Research Team of *Polish Genetic Database of Victims of Totalitarian Regimes*. Marek E. Jasinski is the author and co-author of approximately 200 publications.

Shifting Perspectives in the Study of Sites of Terror: Forensic Anthropology and Archaeology and the Contested Past of the Former Republic of Yugoslavia

Raphael Panhuysen

University of Amsterdam

Since World War II forensic archaeology and forensic anthropology have developed into scientific disciplines aimed at the identification of victims of mass murder and the determination of the cause of death in the case of

war crimes. In this way these disciplines contribute to two humanitarian goals. Firstly the identification of victims provides information about the fate of individuals to their relatives. Secondly the determination of the circumstances around death supplies evidence for the criminal prosecution of suspects of crimes against humanity. Especially the conflicts associated with the dissolution of the Yugoslav Republic and the creation of the International Criminal Tribunal for the Former Yugoslavia (ICTY) gave an impetus to the development of forensic anthropology and archaeology. E.g. in the aftermath of the Kosovo conflict various countries provided teams to investigate mass graves and crimes against humanity. These missions submitted their findings and evidence to the International Criminal Tribunal for the Former Yugoslavia (ICTY). This paper will focus on the way forensic archaeological and anthropological investigations are carried out and what implications this has for later studies of the events in armed conflicts. The transformation of the scenes of crime into sites of investigations and the afterlife of these sites provides possibilities for reflection on the past.

Raphaël Panhuysen studied medieval history, archaeology and physical anthropology at Leiden University and the Westfälische Wilhelms Universität in Münster, Germany. After his studies he worked as an archaeologist for the City of Maastricht and as a research fellow for the Academic Hospital in Maastricht. Since 1992 he is involved in physical anthropological and palaeopathological research mainly on human remains collected from archaeological excavations. In 1997 and 1999 Panhuysen excavated and examined human remains from mass graves associated with the civil war in the Former Republic of Yugoslavia as a member of forensic teams from Physicians for Human Rights and the British Foreign Office. For his PhD research Panhuysen studied the demography and health in early medieval Maastricht on the basis of human skeletal remains recovered from two early medieval cemeteries. Recent work carried out at the Amsterdam Archaeological Centre at the University of Amsterdam includes the study of human remains from a Late Neolithic burial mound, the detailed excavation of a Merovingian cemetery in Borgharen, the cemeteries of the early medieval port of trade Dorestad and the medieval and early modern cemetery of Oldenzaal.

Mass Atrocities in the Archival Space: A Forensic Reconstruction of the 1995 Srebrenica Massacre

Csaba Szilagyi

Open Society Archives, Central European University Budapest

The presentation focuses on the process of creation of an unconventional memorial and documentation place: a temporary (massacre and) exhumation site reconstructed in an exhibition hall by the help of archival and forensic evidence, records and recordings of legal proceedings, audiovisual documentation, expert and witness testimonies, as well as personal memorabilia of victims and survivors. It reflects on how collection and investigation of relevant material, as well as curatorial intent and decisions inform and help create a meticulous forensic representation of the 1995 massacre. It will look at the possibilities of alternative commemorative practices in this archival space dedicated to victims, survivors and perpetrators, especially vis-à-vis the current memorial ceremonies and reburials performed at the Potočari-Srebrenica Genocide Memorial since 2003. Finally, it will also try to formulate questions related to narrational, territorial, ethnic, national, and political aspects of preserving the memories of the Srebrenica massacre. The presentation is based on the experiences of a public exhibition entitled Srebrenica-Exhumation, curated by the author at OSA Archivum in Budapest in 2010.

Csaba Szilagyi is the Head of the Human Rights Programs at OSA Archivum in Budapest and co-teaches the Archives, Evidence and Human Rights course at the Central European University. He also worked as an archives consultant for the Open Society Institute and Human Rights Watch, and was the curator of the Center for Human Rights Documentation and Research at Columbia University in New York. He is currently interested in how human rights archives inform the representation of mass atrocities, and the memory and reconciliation practices in post conflict societies; in developing location-based human rights narratives by re-contextualizing data from diverse human rights sources; and in methods of visualizing geo-coded human rights documentation. He studied Hungarian literature, and has an MA in American Studies from the University of Debrecen.

Panel Session 3.2 Transnational Memories

Chair: Luiza Bialasiewicz, University of Amsterdam

Competing Memories in the Post-Yugoslav Space: Tourism and the Construction of the Martyred City

Patrick Naeff

Environmental Science Institute, Geneva

The dynamics of space and memory after a collective trauma can often trigger tensions and conflicts. In the process following a trauma such as war or genocide, one can see the transformation of an ordinary landscape into a traumascap (Tumarkin, 2005) or a terrorscape (Van der Laarse, 2009). This contribution will examine these notions in the context of an urban landscape, in order to shed light on mechanisms that play a role in the construction of what is conceptualized here as a martyred city. Competing memories will be explored, through practices and institutions such as war museums, memorials, commemorations and other symbolic representations of war in the post-Yugoslav cities of Sarajevo, Srebrenica and Vukovar. Furthermore the spatial practice of tourism related to war heritage – conceptualized as war tourism, dark tourism, or in French-language literature as memory tourism (Urbain, 2003) – will be presented in order to demonstrate how a touristscape can develop from a traumascap or a terrorscape. Thus, it is stated that the touristification of war contributes to the construction of the martyred city.

After a degree in Anthropology from the University of Neuchâtel, Patrick Naef is now a PhD candidate and a teaching assistant in the Human Ecology group of the Environmental Science Institute in Geneva. He is working on a thesis for the geography department, in the specific field of social and cultural geography. This research aims to look at the processes of war memorialization and heritagization of sites traumatised by recent armed conflict in the cities of Sarajevo, Srebrenica (Bosnia-Herzegovina) and Vukovar (Croatia).

A Dialogue between 'European Memories' and 'Estonian Memories' of WWII: An Anthropological Perspective on the Emotional Side of Transnational Memory Politics

Inge Melchior

VU University Amsterdam

Every summer a commemoration is organized in *Sinimäed*, Estonia, to commemorate those soldiers who died in SS uniforms, fighting against Soviet soldiers during WWII. Estonia is one of the few EU countries where such commemorations are allowed. On the one hand, this makes the event to attract an international audience, mainly people personally related to SS-veterans. On the other hand, the commemoration attracts lots of criticisms every year by Russia and Western EU countries. Whereas Estonian politicians participated actively in the commemoration in the 1990s, they do not attend anymore, arguing that the West would misunderstand their participation. A detailed analysis of the debates surrounding the *Sinimäed* commemoration shows how much European politics and the idea of a 'European memory' influence local traditions and processes of memory-making. Ethnographic field research (participant observations at commemorations and in-depth interviews with attendants and non-attendants) moreover reveals that on an individual level the idea of a 'European memory' and of an imposed 'Holocaust memory' evokes feelings of fear – of threat to local memories and of being *again* subordinated to the wishes of a transnational union.

Biography

Inge Melchior is a PhD student in the department of Social and Cultural Anthropology at the VU University Amsterdam. Most of the data for the project have been gathered during a 14-months fieldwork period in 2010-2011. The question focuses on the social practice of individually and collectively remembering WWII and the Soviet period among Estonians, both on a personal/familial and a political level. This PhD project is a continuation of her Master's Thesis, which dealt with the meaning of a Soviet and an Independence monument in Estonia. She finished the Research Master 'Social and Cultural Science' of the Radboud University Nijmegen *cum laude* in 2008. Her recent publications include: "*Voicing past and present uncertainties: The relocation of a Soviet World War II*

memorial and the politics of memory in Estonia” in Berghahn’s journal ‘Focaal: European Journal for Anthropology’ ; “Moving away from Russia’s interference: the EU as a significant Other in the Bronze Soldier conflict” to the Lithuanian journal *Darbai ir Dienos*, the chapter “A common European WWII memory from a peripheral perspective: An anthropological insight into the struggle for recognition of Estonians’ WWII memories in Europe” to an edited book by Tea Sindbaek and Barbara Tornquist-Plewa on Memory Disputes, Politics and Emotions (forthcoming).

Transnational Memories of European Colonialism: The Case of Patrice Lumumba

Paul Bijl

University of Amsterdam

European colonialism was both a national and a transnational phenomenon, yet the memories it has engendered have till now almost exclusively been studied within a national context. This lecture will show that the colonial past is not only remembered as that of specific nations, but also of transnational geographies to which European citizens experience an attachment, particularly the West, the North, the First World, and Europe. Such larger imagined communities are primarily invoked in discussions about Europe’s relation to ‘other’ transnational geographies: the East, the South, the Third World, and the continents of Asia and Africa. The transnational identities produced in this dialectic have been of a changing nature since 1945, yet their importance in terms of global relations (from clashes of civilization to military interventions to global economic policies) can hardly be overstated. In this lecture, these changing imaginations will be followed as they occur around the work and life of Patrice Lumumba (1925-1961), Congo’s first Prime Minister, which can be characterized as transnational in two respects: firstly, his words and story have circulated globally and have been translated in many languages and secondly, he has gained a status which often far transcends any national platform, making him into a transnational icon of the colonial and postcolonial periods.

Dr. Paul Bijl is assistant professor at the Faculty of Humanities of the University of Amsterdam. Trained as a literary scholar at VU University Amsterdam, UCLA and Columbia, he obtained a PhD from Utrecht University in 2011. Situated in the fields of memory, postcolonial and visual studies, his research is about the material and cultural legacies of European colonialism. His publications include a forthcoming monograph *Emerging Memory: Photographs of Colonial Atrocity in Dutch Cultural Remembrance* (Amsterdam UP, 2014), articles in *Journal of Genocide Research*, *Depth of Field* and *Journal of Dutch Literature*, and chapters in forthcoming books *Colonial Counterinsurgency and Mass Violence: The Dutch Empire in Indonesia* (Routledge, 2014) and *Camera Ethica: Lenses on the Ethical Policy in Late Colonial Indonesia* (Amsterdam UP, 2014). He is on the managing committee of the European research network COST IS1203 “In Search of Transcultural Memory in Europe” (2012-2016).

WEDNESDAY 30 OCTOBER

Panel Session 4.1 Memory and Exclusion

Chair: Gilly Carr, University of Cambridge

A Contested Past: Memories, Pluralism and Democracy

Frank van Vree

University of Amsterdam

The essence of democratic rule is generally considered to be lying in free elections, free speech and the rule of law. However, a certain degree of pluralism with regard to memory culture - acknowledging that individual and social memories diverge, opening up the public sphere for different, often conflicting memories of various mnemonic communities - may also been seen as a reliable indicator for the democratic nature of a society. It is not hard to find convincing proof for this argument, running from historical cases in West and Eastern Europe to contemporary efforts to 'renationalize' memory culture, such as Putin's Russia.

Frank van Vree is the Dean of the Faculty of the Humanities of the University van Amsterdam since 2012. Before becoming Dean he was chairing the Department of Media Studies and full professor of Media Studies, particularly Journalism, in Amsterdam. Previously he also held a chair in Media History at the Erasmus University (Rotterdam). In 2010-2011 he was visiting scholar at New York University and, previously, visiting professor at various other institutes abroad. Frank van Vree studied modern history and philosophy at the University of Groningen (1972-1979) and received his PhD from the University of Leiden (1989). His publications include a study on the memory of the Second World War, *In de schaduw van Auschwitz. Herinneringen, beelden, geschiedenis* (1995), books and articles on the history of Dutch media and journalism as well as a number of essays and articles in the field of historical representation, historical culture and cultural history in scholarly journals as well as newspapers and weeklies. Moreover he was co-editor of *History of Concepts - Comparative Perspectives* (Amsterdam 1998), *Feit & fictie*, a journal on the history of representation, and, most recently, of two volumes, *De dynamiek van de herinnering* (on the dynamics of the memory of WW II, ed. with Rob van der Laarse, publisher Bert Bakker 2009) and *Performing the Past, Memory, History, and Identity in modern Europe* (with Jay Winter and Karin Tilmans, AUP 2010). Together with Rob van der Laarse (UvA) he initiated a major research program, *the Dynamics of War Heritage, Memory and Remembrance*, which was granted three postdoc positions by VWS in 2008 and seven more research positions in 2009 by NWO and about ten (semi)public and private funds.

Contested Past: The Armenian Genocide in Turkish Official History and Social Memory

Uğur Ümit Üngör

Utrecht University & NIOD Institute for War, Holocaust and Genocide Studies

'Turkey denies the Armenian genocide' goes a jingle. The Turkish state's official policy towards the Armenian genocide was and is indeed characterized by misrepresentation, mystification, and manipulation. But when one gauges what place the Armenian genocide occupies in the social memory of Turkish society, even after nearly a century, a different picture emerges. Even though most direct eyewitnesses to the crime have passed away, oral history interviews yield important insights. Elderly Turks and Kurds in Eastern Turkey often hold vivid memories from family members or fellow villagers who witnessed or participated in the genocide. This paper is based on dozens of interviews conducted with (grand-)children of eye witnesses to the Armenian genocide. The research results suggest there is a clash between official state memory and popular social memory: the Turkish government is denying a genocide that its own population remembers.

Uğur Ümit Üngör (1980) gained his Ph.D. in 2009 (cum laude) at the University of Amsterdam. In 2008-09, he was Lecturer in International History at the Department of History of the University of Sheffield, and in 2009-10, he was Post-Doctoral Research Fellow at the Centre for War Studies of University College Dublin. Currently he is Assistant Professor at the Department of History at Utrecht University and at the NIOD: Institute for War, Holocaust, and Genocide Studies in Amsterdam. His main area of interest is the historical sociology of mass violence and nationalism. His most recent publications include *Confiscation and Destruction: The Young Turk Seizure of Armenian Property* (New York/London; Continuum 2011) and the award-winning *The Making of Modern Turkey: Nation and State in Eastern Anatolia, 1913-1950* (Oxford; Oxford University Press 2011).

Heterotopus/Homodomus: Placed Memories and Displaced People in Divided Cyprus

Hossein Sadri

Girne American University Cyprus

Based on Foucault's concept of heterotopia which introduces the process of spatial otherization, this presentation objects to uncover the relation between human beings and spaces with concentration on the competing personal and social memories. On the one hand, the spatial appropriation originated from human beings' self-experienced dwelling practices will be examined in this paper. On the other hand the process of spatial alienation born of social relations will be discussed. This paper presents the contrary of *Heterotopus / other-spaces*, as the spaces which place socially produced recollections and *Homodomus / our-homes*, as the spaces which house personally created

memories. Aiming to discover answers and provide theoretical basis for the problem of spatial alienation of human beings, which underlie different kinds of social discriminations and exclusions, diverse criteria and conditions of making heterotopos or homodomus will be developed. The personal experiences of displaced Greek and Turkish Cypriots, during their revisit to their original houses after decades and in the first years of reopening of the borders, will be used as the case studies to differentiate the effects of personal memories of self-dwelling preparations and socially placed recollections in the creation of the sense of spatial exclusion or feeling the space of the self. The thoughts of this study developed to make the transformation of heterotopos to homodomus more possible and light way for making a better world to live, as an accessible, equal, peaceful and inclusive home for free and abled humankind.

Dr. Hossein Sadri is currently working as the dean of the Faculty of Architecture, Design & Fine Arts at Girne American University. He studied architecture at Islamic Azad University of Tabriz where he received his M.Sc. degree in 2005. He completed his Ph.D. studies with a thesis on "Architecture and Human Rights" at Gazi University in 2010 with a TUBITAK Ph.D. Fellowship.

Panel Session 4.2 Documenting Memories

Chair: Georgi Verbeeck, Maastricht University & University of Leuven

Filming Trauma Sites: Two Examples from the Documentary Mediascape of Spaces of Terror

Cristina Demaria

University of Bologna

Whilst there is a vast literature on filming and documenting the *Holocaust* - and, more recently, also other traumatic events and genocides - centered either on the use of "authentic footage", or on how cinema might convene "what has happened" or, else, can participate in working through both individual and cultural traumas, very little has been said about how places of violence and remembering have been aesthetically, ethically and politically filmed; on how documentary images - and the ways nowadays they merge with fiction, animation, etc - might change the way we look and experience a space and its history, its borders and its relations, enacting a remediation of memory between space, materiality (the traces), and other media. In short, how do images participate in the changing of a landscape into a terrandscape in the age of visualization and digitalization? By concentrating on two different examples of filming sites and spaces of diverse conflicts: *The Halfmoon files* by Philip Scheffner (Germany 2007) on a First World War German prisoner camp for Muslim soldiers fighting in Europe as British or French citizens, and *Route 181* (France 2003) shot by one Israeli director (Eyal Sivan), and one Palestine director (Michale Khleifi) on the landscape of the many Israeli-Palestine conflicts, the paper will also reflect upon the very structure of visual transmission, on the forms of communications of prosthetic, vicarious memories, that is of a post-memory as a re-creation of the imaginary and of imagination which stems from the intertwining of the embodied communicative memory, the archive-as-trace and the archive as a changing visual space.

Cristina Demaria is Associate Professor of Semiotics at the Department of Philosophy and Communication Studies of the University of Bologna, where she teaches Semiotics of Media and Gender Studies. Her research interests comprise: gender and post-colonial theories, the representation of conflicts, Trauma and Memory Studies, genres of testimonies, with a specific attention to documentary films. Amongst her most recent publication: *L'archivio, le immagini, il testimone. Studi semiotici sulla rappresentazione visiva di memorie traumatiche*, Bologna, Bononia University Press, 2012.

Digital, Transnational...Cosmopolitan? World-War-II Memory in Post-Analog Age

Mykola Makhortykh

University of Amsterdam

Recent upsurge of new media had profound impact on how we interact with our past. The traditional nation-centered and elite-driven model of representing the past is transformed by growing popularity of Web 2.0

services, which transfer the right to remember to the grass-root level through social media platforms. These platforms, which include Facebook, Flickr and Twitter unite people of different backgrounds and promote new modes of remembrance, which transcend national, religious and language borders. This vision of transnational-cum-cosmopolitan memory is inspiring, but the line between vision and Fata Morgana is slim – and visions of miraculous power of new media are notorious for crossing that line. It is easy to find transnational unity in tweeting about @selenagomez concert last night, but what about less pleasant – and less recent – memories? Are they present at all at the same online platforms and, if yes, what are the consequences? Does digitization of painful memories help to reconcile with the past and abandon historical prejudices? Or does it make the opposite, reminding us about past injustices and igniting old conflicts? Using a large corpus of multi-lingual Twitter data about the Second World War as my case study I am going to test if existing memory theories hold true, when put against the empirical realities of online remembrance. In my presentation I would like to explore the interplay between digitization and transnationalization of World-War-II memory in our digital age – and whether or not these two processes contribute to formation of cosmopolitan memory about this conflict.

Mykola Makhortykh studied History and Euroculture in Kyiv, Krakow and Göttingen. Currently he is a PhD Candidate at the Institute of Culture and History at the University of Amsterdam. His research deals with World-War-II memory in Ukraine and how it is affected by processes of de-Sovietization, nationalization, and digitization that the country is currently undergoing. In order to test transnational and digital memory theory against the realities of life in post-Soviet Ukraine, he unravels digital discourse on two milestones in Ukrainian war memory – the captures of the cities of Lviv and Kyiv – in a selection of several social media platforms.

Competing Strategies: Bosnia and Herzegovina as Mirror of European Memorialization Challenges

Nicolas Moll

Independent Researcher, Sarajevo

Bosnia and Herzegovina (BiH) has become, in the last twenty years, the scene of one of the most intense memory competitions in Europe. In most of the European countries, there is one dominant memory narrative, as there is one national group that largely dominates the political landscape, even if this one narrative is disputed within the country and also within the group itself. However, because of the constitutional legitimation of the three “constituent peoples” - the Bosniaks, Croats and Serbs -, BiH is confronted—like no other country—with the co-existence and competition of three official memory narratives. The paper will briefly present the different competing narratives which are currently dominating BiH –including nationalist and socialist-antifascist approaches - , and then analyze how the local and international memory entrepreneurs are dealing with this memory competition: What are different approaches which are developed especially in the field of monuments, commemorations and text-books? The paper will show that there exists a variety of competing strategies how to deal with competing memories. The paper will also discuss whether there are parallels between the memory situation in BiH and in Europe in general, and which competing strategies exist in Europe to deal with the challenges of competing memories. It therefore aims to link the discussion about the Bosnian case with research and discussions about the possibilities and limits of a European memory and of a Europeanization of competing memories.

Nicolas Moll, born in 1965 in Brussels, studied Contemporary History in Freiburg i.Br., Geneva, Aix-en-Provence and Strasbourg. He holds a PhD in Contemporary History from the University of Freiburg i.Br. He worked as professor and coordinator of the German Cultural Studies and Language Department of the Institut d'Etudes Politiques de Paris. He lives in Sarajevo since 2007 where he is currently working as an independent researcher and as consultant in the fields of intercultural cooperation and dealing with the past. His main research and working areas include the history and memory of European conflicts in the 20th century, with a special focus on the Western Balkans and on the French-German relations. He is coordinator of “Memory Lab – Trans-European Exchange Platform for a Critical Understanding of History and Remembrance”.

Panel Session 5.1 Digital Mapping and Memory

Chair: Sarah Farmer, UC Irvine

Mapping Transnational Testimonies: The Online Archive "Forced Labor 1939-1945"

Cord Pagenstecher

Free University Berlin

The online archive "Forced Labor 1939-1945. Memory and History" commemorates more than twenty million people who were forced to work for Nazi Germany. Bringing together almost 600 personal narratives from 26 different countries, this digital memorial aims at a non-nationally defined culture of remembrance. Different national specifics have to be addressed, however, while working on and with the collection – from cataloguing and display to analysis and education. To understand the spatial dimensions of memory, mapping the testimonies has proved to be an inspiring approach. The paper will discuss the "Forced Labor 1939-1945" and its mapping applications in a transnational context. Nazi Forced Labor was planned, realized and experienced as a profoundly spatial event. Germany's geopolitical concepts of a racially structured Europe started to materialize with the conscription of about 12 million people to forced labor within Germany and millions more in the occupied countries. Forced labor was a mass crime different from, but intertwined with the Holocaust in various ways. It was one of the biggest forced migrations of the 20th century having individual and social consequences outlasting the end of the war by decades. Forced labor even changed the physical landscape by building roads or bunkers – from the Ukraine to the Atlantic. Forced Labor was not only planned, but also lived through spatially. In his interview in the online archive, Claudio Sommaruga, an Italian POW, gives a detailed account of his two years' forced journey: "I passed through 14 camps, from which eight were barrack camps, two fortresses, three hospitals and one punitive camp." Many survivors tell about similar odysseys, often experienced in complete disorientation while locked in cattle wagons or marching through unknown cities with a hostile population. Often, however, the interviews and written memoirs collected 60 years after the events reveal an amazingly detailed topographic memory. They yield important factual information for research about individual camps and places. At the same time, these testimonies reveal manifold mental maps of the events of World War II, reflecting different individual and collective geographies of memory. Thus they constitute a valuable source for studying competing patterns of forgetting and remembering in post-war Europe. The life story interviews relate not only to Nazi forced labor, but also touch various other historical aspects of the "Century of Camps", from Holodomor to Perestrojka, from the Spanish civil war to the Yugoslav wars. The online archive "Forced Labor 1939-1945" supports the combination of biographical and geographical approaches in research and in education. 590 former forced laborers, prominent survivors as well as neglected victim groups, tell their life stories in detailed audio and video interviews. Since 2009, the audiovisual media can be consulted online, together with time-coded and indexed transcripts, German translations, short biographies, photographs and other documents. An educational DVD brings the testimonies into the classroom. Since 2012, a new mapping function locates the survivors' experiences. This interactive map shows the camps and companies where the interviewees were forced to work, but also their places of birth and of residence after the war. Users registered in the online archive can jump directly from the map selection to the relevant parts within the interview. Based on the archive, regional educational materials, seminars at memorial museums or smartphone apps have aimed at situating survivors' testimonies within localized remembrance cultures. The creation of multilingual approaches is underway.

Dr. Cord Pagenstecher is a historian who works at the Center for Digital Systems (CeDiS) of Freie Universität Berlin, administering and enhancing the online archive "Forced Labor 1939-1945. Memory and History" (indexing, mapping, education, research, website etc.). He studied history, geography and public law in Freiburg and Berlin. His Master thesis was on 'guest workers' politics and mentality (1994), his PhD on the Visual History of German post-war tourism (2003). He has worked with Berlin History Workshop (since 1989), Ravensbrück Memorial Museum (1998 - 2000) and Berlin office for compensation of Nazi victims (2001 - 2007). Publications on forced labor, tourism research, migration history, photography and Visual History, remembrance, databases and online education (www.cord-pagenstecher.de).

Rediscovering Forgotten Places

Maurice de Kleijn & Henk Scholten

VU University Amsterdam

Memories of conflicts are often related to a specific location. Historical events and competing stories have a high impact on the *Genius Loci* of a place, but are sometimes forgotten and to be rediscovered by the public *and* by scholars. This paper presents the role of Geospatial technologies to study and present urban and rural landscapes with competing memories. It presents a framework on how integrating different sources to a geographic location aids scholars to approach their research topic spatially. Furthermore the role of Volunteered Geographic Information (VGI) is discussed in the context of actively using the crowd to collect location based eye witness reports.

Gathering new information spatially and integrating existing spatial databases does not only enable researcher to gain valuable academic insights, but also produces a tool to present stories and sources on competing memories while being on a location. Using location based technology (LBS) gives us the tools to present non-visible multi layered, in time and perspective, stories, thus rediscovering forgotten places and restoring the *Genius Loci*.

Henk J. Scholten studied Mathematics and Geography at the Vrije Universiteit Amsterdam and obtained his Ph.D. on the subject of models for housing allocation at the Faculty of Geography of the University of Utrecht (NL) in 1988. Since 1990 he is professor in Spatial Informatics at the Faculty of Economics of the Vrije Universiteit Amsterdam and Director of the Spinlab (www.spinlab.vu.nl). Prof. Scholten is founder and CEO of Geodan, one of the largest European companies specialised in Geospatial Information Technology (www.geodan.nl). On Friday April 29th, 2005, Prof. Scholten received a Royal Decoration for his significant contribution to geo-information, both on a national and international level. In July 2009 Prof. Scholten has received the 'Lifetime Achievement Award' by Jack Dangermond, founder of ESRI. This award is given to a person who has contributed significantly to advancing the science and technology of GIS throughout his career.

Maurice de Kleijn is a *Researcher Spatial Information laboratory (SPINlab) VU University Amsterdam*. He graduated in Mediterranean Archaeology at the VU University Amsterdam. During his studies he was focussed on Mediterranean landscape archaeology and in particular the role of Geospatial technologies within this discipline. After his studies he worked in the Dutch commercial archaeology as a GIS specialist. From 2010 Maurice works as a researcher at the Spatial Information laboratory (SPINlab). The main focus in his research is to study the role of geospatial technologies in historical and heritage landscape research. Within this research methodologies are developed around four themes: Digital preservation of Heritage Landscapes ; Understanding spatial dynamics of Heritage Landscapes ; Using Heritage in spatial planning ; Evaluating the impact of potential uses of Heritage in future landscapes.

Mapping Reconcentrados: Tracking the Origins of Mass Confinement and Concentration Camps

Alberto P. Marti & Pablo Alonso González

University of Nottingham & Cambridge University

The *Mapping Reconcentrados* project focuses on reconcentration, a historical phenomenon that has been traditionally disregarded despite its crucial relevance for the understanding of mass violence in modern conflicts. This devastating counter-insurgency strategy, usually referred as the frame in which the modern concept of concentration camp emerged, was first implemented by the Spanish colonial authorities in nineteenth-century Cuba as a way to isolate the non-combatant population from the pro-independence guerrilla groups. Interestingly, a similar model has been replicated in many other contexts during the twentieth century. In all these cases, such as South Africa, the Philippines, Libya, British Malaya, Algeria or South Vietnam, the civilian population became the target of a ruthless military response designed to eliminate, once and for all, any possible support to the insurgency. Only in Cuba, for instance, more than 150,000 *reconcentrados* are said to have died as a (collateral) consequence of these measures, whilst probably over 45,000 Boer and African inmates perished at the 'refugee' camps in South Africa. Our presentation explains the main objectives of this project, which is intended to encourage a fruitful debate and knowledge exchange among doctoral students and scholars working on these topics from disciplines such as History, Archaeology and Anthropology, War Studies, Memory and Post-Conflict Studies and Cultural Heritage Management. The on-line research community that we are coordinating from the University of Nottingham intends to promote networking and collaboration between researchers from different universities, countries and disciplines, and between these researchers and the wider community. This platform will be a meeting

point where different experiences and approaches can be disseminated, shared, discussed, and eventually adapted to other projects (in terms of methodology, theoretical background, fieldwork methods, community engagement, or funding). Through our own research, especially on Cuba, we will illustrate how we expect this initiative to be of benefit to those studies that try to analyse and contextualise the particularities and memories of the different episodes of reconcentration that have taken place all around the world.

Alberto P. Martí (Valencia, 1981) studied Computer Engineering at the University of Valencia (Spain) and developed his early career within the IT and Open Source sectors. After a shift in his professional trajectory, he graduated in BSc Archaeology at the University of Leicester in 2011 and obtained a MA in Contemporary History at the University of Valencia in 2012. He is currently working towards a PhD degree at the Centre for Research on Cuba (University of Nottingham), where he is conducting a project entitled “An archaeology of counter-insurgency: exploring the materiality and memory of Cuban reconcentration camps (1895-1898)”.

Pablo Alonso González (Valladolid, 1985) is PhD in History at the University of León (Spain) and PhD candidate in Archaeology and Heritage Studies at the University of Cambridge (UK). He has published seven books and different articles in prestigious international journals. He combines his work as film-maker with academic research on topics ranging from cultural heritage and archaeology to spatial planning and social theory.

Panel Session 5.2 Memory and Conflict

Chair: Gennaro Postiglione, Politecnico di Milano

Babi Yar, Ravine of Oblivion and Discord: The Postwar Obliteration of the Site of the Largest Single Nazi Shooting of Soviet Jews

Karel Berkhoff

NIOD Institute for War, Holocaust and Genocide Studies

Soon after World War II, the Soviet authorities decided to erase Babi Yar, the ravine on the outskirts of Kiev, Ukraine, where the Nazis had murdered and cremated the local Jews and many non-Jews. Refuse from brick factories was pumped into the area, ultimately causing a lethal mudslide, but no policy change: apartments and a road were built on top of the flooded and levelled ravine. Mirroring the way the Soviet authorities treated mass graves from the Stalin period, the authorities largely obliterated Ukraine’s largest mass grave of the victims of the Nazis—the ravine itself, and the human remains buried on its bottom. Combined with inadequate research, these postwar decisions have had the long-lasting result of fierce disagreement in Kiev about the precise original location of the Nazi murders at Babi Yar, and about the best way to commemorate the Jewish and non-Jewish victims.

Dr. Karel Berkhoff is Senior Researcher at the NIOD Institute for War, Holocaust and Genocide Studies, Royal Netherlands Academy of Arts and Sciences. He published *Harvest of Despair: Life and Death in Ukraine under Nazi Rule* (2004; 2008) and *Motherland in Danger: Soviet Propaganda in World War II* (2012), both with Harvard University Press. He received his doctoral degree in History from the University of Toronto and was the J.B. and Maurice C. Shapiro Senior Scholar-in-Residence at the Center for Advanced Holocaust Studies, United States Holocaust Memorial Museum for 2010–2011. He is engaged in research for a monograph about the history and remembrance of Babi Yar.

Politics of Memory and Politics of Reconciliation: Do They Really Fit Together? Public Ab/Uses of Places of Memory: the Case of Monte Sole Marzabotto - Italy

Marzia Gigli

Peace School Foundation of Monte Sole

Monte Sole is a mountain area where Nazifascist armies held a combing out military operation causing the death of 800 people in 1944. It was an actual “war on civilians”. These events have been constructed in the Italian public memory as the “Marzabotto slaughter” and they have become one pillar of the post-war

founding myth for the newborn Italian Republic. Together with other similar historical events, the “Marzabotto slaughter” becomes the symbol of the antifascist sacrifice of the Italians, a big self-absolatory ritual for the recent fascist past. Quoting the explanation for the 1946 Gold Medal of Military Value: “Marzabotto preferred iron, fire and devastation more than surrender to the oppressor (...). The dead rest on the mountains (...) as an everlasting warning for future generations about how the love for the Fatherland can”. The public discourse nationalizes all the victims of the massacre by transforming them into freedom martyrs and by building commemorative rituals, monuments and narrations aimed to consolidate this public memory. Dissonant memories stay aside, when not explicitly ostracised. This kind of politics of remembrance, still ongoing, finds in “Marzabotto” a meaningful case study about the dynamics of the public (ab)use of memory and about the building of strong collective identities. The Peace School of Monte Sole had to deal with this public use, abuse and counter-abuse of the memories of the place. Education on a place of trauma cannot disregard a deep reflection on the place as representation and on its different and dissonant memories. In this respect, the educational process deconstructs the text “written” on and through the place. The educational process transforms itself from self-absolatory commemoration and identity-building ritual to space and time for a multi-perspective reflection that opens unexpected questions about languages and actions of our own being in the world.

Marzia Gigli graduated at the University of Bologna (Italy) in 1996 in Modern History with a thesis on methodology and didactic of history regarding the educational transposition of Fernand Braudel's *Civilization, economy and capitalism*. She researched and published on several national journals on the theme for many years after with a particular focus on world history's educational research and pedagogy of history. Since 2003 she has worked as head of the historical-educational department and acting director of the Peace School Foundation of Monte Sole (Marzabotto – Bologna – Italy). In her role, and together with the team, she keeps researching both in history and in educational field combining the two disciplines in order to create an innovative and effective "theory/practice" approach to deal with history and human rights education.

Dissonant Memories, Broken Narratives: Exchanging German-Israeli Stereotypes

Charlotte Misselwitz

University of Duisburg-Essen

My previous research on the dynamics of remembrance in Israeli and German youth discourses (2009) showed how memory narratives can be exchanged, adapted and even joked about. This, I analyzed, in various forms of humour, mostly cynicism, and recitations of conventional narratives playing with nationalist Zionist/anti-Zionist phrases, twisting and dismantling their logics. Now, with my PhD I focus on these broken, cynical uses of mainstream narratives and their display of ambivalences underneath. I ask do German and Israeli memory narratives correlate in constructing realities? Through analyzing the media reception of what I call “media art activism”. One case study is the “Israeli Anti-Semitic cartoon contest” which reflected the Danish Mohammed cartoons in 2006. By calling Jewish cartoonists to draw criticism of their own people, they applied the predominant narratives like freedom of expression and tolerance and turned them around, challenging internal tolerances. Within a postmodern culture of proclaimed self-criticism and tolerance in both media: the oriental-western mix in the Humorous eating Israeli or the reflexive “Multikulti” German, the media receptions should show likewise. Yet, adding to this, they display distance and criticism with the results of the contest as well as a fixation with their own sensitivities, namely “Antisemitism”. This contradiction however, can be solved by applying the narratives with Lacan as signifiers expressing internal barriers, laying ground for a rather emotional description of racism. The Muslim stereotype, the alleged Antisemitism, backwardness, even fascism (as opposed to democracy) or intolerance are sensitivities far more telling about Israeli and German history. I argue, the dialectics of narrative reflection reveal less competing Israeli and German memories; rather than projections with time and space backlashes - independently of Middle East realities.

Charlotte Misselwitz is a PhD candidate at the University of Duisburg-Essen, and a freelance journalist covering the Middle East. After her Master in Philosophy and Literature at the Humboldt-University in Berlin, she went to Israel in 2007 with a scholarship for foreign journalism where she worked and published her book "Dissonant Memories - Fragmented Present. Exchanging Young Discourses between Israel and Germany" in 2009. Charlotte PhD project investigates the narrative reflection of the 'Muslim world' in German and Israeli media.

Panel Session 6.1 Memory and Museums
Chair: Ellen Rutten, University of Amsterdam

Memorials, Monuments and Museums: Competing Memories and Shifting Narratives of World War II in Contemporary Poland
Geneviève Zubrzycki
University of Michigan

This paper investigates specific links in complex mnemonic chains by analyzing the postcommunist narrative revision of World War II in Poland and the "narrative shock" that ensued. It focuses on two cases of competing memories: 1) The Jedwabne memorial to Jewish victims of the 1941 pogrom, unveiled in 2001, and the counter-memorial to Polish deportees to Siberia dedicated two years later; and 2) new museums in Warsaw that tell different stories of the war: the Warsaw Uprising Museum, which commemorates the Polish uprising crushed by the Germans (1944), long taboo under communism, and the Museum of the History of Polish Jews, which moves beyond narratives of victimhood and destruction by celebrating 1,000 years of Jewish history on Polish lands. It is by highlighting the Jewish presence that absence is felt. The paper will also discuss the controversy over last minute proposals by the Polish officials to include a monument to Poles who have saved Jews in the vicinity of the new Jewish Museum, which would shift the narrative created by this newly reconfigured Jewish space. This paper will thus address some of the key themes proposed by the Organizers, namely how competing narratives of victimhood become cemented in material culture and social practices; how memory is narrated, used and abused through that material culture; and how memory is narrated through space, creating difference memoryscapes in the urban environment.

Geneviève Zubrzycki is Associate Professor of Sociology at the University of Michigan. She studies national identity and religion; collective memory, mythology, and the politics of commemoration; as well as the debated place of religious symbols in the public sphere. Her award-winning book, *The Crosses of Auschwitz: Nationalism and Religion in Post-Communist Poland* (University of Chicago Press, 2006), is currently being translated into Polish (Nomos, 2014). Zubrzycki pursues her work on religion and symbolic boundary-making in Poland in another book project on the on-going Jewish revival in Poland and non-Jewish Poles' interest in all things Jewish.

Museography for Difficult/Conflict Heritage: beyond Memorialization
Gennaro Postiglione & Michela Bassanelli
Politecnico di Milano

Links between war, memory, identity and politics have increased significantly over the past years. The desire to remember has grown particularly around major anniversaries of WWI and WWII, but also around other more local conflicts, steering a wave of interest toward war traces. Linked as they are to unpleasant memory, they represent a patrimony that is difficult to manage. However, we believe they have the potential to resonate beyond their local contexts to work towards the construction of a collective identity on a European scale. On the strength of this account, our research project proposes to look for sustainable and innovative practices for reuse, valorisation and communication of the XXth Century European "minor" Conflict & Difficult Heritage. In addition to extremely well known iconic sites of trauma, terror and genocide – in fact - Europe has thousands of smaller scale sites/stories of Conflict/Difficult Heritage often almost forgotten and/or suppressed on national and international level. However, these sites play a very important role in local and regional collective memory and are quite often competing with main stream historiography. And this is where the proposal has its focus of interest, since there is need to answer to the urgent necessity to develop new ways to approach and deal with Difficult/Conflict Heritage, moving beyond

the memorial the memorialization and the monument for participatory responsible and sustainable memory-actions able to reconnecting places, people and stories. New ways and new forms of memorialization able to active involve people in taking responsibility upon memorialization processes; to stimulate the rise of human rights awareness when dealing with difficult past; to go beyond traditional memorial interventions; to focus on the relevance of new historical learning and memorialization for present day challenges in Europe. At the moment, the research work on *Museography for Difficult/Conflict Heritage: beyond memorialization* has an on-going granted project: REcall-European Conflict Archaeological Landscape Reappropriation (www.recall-project.polimi.it).

Gennaro Postiglione is Associate Professor in Interior Architecture at Politecnico di Milano (teaching activity: www.lablog.org.uk) where he is also member of MIB-Museum Interiors and Built Environment Research Unit at the Department of Architecture and Urban Studies (DAStU). From 2004, within the thematic area of "Acting upon the Existent", is promoter of PUBLIC ARCHITECTURE @ POLIMI, an interdisciplinary research & operative group that puts the resources of Architecture in the service of the Public Interest. On-going works: "REcall-Conflict Archaeological Landscape Reappropriation" (www.recall-dow.eu), a research on war remains both in urban contexts and cultural landscapes granted by EC-Culture 2000 programme; "MeLA: Museums and Libraries in/ for the Age of Migrations" (www.mela-project.eu), a research on Museums and Identities in the forthcoming Europe granted by EU-FP7 programme; "Geografie dell'abbandono" (Geographies of dismissions), an investigation on Italian Borghi (Hamlets) dismissal (www.abarchive.info).

Michela Bassanelli Arch. Ph.D. Candidate in Interior Architecture and Exhibition Design at DAStU-Departement of Architecture and Urban Studies, Politecnico di Milano. Graduated in Architecture at the Politecnico di Milano (2010) with a Thesis "Geografie dell'abbandono. Il caso della valle di Zeri," dealing with the phenomena of rural villages abandonment in Tuscany and the study of possible strategies for revival and rehabilitation. The work was Awarded with Lunigiana Storica Prize as the best study on its territory for 2010. She collaborates with the professor Gennaro Postiglione on the research project about "Italian Borghi dismissal" (to develop an understanding useful to elaborate strategies for possible re-active- actions) and "Museography for Difficult Heritage", a research on war remains both in urban contexts and cultural landscapes developed within the framework of PRIN 2008 - 'The intervention in archaeological areas for activities related to museums and cultural communication' (National Coordinator prof. Marco Vaudetti) performed by the MIB Group at Politecnico di Milano (coordinated by prof. Luca Basso Peressut).

Creating European Memory: The Marseille Museum of European and Mediterranean Civilization

Chiara De Cesari

University of Amsterdam

In this paper, I will discuss some preliminary results of my fieldwork on the making of a new European memory. In particular, I will discuss the opening of the new MUCEM, Marseille's Museum of European and Mediterranean Civilizations, which was recently inaugurated as the hallmark event of Marseille European Capital of Culture 2013. In spite of its name and its mission to create a bridge across the Mediterranean, what characterizes the new museum is precisely the absence of Europe from a narrative largely marked by a traditional imaginary of the Mediterranean. My argument will be that the MUCEM abdicated its role of representing Europe and instead reproduced a conventional image of the Mediterranean which is not only frozen in time and place but also fundamentally *somewhere else and something else* from Europe.

Chiara De Cesari is an anthropologist and an NGO assistant professor in European Studies and Cultural Studies at the University of Amsterdam. She completed her PhD in Socio-Cultural Anthropology on Palestinian heritage and memory politics at Stanford University in 2009. Before moving to Amsterdam, she was a lecturer in heritage studies in the Department of Archaeology and Anthropology at Cambridge University. She is currently completing a book titled *Heritage Beyond the Nation-State: Palestine and the Politics of Culture*, and is co-editor of a forthcoming collection on transnational memories. Her research focuses on heritage, memory and broader cultural politics and the ways in which these change under conditions of globalization, particularly the intersection of cultural memory, transnationalism and current transformations of the nation-state. Her most recent project explores the making of a new European collective memory and heritage in relation to its blind

spots, with particular reference to the carceral heritage of Italian colonialism in Libya. She is especially interested in the ways in which the EU imagines itself through its cultural and, more specifically, its memory and heritage policies - and, in turn, in the image of Europe that these policies slowly institutionalize. Her work in this area examines the multiple, uneven and often exclusionary effects of this process. She is also interested in the place of Islam in current imaginings and ideas of Europe.

Panel Session 6.2 Generational Memories

Chair: Esther Captain, Comité 4-5 Mei

Competing Memories? Looking Through the Lens of Compensation

Nicole Immler

German Institute Amsterdam

In 2011 the Netherlands, for the first time, had to pay compensation to victims of its colonial policy in Rawagede, Indonesia. This was called a historic court decision. While the historical facts were considered to have expired, the Court reconsidered them on a moral basis, by referring to the recent restitution policies towards victims of World War Two. This decision spurred claims from other Indonesian communities, and also reactivated compensation claims by the Surinamese and Dutch-Antillean community seeking acknowledgment of their slavery past. When observing this entanglement between Dutch postwar and postcolonial memories, when listening to voices from those different victim-groups and the narratives behind their claim-making, do we see particular forms of competing memories or 'multidirectional' mechanisms operating between different communities? Looking at different actors in the field, I will reflect upon the different frames (local, national, transnational) in which those demanding compensation are acting and discuss some of the challenges posed by the '(trans)national' nature of compensation policies, including the decontextualization of local memories when referring to abstract principles such as human rights.

Nicole L. Immler is at the moment DAAD-Fellow at the Duitsland Instituut Amsterdam. She has co-edited a special issue on 'Reconciliation and Memory' in the journal *Memory Studies* (2012, 5) and published on family memory and the relation between memory, culture and identity (*Das Familiengedächtnis der Wittgensteins*, 2011). At present she is working on the afterlife of World War II and of historical injustice in present-day society, with a particular concern with the ways in which compensation claims has become the language of recognition for victimhood across generations.

The Shoah after 1989: Dutch Jewry, Die Wende and the Transformation of Holocaust Memory

Bart Wallet

VU University Amsterdam

Holocaust memory culture after 1945 was developed on a matrix provided by the Cold War. Lessons to be learnt from the Shoah were connected to contemporary developments in the East-West relations. Motivated by a mixture of Zionism and 'Shoah lessons' Jews in 'The West' were active on behalf of Soviet and East European Jewry. The Fall of the Berlin Wall in 1989 rapidly changed the geopolitical and ideological context in which the Shoah thus far was commemorated. This paper will demonstrate, with Dutch Jewry and Dutch society as case study, how '1989' transformed the existing traditions of commemorating the Shoah, challenged the traditional understanding of Zionism, and how new articulations of 'Shoah lessons' had to be expressed in order to keep the history of Shoah alive at the center of Dutch identity.

Dr. Bart Wallet is historian at VU University Amsterdam and specialized in Jewish history. As postdoctoral fellow in the 'Dynamics of Memory' program at the department of Media Studies at University of Amsterdam he wrote a monograph on postwar history of Dutch Jewry, which will be published in February 2014.

Body as a Canvas of Memory: Holocaust Tattoos in Transcultural Memory Politics

Anna-Kaisa Kuusisto-Arponen

University of Tampere

In contemporary Europe, many social memories, including historical and popular representations of the World War Two, remain a source of constant dispute. As Astrid Erll (2011) argues memories travel and they are also adapted quite differently, sometimes even misused, in the new context. Analysis of so called transcultural practices of remembering are based on two intertwined premises. First, memories are mobile and the socio-culturally “older” memories are often used to make sense of the new and different experiences (Erll 2011: 14). This means that memory practices are not socially, territorially or temporarily exclusive. Second, the transcultural is always situated and takes place in specific local contexts and is related to particular people, communities and their agendas. In this presentation I discuss how *the body* can be seen as *a site of competing memory acts*. This occurs in several ways: through subjective agency, in the framework of cultural and collective practices of remembering and by utilizing the body as a canvas, i.e. utilizing contemporary material culture in visualizing the past and creating crossgenerational linkages. My empirical data focuses on the reactions raised by the trend of duplicate holocaust tattoos. These inmate numbers are now taken by the second and third generation concentration camp survivors. I will follow the discussion raised by New York Times article published in October 2012.

Anna-Kaisa Kuusisto-Arponen is an Academy of Finland Research Fellow in the University of Tampere. She specializes in political and cultural geography. Her Ph.D. focused on the urban territoriality in Northern Ireland (2003). She has been working in several research projects funded by the Academy of Finland. For example Kuusisto-Arponen was granted one of the most competed grants for the postdoctoral fellow (2004–2008) and Academy Research Fellow (2013–2018). Her current research interests relates to 1) collective place politics (particularly, the sense of place among displaced communities) 2) popular geopolitics and the challenge of social silence in Memory Studies 3) developing visual methodology (interest on emotions and affects).

Evening Program

Museutopia, chapter II: A Photographic Inquiry Into National Military Museums in Israel

Noa Roei & Ilya Rabinovich

University of Amsterdam & Independent Artist

Museums in general, and historical museums in particular, are instrumental in developing and reinforcing processes of national identity formation. In Israel, much of that identity is based on the myth of the military as a “melting pot” for national identity, where one enters as an immigrant and leaves as an authentic Israeli. In that sense, critically examining historical military museums may shed light on the logic behind the more general, non-military, or civil narrative of the Israeli nation-state. Relatively recent criticisms of the military’s unifying function point to the way military service does not only unite, but also separates and hierarchizes citizens according to their gender, health, ethnic identities, religious affiliation, and even military service units. Ilya Rabinovich’s photographic inquiry into the meta-narratives of historical military museums in Israel focuses on details within the museum displays that inadvertently expose tensions and contradictions while officially presenting cohesive (military) narratives of the nation’s birth. From the museum’s interaction with its immediate surrounding, to its reconstruction of historical events, and to the arrangement of the display, the project searches for the ways in which certain national narratives and collective memories are constructed while other are silenced within museum grounds, and explores the role of the museum visitor in the making and unmaking of such memories. In our presentation, we would like not only to present the project, but to open up it’s goal for debate, and examine the mechanisms with which photography may become a constructive tool for the critical examination of collective national memories and identities.

Noa Roei is Assistant Professor in Comparative Literature and Cultural Analysis at the University of Amsterdam and a research fellow at ASCA (Amsterdam School of Cultural Analysis). Her research focuses on the relation between nationalism and militarism, and on the representation of this relation in visual arts and popular culture. Further research interests include critical theory, aesthetics and politics, national identity, gender and the body.

Ilya Rabinovich obtained a BFA from the Bezalel Academy of Design and Art in Jerusalem in 1994. From 1998 to 2000, he participated in the Rijksakademie van Beeldende Kunsten's artist-in-residency program in Amsterdam, where he continues to be based. In 2012 he accomplished the photographic research book *Museutopia*, for which Rabinovich returned to Chişinău to critically observe the shifting role of museums in post-communist Moldova. The émigré experience informs Rabinovich's artistic work, which primarily deals with identity and memory.

This is my past! Competing Narratives in Jerusalem

Myrthe Doelman, Barend Blom, Anne Beeksma
MA Students Heritage & Museum Studies, University of Amsterdam

Our presentation will consist of a mission statement for the Jerusalem excursion, a general summary of the overlapping sites or themes as well as how those themes and sites relate to appropriation and competing memories. We will also raise some questions or statements for the artists on the relationship between art and appropriation of memory.

THURSDAY 31 OCTOBER

Panel session 7.1 Memory and Performance

Chair: Marianne Hirsch, Columbia University

Superimposition and Self-Inscription at the Hollandsche Schouwburg

David Duindam
University of Amsterdam

The *Hollandsche Schouwburg* is an intricate constellation of heritage, memory, media and museum practices. Built in 1892 as a theater in Amsterdam, it was used for the registration and deportation of tens of thousands of Jews during World War II. After the war, it became a site of contested heritage and offered a stage for one of the early debates on the memory of the Shoah and its place in the public realm. In 1962 it was unveiled as the first national Shoah-memorial in the Netherlands, and in 1993 a wall of names and exhibition were added. It functions as a stage for the performance and production of public and private memories of the Shoah and makes use of the theater-trope to bring past and present together. This paper argues that 'being-there' is produced by the interaction of material traces, museum techniques and the visitor. The site is not analyzed as a discrete medium with a clear narrative, but rather as a spatial configuration characterized by superimposition, intertextuality and connectivity. Visitors are encouraged to actively and affectively inscribe themselves into this site of memory through spatial and virtual practices that are both firmly embedded in the site's location and history.

David Duindam is a PhD candidate at the department of Media Studies at the University of Amsterdam. He has studied Philosophy, Comparative Literature and Cultural Analysis in Amsterdam and Berlin. His thesis deals with the memorial museum Hollandsche Schouwburg as a site of memory and focuses on issues of spatial memory and the re-mediation of the Shoah. He is editor of a volume on the history of this site (AUP, due November 2013).

Walking 'the Same Way' They Walked: Performing Memory in Holocaust Landscapes

Tim Cole
University of Bristol

In this paper I examine the ways that walking in *their* footsteps has emerged as a spatial practice adopted by a variety of actors performing Holocaust memory. Taking a range of very different individuals and groups, I examine the different (and shared) meanings given to the act of walking as memory and memorial practice. Two sites form the focus of my analysis: one a static Holocaust landscape (the concentration and death camps of Auschwitz I and II) and the other a dynamic Holocaust landscape (the road network of Europe that was used during the evacuations – or so-called ‘death marches’ in 1945). The groups and individuals walking in these memory-scapes range from returning survivors through artists and tourists to organised groups of purposeful marchers/walkers. Those organised groups themselves – from the annual March of the Living, through visits made by teenagers under schemes sponsored by national governments to charismatic Christians engaged in prayer walks - vary enormously both in terms of who is marching/walking and why. However what they all share is a sense that it is not enough simply to see these landscapes in order to remember/witness. Rather, there is a desire to engage in a wider repertoire of embodied practices in order to variously commemorate, identify and witness. In particular, as the paper explores, walking ‘the same way’ they walked – literally in their footsteps – is seen to be a critical memory act and intervention in the contemporary landscape.

Tim Cole is Professor of Social History at the University of Bristol. He is author of *Images of the Holocaust/Selling the Holocaust* (1999), *Holocaust City* (2003) and *Traces of the Holocaust* (2011) and is currently completing a book on Holocaust Landscapes.

Art, Memory and Catastrophe: Performance with Performativity

Ihab Saloul

University of Amsterdam

What happens when the activity of remembrance is fragmented in a case of historical disaster? This paper explores the intersections between art, memory and catastrophe by investigating aesthetic and performative approaches to intervening in socio-political conflict. My discussion focuses on the historical narrative of *al-Nakba* (1948 Israeli independence, or ‘The Catastrophe’ as it is known in Palestine) and its significance to contemporary Palestinian culture and politics. In my talk I will make an analytical move from “aestheticism” of performance—as theater—to the performativity of aesthetics—as political activism in relation to the audiovisual storytelling of Palestinian exile—as the remembrances needed for the activism. Such a move, I argue, is able to connect the aesthetic representation of Palestinian catastrophe with the ways this event continues to be lived and makes an impact on the lives, identity, and agency of Palestinians in the present.

Ihab Saloul is Assistant Professor of Cultural Studies, Director Research Cluster Heritage & Memory (with Rob van der Laarse), and Coordinator Research Domain “Conflict” (with Rob van der Laarse and Frank van Vree) at the University of Amsterdam. He is also a visiting professor of culture and politics at Freie Universität Berlin. Saloul was a EUME-Fellow at the Wissenschaftskolleg zu Berlin (The Institute for Advanced Study, Berlin), and taught previously comparative literature and media studies at Maastricht University. Saloul's interests include cultural memory and identity politics, literary theory and visual analysis, migration and diaspora as well as contemporary cultural thought in the Middle East. He is currently working on a new book project that deals with the aesthetics of displacement and exile in Palestinian and Israeli cultural memories. Provisionally titled- *Contested Memories: Homeland's Rhetoric in Palestinian and Israeli Third Generations' Narratives* -this comparative study explores the ways in which conflicted understandings of collective memory circulate in wider social worlds, helping to reshape contemporary social imaginations and political orders in the Middle East.

Panel Session 7.2 Popular Culture in Post-Communist States

Chair: Francesco Mazzucchelli, University of Bologna

Pandemonic Remembrance. Holodomor Memoryscapes in the Holocaust Lands

Iryna Starovoyt

L'viv University & University of Groningen

Pairing Holodomor and the Holocaust as pandemonic memories cast some light on mnemonic emotions and cultural amnesia in the region. They both were blocked and kept invisible in the Soviet Ukraine; both were detached from the actual places; both were top-down arrangements executed by local henchmen but the question of collaboration was never raised in all-Ukrainian discussion ever since and perpetrators have melted into the air. Starkness of betrayal by neighbors is after touched. Both in Holodomor and in the Holocaust by shooting sufferers were dying close to home in front of those who knew the victims personally and were (or were not) able to aid them, and then perpetrators often were themselves targeted in the spiral of violence. In both cases the basic code of humanity was wrecked. Their descendants were forbidden to mourn them. Finally, both memories in the last decade started to be implanted or reimported back into the original terrorscape and not much endure there. Holocaust survivors were (almost) never interrogated about Holodomor and vice versa. So these two horrific memories of being part of the catastrophe of the same place mainly stayed apart for all the generations of testimony. People here were deprived from modern instruments to publicize and transmit their horror memories – archives, museums, libraries, photography, new books and films; on the level of high and popular culture any mentioning of Ukrainian, Jewish or Polish suffering was strictly regimed. While pre-modern memory practices were shattered along with the distraction of traditional *milieux* – repressed, killed and displaced families and neighborhoods. There were many memory-bearers who would decide never come back to the sites even if not deprived of any right to return. And there were those who neighboring in time lived their whole lives at the site of another's terror and hid from sensing this or – symbolically and literally – wished it *away*. This kind of past was never constructed by them in an immediate contact with their own living space therefore it was shifting around. A hide is another word from the spatial thesaurus. In the discussion on terrorscape it has to be tacit not as a camouflaged shelter to keep out of sight; right to the opposite, it would be the vast blinding space hiding from the particular anxiety-provoking focus. Atrocity site then is sensed by newly settled groups and individuals as a piece of atrocity-prone area and for that reason nobody claims to cohere it into continuous description. Thus Ukrainian society is wrestling with this dark memory up to this day. My unraveling of the layers and dimensions of this memory lost and found along with the competition for the alleged alibi of the victim will focus on the two autobiographical books on the Holocaust in Western Ukraine (coming also as voices of two different cultures and generations): Yevhen Nakonechny's *Shoah u Lvovi / Shoah in Lviv* (2006, in Ukrainian) and Daniel Mendelsohn's *The Lost: A Search for Six of Six Million* (2007, in English).

Iryna Starovoyt is Associate Professor of Theory of Literature at L'viv University and Post-Doctoral research associate in the Faculty of Arts at the University of Groningen. Her research and publications have focused on the disputed memories and cultural counter-narratives of the 20th century Ukraine told across the shifting borders in Polish, Ukrainian, Russian, and also covering parts of the Jewish story.

The Soviet Story and the East European Struggle for a 'European Memory'

Maria Malksoo

University of Tartu

This paper weighs the relations between fictional and historical narrations through examining the production and reception of the historical propaganda film, *The Soviet Story* by a Latvian director Edvīns Šnore (2008). The case of this controversial memory project, which was aimed at promoting a militant 'new European' anti-Soviet narrative of twentieth-century history, offers a useful vantage point for examining the interaction between mnemopolitics and identity-building across post-communist space and beyond. Initiated and funded by conservative European parliamentarians as a counter to the Russian project *Nazism Baltic-Style* (2005), and aimed at a global audience, the film, together with the sequence of controversies that it sparked, can serve to illuminate the interaction

between the transnational, regional and national dimensions of the ongoing struggle between competing narratives of World War Two and the communist experience, and their wider political ramifications. The paper discusses the transnational mnemonic efficiency of projects such as *The Soviet Story* in the context of the struggle for a pan-European condemnation of totalitarian communist legacy as pursued by East European mnemonic actors of various stripes.

Maria Mälksoo is a Senior Researcher in International Relations and a Mobilitas post-doctoral fellow at the Institute of Government and Politics, University of Tartu. She is the author of *The Politics of Becoming European: A Study of Polish and Baltic Post-Cold War Security Imaginaries* (London: Routledge 2010), and a co-author of *Remembering Katyn* (Cambridge: Polity, 2012). She has published in *Review of International Studies*, *European Journal of International Relations*, *Security Dialogue*, *Communist and Post-Communist Studies*, and in several edited volumes. Her current research is on the competing securitization of the communist legacy in Russia, Poland, and the Baltic states.

Our Shirts are Blood-Stained, but Victory is Ours”: Soviet Retro and Competing Memories in the Post-Soviet World
Boris Noordenbos
University of Amsterdam

My paper analyses *The Match* (Andrei Maliukov, 2012), a state-sponsored Russian film about the so-called “Death Match” played in Nazi-occupied Kiev in August 1942. In this football match, members of the *Luftwaffe* competed against local players from Kiev. According to Soviet historiography, the Nazis had pressured the Kiev players to lose the match. Ignoring the intimidation, the Kiev team won, after which all of its players were, allegedly, executed. In the 1960s, their death was mythologized as a heroic demonstration of Soviet superiority over Nazi fascism. During the Perestroika, historians debunked the “Death Match” as yet another instance of anti-fascist Soviet propaganda. Interestingly, *The Match* fully revives the Soviet myth, mobilizing it, however, for a nationalist purpose. The film portrays ethnic Ukrainians as willing Nazi lackeys, while reserving the status of anti-fascist martyrs for Russian-speaking characters. Not surprisingly, the film has caused ardent protests in Ukraine, not only because of its depiction of massive Ukrainian collaboration, but also because of its appropriation of Kiev’s history for Russian cultural memory. The refrain in the film’s soundtrack, a retro-style Soviet chanson, states “victory is ours”. But who is the “we” in the song? A lost Soviet community? Contemporary Russia as its supposed heir? Starting from this case, I reflect on the transnational dynamics of memory. I discuss how Soviet historiography is still, or once again, at stake in competing memories in the post-Soviet world.

Boris Noordenbos is assistant professor in Literary Studies at the University of Amsterdam. He earned his BA in Slavic Languages and Cultures and his MA in Literary and Cultural Studies at the University of Groningen. There Boris also wrote his doctoral dissertation on nationalist and imperialist tendencies in recent Russian literature. His current research interests are post-Soviet literature, film and art, cultural memory and trauma, as well as nostalgia and conspiracy theories, in contemporary Russia and beyond.

Panel Session 8.1 Occupation and Landscapes
Chair: Yfaat Weiss, Hebrew University of Jerusalem

The Use and Abuse of Conflict Material Culture and Competing Memories in Europe
Gilly Carr
University of Cambridge

Every conflict leaves behind it a particular diagnostic material culture. In every country, a selection has been made from this legacy or artefact assemblage to put on display in museums. But what is chosen as heritage and what is disregarded? What is perceived to be of interest to visitors and what is deemed unworthy or uninteresting? And how do the chosen objects help to create or manipulate the war narrative and myths of that country? By what process do these myths become ‘the truth’? And how do those truths about the war experience come to shape self-identity in the present? This paper examines the material culture of German occupation in Western Europe during WWII, often presented in private and public occupation or resistance museums as an uncritical and

unproblematic polarised vision of 'us and them', 'victim and perpetrator', or 'victor and vanquished'. Yet, when set alongside issues facing war museums in the former Yugoslavia, the museums in Western Europe suddenly look rather naïve. Is it *really* dangerous for us to perpetuate polarised visions of war, and how does this affect our perception of and relationship with the Germans today? Equally important, can such displays feed or inspire far right groups? And what are the alternatives or 'exit strategies' for these museums in the future?

Gilly Carr is a Senior Lecturer and Academic Director in Archaeology at the University of Cambridge's Institute of Continuing Education. She is also a Fellow and Director of Studies in Archaeology and Anthropology at St Catharine's College, Cambridge. Her fieldwork is currently in the Channel Islands, where she focuses on the German occupation of WWII. Her current projects are on various aspects of the heritage, material culture and memory of occupation, where she has a particular interest in the voices of the multiple victims of Nazism.

Landscapes of Memory: The Migration of the Pillbox from South Africa through Europe to Palestine

Gish Amit

Mandel Leadership Institute Jerusalem

My paper will trace the migration of the Pillbox, a circular concrete fort, from its birthplace in South Africa during the Boer War (1899-1902), through its large-scale extension in Europe during WWII, to Palestine and Israel – first in the 1930's, as part of Britain's and the Zionist movement's attempt to suppress the Arab revolt, and finally as a central instrument in the Israeli mechanism to dominate over the Palestinians in the occupied territories. From its very beginning, the Pillbox was at the same time a concrete place, whose creation was justified by military terms of control, separation, and protection, and a space deeply rooted in a complex field of cultural encounters: it conjuncts settlers and natives, the colonizer and the colonized; it brings together political history and human beings, war and its aftermath, loss and hope, extreme political violence and still remnants, the traces of destruction and the indestructible memory of the destruction. Thousands of Pillboxes survived the turbulence of the 20th century: tangible and visible - although very often deserted - they mark our geographical borders, as well as our political imagination, with monuments of war, trauma, and occupation. These fortresses shape the landscape of Western modern history, encapsulated in architectural forms made of concrete and steel. Watching us from the depths of history (South Africa, Europe), and the heart of the present (Palestine/Israel), the Pillboxes constitute a peculiar archive of unresolved, sometimes dreadful, memories. At the same time, they reveal the multiple paths of knowledge production and cultural transformations that interlink Europe and the Middle-East, and therefore allow us to rethink the haunted European past of Colonialism and Enlightenment that to a large extent shaped not only the political history of Palestine/Israel, but also its cultural proximities and complexities.

Dr. Gish Amit is a fellow at the Mandel Leadership Institute in Jerusalem. In 2011-2012 he was a postdoctoral fellow at the Institute for Advanced Study in Berlin. Dr. Amit is the author of many articles, among them *The 1948-49 'Book Collection Project' in West Jerusalem: A Strange Monument of Plunder and Salvage* (Journal of Palestine Studies, 2011), and *Zionism, Ideology, Culture: The Redistribution of Jewish Cultural Assets after the Holocaust* (Dapim: Bilingual Journal for Studies on the Shoah, 2013). His doctoral thesis, entitled *The Jewish National Library and the creation of Israeli Culture*, will be published by the Van-Leer Jerusalem Institute Publishing house.

Mapping the Unseen: Recording and Re-presenting Landscapes of the Holocaust

Caroline Sturdy Colls

Staffordshire University

The material remains of the camps, ghettos and execution sites of the Holocaust survive in various forms as reminders of the suffering and persecution that took place during this period. Investigations of these remains using archaeological methods offer the potential to contribute to commemoration, heritage protection and education. However, such investigations may not be welcomed due to the variety of religious, political, social and ethical issues that surround this period of history. Additionally, competing memories about particular places and

events may result in problems for archaeologists attempting to interpret and re-present the past. This paper will explore these issues. It will examine the ways in which these competing narratives and opinions can be accounted for, understood and presented, whilst still facilitating the characterisation and visualisation of the material culture relating to Holocaust sites. An interdisciplinary approach which centers on the assimilation of data derived from archival research, archaeological survey, and cultural memory studies will be outlined. Through the application of the latest technological developments emerging from a variety of fields in applied sciences, engineering, technology and the humanities, sustainable resources suitable for advanced interpretation, and public and academic dissemination are being created. The role of digital heritage in commemoration and memory-making will be explored in direct comparison to that undertaken in the physical spaces where atrocities occurred. Lessons learnt in the course of this research will be discussed and future directions for the presentation of information derived as part of archaeological investigations of the Holocaust will be suggested.

Dr. Caroline Sturdy Colls is a Lecturer in Forensic Investigation and Research Lead at the Centre of Archaeology at Staffordshire University. Her research focuses on the application of interdisciplinary approaches to the investigation of Holocaust landscapes. She has undertaken the first archaeological investigations of Treblinka extermination camp in Poland, Semlin concentration camp in Serbia, and the labour camps in Alderney in the UK Channel Islands. She is currently writing a book entitled *Holocaust Archaeologies: Approaches and Future Directions* with a view to developing a sub-discipline of Holocaust Archaeology. She is also a practicing forensic and field archaeologist.

Panel Session 8.2 Digital Testimonies

Chair: Wendy Pullan, University of Cambridge

Technology at the service of challenging grand narratives; Digital audio-visual oral history collections online

Within the repertoire of historical sources, retrospective oral accounts that can be documented, reproduced and shared online in their original form, as sound and moving image, represent a challenge to the traditional historical paradigm, in which fact-finding, validity, text and professional authority are dominant principles. The democratization of history and social agency of personal memories is indisputably intertwined with the development of information technology. Narratives of victims of war and violence can be shared more easily beyond borders of state and language. Wide dissemination can challenge state-convenient historical narratives or give space to totally neglected chapters of history. During this session three perspectives of this emerging form of knowledge production and dissemination will be presented.

The Archival Tradition of Processed Generated Oral History

Stef Scagliola

Erasmus University Rotterdam

This session will discuss the added value of process-generated oral history for academic research regarding memory about conflict and persecution. What kind of social agency does the digital representation of victim narratives offer? What is the societal impact of such sources? How do researchers deal with the tension between psychological and factual truth? How does it relate to testimonies with judicial status?

Dr. Stef Scagliola studied social history at the Erasmus University Rotterdam in the Netherlands. During her PhD research (1998-2002) she analyzed the public debate on war crimes committed by Dutch military in Indonesia during the decolonization conflict. She is specialized in oral history, military cultures and the way societies come to terms with historical injustices. Her insights are based on variety of projects that she initiated aimed at creating and opening up digital audiovisual archives on under-researched topics. She led the Dutch Veterans Oral History project at the Netherlands Institute for Veterans (2006– 2011) which resulted in a digital collection of 1000 life story interviews among a representative sample of Dutch veterans of war and peace missions. In her current research at the Erasmus Studio, the e-research institute of the Erasmus University, she is responsible for the development of courses in the realm of the so-called Digital Humanities and for the design of a multidisciplinary research agenda that builds upon a range of interview collections that have been created in Southeastern Europe, including Croatian Memories. For more details: <http://www.eur.nl/index.php?id=334225>

The Role and Potential of Technology in Opening up and Processing Digital Oral Sources

Franciska de Jong

Erasmus University Rotterdam & University of Twente

This session will focus on the role that technology can play in facilitating access and opening and analysis of sources? What are the implications of applying new technology for new kinds of research questions and answers? What are the different layers encrypted in audio-visual narratives? How can they be retrieved and does this lead to new questions that can be asked to the material?

Prof. Franciska de Jong has been a full professor of language technology at the University of Twente since 1992. She is also affiliated to the Erasmus University in Rotterdam, where she is director of the institute for e-research Erasmus Studio. She studied Dutch language and literature at the university of Utrecht, did a PhD in theoretical linguistics and started to work on language technology in 1985 at Philips Research where she worked on machine translation. Currently, her main research interest is in the field of multimedia indexing, text mining, semantic access, cross-language retrieval and the disclosure of cultural heritage collections (in particular, spoken audio archives), and she coordinates a research program in this area within the Human Media Interaction group. She is frequently involved in international program committees, expert groups and review panels, and has initiated a number of EU-projects. In 2001-2003 she was a member of the EU/NSF 'Spoken word archives' working group. She was principal investigator of the NWO-CATCH project CHoral (2006-2011), and coordinator of IST project PuppyIR (2009-2012). Recently she started several oral history initiatives in former Yugoslavia that build upon Choral (cf. Balkan Voices), and she is involved in a number of projects aiming at the multimodal analysis of narratives, including CATCH project FACT. Since 2008 she has been a member of the Governing Board of the Netherlands Organization for Scientific Research (NWO).

For more details: http://hmi.ewi.utwente.nl/Member/franciska_de_jong

Tracing Patterns of Emotions in Video-Oral history

Khiet Truong

University of Twente

This session will offer insights in the possible application of innovative technological tools on data from video oral history archives. The results will be shown of a comparison between Emotion Detection Analysis on moving images and Linguistic Word Count on transcripts, both from interviews of the multilingual video oral history project Croatian Memories.

Khiet Truong is a post-doctoral researcher at the Human Media Interaction group of the University of Twente, where she is involved in the EU FP7 project SSPNet (Social Signal Processing Network). She works in the context of Social Signal Processing and Affective Computing where the goals are to develop socially and emotionally adaptive machines. Her research focuses on the automatic analysis of human vocal behaviour in social conversation. This means investigating human paralinguistic behaviours, for example, intonation of speech, rhythm of speech, and non-verbal vocalizations such as laughter, and relating these behaviours to social and affective meanings. The general research questions she aims to address are how do humans talk in social conversation and how can we use this knowledge to develop more socially and emotionally adaptive machines? Topics that have been part of her research in this context include feedback, turn-taking and laughing behaviour in conversation, automatic laughter detection, automatic emotion recognition in speech, recording and annotating (audiovisual) emotion corpora, and multimodal sentiment/subjectivity analysis. Her background lies in general linguistics and language and speech technology, which she studied at Utrecht University and carried out in her master's research at the Radboud University Nijmegen where she investigated automatic pronunciation error detection in second language learners' speech. From 2005-2009, she was employed at TNO Human Factors in Soesterberg, the Netherlands, where she worked towards her PhD on automatic emotion recognition in speech within the project MultimediaN. In 2009, she obtained her PhD in computer science from the University of Twente.

FRIDAY 1 NOVEMBER

Competing Memories at One Site?

Chair: Britt Baillie, University of Cambridge

Hans Citroen

Independent Artist

In the late eighties, Dutch artist Hans Citroen meets Barbara Starzyńska, a Polish architect, and ends up visiting her relatives in Oświęcim, the city where his grandfather survived KZ Auschwitz. It's coincidences like this one that often make life feel a little strange. And they certainly did get strange and then stranger when Citroen and Starzyńska started to look into the relationship between Oświęcim and Auschwitz, the latter presumably just the infamous concentration camp outside the city. As it turned out things happened to be considerably more complex, with Oświęcim ending up being more of Auschwitz than the locals would want to be comfortable with. In the 1940s, Oświęcim became not just the site where a concentration camp was situated - alongside the facilities constructed only for the purpose to kill people and burn their bodies. There was also a large IG Farben factory built, which ended up running as a Polish owned factory for a long time.

Shared Values and Truth Finding

Chair: Gilly Carr, University of Cambridge

Exhibiting Memory: Competing Memories at Former Camp Westerbork in the Netherlands

Iris van Ooijen

VU University Amsterdam

In December 2008, the exhibition *Internment Camp Westerbork 1945-1948* opened at the Remembrance Centre of Camp Westerbork. Camp Westerbork was opened by the Dutch authorities in the summer of 1939 to receive Jewish refugees arriving from Germany During WWII, it was a transit camp for more than 103,000 Jews sent to extermination camps in Poland. Within 14 days after the liberation of the camp – most of the remaining Jewish prisoners were still there – the camp was assigned a new function, as an internment camp for members of the Dutch National Socialist Movement (NSB) and others suspected of collaboration. The exhibition informed visitors about the history of the NSB, the public hatred of suspected collaborators and the consequences for their children. It led to a flood of highly emotional reactions. Members of the Dutch-Jewish community complained that the exhibition did not belong at the remembrance centre. They felt the former camp was *their* place, where there was no room for collaborators. Meanwhile, several former NSB members and their children came to the exhibition, not during the regular opening hours but in the evenings, as they were ashamed and afraid of being recognized. This raises the question: *who owns Westerbork?* My paper focuses on distinctive forms of collective memory of Westerbork and how the appropriation of the camp has been related to the constitution of identities that led to the clash of opinions about the exhibition in 2008.

Iris van Ooijen holds master's degrees in Dutch Law and Cultural Heritage Studies from the University of Amsterdam. Since May 2010 she is working on the PhD-project 'Dutch WWII Memorial Camps as contested space' (2010-2014) at the VU University in Amsterdam. This project is sponsored by NWO (Dutch Scientific Research) and the memorial camps Westerbork, Vught and Amersfoort and will result in a joint exhibition at the former campsites on Dutch postwar memorial culture in an international context.

Prison Workers, Collaboration and Memory

Ralf Futselaar

National Prison Museum, The Netherlands

Prison workers played a pivotal role in facilitating the wartime repression of the German *Sicherheitsdienst* during the German occupation of the Netherlands, but also in maintaining lines of communication between interned political prisoners, and the outside world (among many other services). This presentation will investigate the ways in which (former) prison workers and their children have developed their own historical narratives, and the problems that arise when these narratives are confronted with new research and an exhibition at the National Prison Museum.

Ralf Futselaar (1976) is an economic and social historian who has published on aspects of health during and after the Second World War, as well as the history of crime, medicine, and economic controls. He is currently finishing a book on wartime Dutch prisons and is a guest-curator at the National Prison Museum in Veenhuizen.

Archaeology of Liminality

Jan Kolen

VU University Amsterdam

This paper is about the value of archaeology for the research of WW II camps in the Netherlands by focusing on the landscape zone around the formal camp sites. It is argued that archaeology in this way adds a specific dimension to the study of the use of space, material culture and heritage at former WW II camps. Ego-documents inform us about the direct impact of terror on the prisoners' lives and the intimacies of daily life within the camps, more particularly within the barracks as more or less autonomous household systems. Archival sources predominantly inform us about the organization, administration and infrastructure of deportation, internment and work, both within specific camps and on a wider spatial and political scale. Architectural history highlights the planned design, lay out and use of space of camp sites. Yet, the landscape zone immediately surrounding the formal camp sites was characterized by specific activities, associations and material manifestations that referred to more or less subtle strategies of hiding and exposing, of the selective closing and disclosing of the area, of inversion and exclusion and of the gradual "normalization" of daily life. In this zone, we find the remains of entrances, watch towers, sequences of fences, barbed wire, trenches, shooting ranges, dumps, roads and tracks that had a specific function within the terrortscapes but were used for public purposes as well, scattered debris of various off site activities, "burials" of killed prisoners, etc. At the SS *Durchgangslager* at Westerbork, the commander's villa was situated in this intermediate zone as well, where he lived his private family life and realized his specific interest in landscaping and gardening. It is our proposition that archaeology is eminently suited to map, investigate and interpret this transitional, intermediate and ambiguous landscape zone for: 1. Other sources are largely lacking; 2. The use of this zone was both formally planned and spontaneous and informal; 3. Its material dimension consists of a combination of explicit and immanent traces. Examples are taken from recent excavations at Westerbork and Amersfoort, and further from the camps at Vught and Schoorl (near the Atlantic Wall) in the Netherlands.

Prof. Jan Kolen (1962) studied archeology at Leiden University. He worked for the Foundation RAAP at the University of Amsterdam and the NWO Pioneer Project Changing view of Ice Age foragers (Leiden University). In 2005 he graduated cum laude at the 'biography of landscape', a new approach in landscape history. Since 2000 he has worked at the Free University, first as lecturer, then as Professor of Heritage Studies of Town and Country (Belvedere), and since 2009 as Professor of the History and Heritage of the European Cultural Landscapes. In addition Coal was director of the research institute CLUE (Heritage and History of the Cultural Landscape and Urban Environment) at VU University Amsterdam.

Coffee & Discussion at Former Camp Area Westerbork

Westerbork Archeological Research Project

Ivar Schute

Leiden/ RAAP Archaeological Consultancy

As a result of a changing attitude towards the memory and remembrance of 'what happened', nowadays the archaeological record plays a more and more important role in the heritage management of Nazi camps in the Netherlands. Evolutionary phases of remembrance and their effects on the physical remains of camps will be described. It'll become clear that most of these camps became archeological landscapes, that means dismantled, sometimes forgotten but with traces and finds hidden in the soil. In that respect archeology seems to play an essential role in the next phase of remembrance. How come? What can the archeological record reveal? What can the renewed insights in spatial and functional dimensions of these camps mean from the perspective of heritage management? What's the added value of the excavated material culture? What role does that play in shaping our memory? How to deal with different memories, i.e. what about pre- and postwar history of the camps? These questions will be addressed upon, with archaeological excavations in Amersfoort, Vught, Westerbork and some smaller labor camps for Jews as examples.

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Related Research projects

- ❖ *Research Cluster Heritage and Memory (University of Amsterdam)*

This research domain studies the past from the perspective of the tangible and intangible remnants and traces it left behind in the present. These traces include cultural artefacts and works of art and the impact these have on those contemplating them in various settings, as well as memories associated with historical events. The cluster thus covers the fields of heritage studies, memory studies, museum studies, archaeology, and conservation and restoration. Informal designation: 'heritage and memory'.
<http://www.uva.nl/en/about-the-uva/organisation/faculties/faculties/faculties/content/folder/faculteit-der-geesteswetenschappen/research/new-research-organisation/research-clusters-and-research-groups/cluster-d.html>
- ❖ *VU-CLUE Heritage & Memory of Conflict & War (VU University Amsterdam)*

How did European landscapes and cities evolve? How can archaeological and historical research contribute to present-day water management and urban planning? How do globalization, tourism and creative developments affect the way we experience and use the past? These are the kinds of questions addressed by CLUE, the interfaculty Research Institute for the Heritage and History of the Cultural Landscape and Urban Environment of VU University Amsterdam. CLUE initiates, carries out and coordinates research into the historical development, the heritage and the present day transformation of the cultural landscape and urban environment. The focus is on the long-term history of (urban) landscapes and areas, as well as on the historical backgrounds of contemporary spatial planning issues, such as the rapid urbanization of regions and the problem of water management. CLUE also investigates how new social and cultural phenomena, such as globalization, the new media and the rise of international tourism influence our interaction with landscapes and heritage. By placing these themes at the heart of its research, CLUE aims to provide the historical, social and spatial sciences with a new impetus and to deliver an innovative contribution to the thinking on spatial and cultural problems of today.
<http://clue.nu/>
- ❖ *Research Domain Conflict (Amsterdam Centre for Cultural Heritage and Identity, University of Amsterdam)*

The ACHI explores the relation between conflict and heritage in three ways. One strand of research interrogates historical conflicts and how they affected processes of identity formation and their representation in texts, material objects, landscapes and built environment. Another approach is to examine the dynamic afterlife of conflicts. Why have some been remembered and others forgotten? How have later generations used art, fiction, films, and institutions to come to terms with historical traumas? When and how have geographical spaces been perceived as places of memory, and transformed into heritage sites? A third approach is to analyze heritage itself as a source of conflict and highlight the related themes of ownership, appropriation, destruction, and restitution. The domain's key themes are therefore *heritage and memory of conflict, historical conflicts and their impact on processes of identity formation, and contested heritage*.
<http://cchi.uva.nl/research/heritage-and-memory-of-conflict/heritage-of-conflicts.html>
- ❖ *Terrorscapes*

Terrorscapes is a transdisciplinary, international network of scholars and professionals that will critically analyze how, where, when and/or if key places and times of twentieth-century terror and mass violence in Europe are presented, interpreted and represented. We use a range of perspectives and methodologies, as well as a comparative approach, to analyze how 'memory discourses' operate as vehicles of local, national, continental and global identity building in the present.
<http://www.terrorscapes.org/>

- ❖ *NWO Dynamics of Memory (University of Amsterdam)*
Memories of the Second World War are still alive, but their meaning is changing. The Dynamics of Memory - The Netherlands in the Second World War program is investigating these changes and their consequences for heritage management. <http://www.nwo.nl/en/research-and-results/programmes/gw/dynamics-of-the-memory/index.html>

- ❖ *NIAS Research Group*
The research project *Terrorscapes. Transnational Memory of Totalitarian Terror and Genocide in Postwar Europe* aims to reveal how Europe's WWII topography of memory has expanded over the years, and how it has completely been transformed by the integration of new member states into the European Union in the last decade. For after a period of commemorating the Second World War along national and often nationalist lines, Auschwitz and other Holocaust and Nazi terror related sites gradually developed into significant icons of modern European identity. This development was enhanced by the fall of the Berlin Wall and, most significantly, by the war in former Yugoslavia, demonstrating what important role the horror of terror, ethnic conflicts and genocide play in politics, history and heritage. Yet in Southern and Eastern European countries, due to the competing legacy of dictatorship and totalitarian rule, including Nazi genocide on non-Jewish populations and mass terror tied to civil war and Soviet occupation before and after the Second World War, the horror of Auschwitz often has a less privileged status. <http://www.nias.knaw.nl/Pages/NIA/33/719.bGFuZz1FTkc.html>

- ❖ *AHRC-NWO Landscapes of War, Trauma and Occupation (VU University Amsterdam-Cambridge University)*
Landscapes of War, Trauma and Occupation: Painful heritage and the Dynamics of Memory in Post-1989 Europe
<http://www.ahrc.ac.uk/News-and-Events/News/Pages/AHRC-invests-in-British-Dutch-co-operation-in-the-humanities.aspx>

- ❖ *Painful Heritage: Cultural Landscape of the Second World War Phenomenology, Lessons and Management Systems (Trondheim)*
The Second World War is a central part of the collective memory of Norway. However, the cultural landscape of the war has been given little attention from both scholars and heritage management authorities in Norway. Especially traits not connected to the national narrative of resistance are often neglected. This project seeks to invigorate the cultural landscape of the Second World War as a field of research, and strengthen the attention on heritage management, documentation and preservation. The main aims of the project are: To analyze the relationship between national identity and cultural landscapes of war, to document neglected cultural landscapes, to reassess the criteria for protection under the Cultural Heritage Act, and to develop models of future management of the cultural heritage and landscapes of the Second World War. The research is carried out by an interdisciplinary group of scholars from the Museum of Natural History and Archaeology (NTNU) and the Falstad Memorial and Human Rights Centre.
<http://painfulheritage.no/eng/>

- ❖ *REcall (Milan, Aalborg, Newcastle, Trondheim)*
REcall – European Conflict Archaeological Landscape Reappropriation seeks to formulate a new role of the architectural environment based on invigorated research on the cultural landscapes of WWI and WWII and strengthen the attention on the management, documentation and preservation of this heritage. The project regards heritage as a dynamic process, involving the declaration of our memory of past events and actions that have been refashioned for present day purposes such as identity, community, legalisation of power and authority. The project group see that any cultural landscape – i.e. architecture- is characterized by its dynamism, temporality and changing priorities in social perception. We stress that the research we develop will generate the values to be protected tomorrow. On the strength of this account, our project proposes the development of sustainable and innovative architectural practices for reuse, valorisation and communication of the XXth Century European Conflict Heritage considered as Cultural Landscape. <http://www.recall-project.polimi.it/>

- ❖ *HERA Memory at War: Cultural Dynamics in Poland, Russia and Ukraine (Cambridge, Bergen, Groningen)* In post-communist Eastern Europe, disruptions of politics, trade, and security collide with paroxysms of suspicion that take the unusual shape of heated debates about the traumatic moments of the twentieth century. A Memory War is raging in Eastern Europe, a cultural conflict that is increasingly leading states in the region to act against their own economic and political interests. Understanding this conflict is the subject of a HERA Collaborative Research Project led by the University of Cambridge, 'Memory at War: Cultural Dynamics in Poland, Russia, and Ukraine' (MAW).
<http://www.heranet.info/maw/index>

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