

### CONTESTED GROUNDS – *The Spatial Politics of Memory/History*



*The past is now not a land to return to in a simple politics of memory. It has become a synchronic warehouse of cultural scenarios, a kind of temporal casting, to which recourse can be taken as appropriate, depending on the movie to be made, the scene to be enacted, the hostages to be rescued.*  
Arjun Appadurai in *Modernity at Large*

*Instant forgetting is the disease of our time.* Thomas Frank, radio interview, 1 January 2010

(left, Sam Durant, *Scaffold*, top at Documenta 13, Kassel, Germany in 2012, bottom, protest at Walker Art Center, Minneapolis, MN in 2017)

*Folly, jungle gym, viewing platform, gallows?* Sam Durant's sculpture *Scaffold* (2012), was on view in Kassel's Karlsau Park, a former pleasure park for Prussian aristocracy now the grounds for the international art fair Documenta 13, is all of these aforementioned things, but most accurately its wooden planks and beams form an amalgamation of historically significant gallows (top picture). An indictment of U.S. state sanctioned executions its sedimentation of platforms thrusts repressed and contested histories into the visual and spatial field of contemporary viewers. *Scaffold* made hidden histories visible. When the Walker Art Center in Minneapolis purchased the piece for their sculpture garden in spring 2017, Durant, as a way to contextualize the piece, added a replica of a scaffold that hosted the largest mass execution in U.S. history—the 1862 hanging of 38 men of the nearby Dakota tribe (bottom picture). For Dakota descendants, however, who had not been consulted by the museum *Scaffold* made visible the traumatic erasure of their past and genocidal expropriation of their land. Recently in South Africa, a report from a local preservation committee described the Cecil Rhodes Statue that towered over the University of Cape Town's campus as a fine example of coat drapery rendered in bronze. But for university students the likeness of Rhodes, a white late 19<sup>th</sup> century colonialist figure who waged war against black populations to expropriate their land for the British Imperial enterprise, and whose racialist philosophy became the scaffold for mid-century racial apartheid, the founding father stood for the continued social inequalities and racial injustice that persists in South Africa even after

apartheid's fall. The students initiated the campaign #RhodesMustFall in April 2015 and one month later the statue was removed. About another site, "It was a bad memory," explained the Bahrainian authorities five years ago about why they imploded the Pearl Roundabout Monument (1982) along with removing all coins and souvenirs that referenced the public sculpture. Originally a symbol of regional cooperation of Gulf nations, its new meaning had become an iconic rallying place for citizens protesting against the current political regime during the Arab Spring uprisings. September 11, 2016 marked the fifteenth anniversary of "9/11." But did its commemoration prompt a reassessment of the architectural efforts, a complex and fraught endeavor, to memorialize lower Manhattan's "Ground Zero?" How should the monumental "Freedom Tower," an emphatic declaration of the U.S.'s perceived invincibility within a world of unequal global power relations, be interpreted more than a decade after the event? The recent actions and vociferous debates about what Confederate monuments represent and whether they were erected to territorialize white supremacy has unleashed profound questioning about the nature of racism, democracy and public space in the U.S.

These recent examples require that we understand how discourses, representations, and practices of memory, history, and politics impact the social production of space and the making of the built environment. Critical for this seminar will be for us to sort out the difference between the formalization of the past through history and monumental architecture and art works, and the informal experience of the past through memory, its various incarnations of collective, individual, and cultural. Rather than position history/memory as binaries, this seminar examines the different ways that time and space are correlated toward political ends. We will situate the tensions between these modes of recalling the past amidst the rise (and fall) of the modern nation-state and the compression of space/time under regimes of globalization and neo-liberal policies. Monumentality in architecture and art have been seminal topics of research within their respective fields, however, the study of its wider political implications has recently only been addressed in new scholarship. For our purposes, scholars in the fields of memory studies, history and cultural and critical theory who analyze the political dimensions of how publics engage the past through buildings and cities will offer useful approaches.

### Course Admission:

There are no prerequisites to this course, but it is helpful to have some familiarity with critical and social theory. Please attend the first seminar meeting on Thursday January 18, 2018 from 11-1pm Fayerweather 201 - see required readings for this class.

### Course Requirements:

#### Presentation

(for list of readings see Files and Resources/Syllabus/CG\_Presentation\_List.pdf on Courseworks)

This course will be run as a series of discussions, and therefore all students are responsible for completing all reading assignments. These discussions will be jumpstarted by the observations of 1 or 2 student presenters each week and supplemented by questions from students and commentary from the professor. These fifteen-minute presentations should illuminate for the class some of the key concepts of the readings and identify aspects of those readings likely to be most helpful in your own thinking about the issues and in your work. All students are required to:

- Present a brief biography of the author, i.e. date of birth, death (if relevant,) education, academic appointments or artistic practice, etc.
- Present the theoretical framework of which the reading is a part.
- Diagramming or outlining the author's argument and theoretical framework might also prove useful in your presentation.
- Please select *no more than 10 images*, or video/film footage (no longer than five minutes) to analyze and discuss (not just to illustrate and idea) in relation to the reading. Explain why the image(s) are relevant to the reading by reviewing very carefully its content and form.

The scope of these presentations means that you must consult other resources—primary and secondary sources—that further your understanding of the various fields relevant to the course. This presentation may be the foundation for your analysis paper (see below.) Presentations should be clear, thoughtful, and informative. If it helps, prepare your presentation in the form of an essay and read aloud in class – you will have 15 (timed) minutes. Please arrive 10 minutes early to set up for your presentation and be ready to begin promptly at 11 am. The presentation along with participation in discussions will count toward 1/4 of your grade.

*Analysis Paper*– You are required to write one short analytical paper about a site of a memorial or monument—2500 word text (5-7 pages) + images—in response to the first half of the semester's themes. All students are expected to be able to write in a clear concise well-developed essay format. This is an essay that uses one or two of the course's readings to analyze a memorial or monument site. In writing the paper students should consider the readings' key themes and how those concepts might relate to the core concepts of the seminar. It should have a balanced narrative of description and analysis. This paper should not be a summary of the readings, but instead should be a critical inquiry into the spatial politics of memory. Please email your paper (PDF or MSWord doc) **due 22 February 2018** at the end of class. Please include visual material, appropriately captioned and cited, to further illustrate your argument.

This paper will aid in your comprehension of the readings, develop your capacity for critical thinking, and sharpen your comprehension of the material:

- Remember analysis papers should have an introductory paragraph stating a clear critical thesis.
- The best way to begin an argument, in the introductory paragraph, is to pose a set of critical questions to which topic does or does not respond.
- Next, the body of the paper should logically develop that thesis with examples (appropriately cited) from the reading(s) or other texts and images that support your argument.
- And finally, the conclusion should synthesize your points and make an original statement or observations about the reading.

Remember *an analysis is not a summary, but a critical perspective* on the readings and an expansion of the authors' themes. Please consult a writing guide such as the *MLA Style Guide*, *Chicago Manual of Style* or the *Bedford Writing Handbook* for assistance with grammar and structure. All papers must be written in a legible font (typically 10-12pt. Helvetica, Times Roman, or Courier) *double-spaced*, 1-1.25 inch margins, and paginated. Please include your name and date. Use endnotes or footnotes. All images, quotes or referenced material must include citations formatted according to a writing manual of style (*MLA Handbook* or *Chicago Manual of Style*.) This essay will count toward 1/4 of your grade.

*Final Research Paper* – All students are required to turn in a final research paper (4000 words + images; 7500 words + images for Ph.D students) This paper should take the critical insights of the readings and expand them into the analysis or comparison of a particular building, architect, city, landscape or event. All research should present a clear comprehensible thesis and demonstrate thorough research. During the week after spring break in each student will meet with the professor to discuss the direction of the research topic. The final project will count toward 1/2 of your grade and will be **due 4 May 2018** via e-mail (PDF or MSWord doc) no later than 5pm

Papers will be evaluated on the following criteria: strong thesis; clear, logical, and original argument; critical and creative analysis of theoretical texts and visual material; serious effort, preparation, and engagement in the subject matter. Please consult a writing guide such as the *MLA Style Guide*, *Chicago Manual of Style* or the *Bedford Writing Handbook* for assistance with grammar and structure. All papers must be written in a legible font (typically 10-12pt. Helvetica, Times Roman, or Courier,) *double-spaced*, 1-1.25 inch margins, and *paginated*. Use endnotes or footnotes. All images, quotes or referenced material must include citations formatted according to a writing manual of style (*MLA* or *Chicago Manual of Style*.)

Plagiarism will not be tolerated. Plagiarism is the theft of someone else's thoughts, writings, or work that you claim as your own—this includes copying the work of a classmate or resubmitting an essay prepared for another course. The purpose of utilizing a writing handbook is to fully understand when a thought is an original idea or when and how it should be accredited to someone else through a reference, footnote, or endnote. Those caught plagiarizing will automatically fail the assignment and potentially fail the course.

*Attendance and Participation* – Attendance is mandatory. Students are required to attend the full length of all classes, attend required extracurricular events, and participate in weekly discussions. If you cannot attend class, you must notify the professor in advance by e-mail explaining why you are unable to attend the class. Please be on time so that we can begin at 11a.

#### **Readings –**

All readings are available online at Columbia Courseworks - Canvas. Some of the books and book chapters can be found Clio database on-line in Proquest Ebrary, Credo Academic Core e-book, Duke E-book and ACLS Humanities E-Book.

#### **Week 1 18.01.18 – Introduction - Contested Ground – [PLEASE READ BEFORE ATTENDING FIRST CLASS]**

Julian Chambliss, "[Don't Call Them Memorials](#)," *Frieze*, 23 August 2017, accessed online.

Holland Cotter, "[Half Measures Won't Erase the Painful Past of Our Monuments](#)," *New York Times*, 12 Jan. 2018, accessed online.

Jerome de Groot, "[Monuments to the Past.](#)" *History Today*, 17 August 2017, accessed online.

Caroline E. Janney, "[Why We Need Confederate Monuments.](#)" *Washington Post* 27 July 2017, accessed online.

#### **Week 2 25.01.18 - History of History**

George Friedrich Hegel, "Geographic Basis of History" and "Classification of Historic Data," *Lectures on Philosophy of History*, trans. J. Sibree, London: G. Bell and Sons Ltd., orig. pub. 1914, republished Kitchner, Ontario: Batouche Books, pp – 96 – 128.

Partha Mitter, "Monuments and Memory for Our Times," *South East Asian Studies*, 29:1, 159 – 67.

#### **Week 3 01.02.18 – Silences in the Archive**

Michel-Rolph Trouillot, "Chaps. 1, 2 and 3" *Silencing the Past: The Power and the Production of History*. Boston: Beacon Press, 1995, pp. 1 – 107. [ACLS Humanities E-Book]

James E. Young, "Memory/Monument" *Critical Terms for Art History*, ed. Robert S. Nelson and Richard Shiff, 2<sup>nd</sup> ed., Chicago: University of Chicago Press, 2003 (Boston: Credo Reference, 2012), [Credo Academic Core E-book]

#### **Week 4 - 08.02.18- Sites of Memory/History**

Maurice Halbwachs, Introduction, Chaps. 1 and 4. *The Collective Memory*. 1st ed, Harper Colophon Books. New York: Harper & Row, 1980.

Pierre Nora, "Between Memory and History: Les Lieux De Memoire." *Representations* 26, (1989): 7-25.

#### **Week 5 - 15.02.18 Modernism's Monumental Problem**

Alois Riegl, "The Cult of Monuments: Its Character and Its Origin (1928)." *Oppositions* 25, no. Fall (1982): 21-51.

Mark Wigley, "The Architectural Cult of Synchronization." *October* 94, no. Autumn (2000). Cambridge: MIT Press, p. 31-61.

#### **Week 6 - 22.02.18 –Memory and Destruction**

Robert Bevan, "Chaps. 1, 4, and 5," *The Destruction of Memory: Architecture at War*, Reaktion Books, London 2006. [Proquest ebook]

**\*ANALYSIS PAPER due**

#### **Week 7 – 01.03.18 – Violence, Media, Memory**

Thomas Stubblefield, "Iconoclasm beyond Negation: Globalization and Image Production in Mosul" The Aggregate website, Volume 3, December 12, 2016. Accessed November 18, 2017,

<http://we-aggregate.org/piece/iconoclasm-beyond-negation-globalization-and-image-production-in-mosul>

Esra Akcan, "Modernity as Perpetual War or Perpetual Peace?" The Aggregate website, Volume 3, December 12, 2016. Accessed November 18, 2017, <http://we-aggregate.org/piece/modernity-as-perpetual-war-or-perpetual-peace>.

Kirsten Scheid, "Artfare: Aesthetic Profiling from Napoléon to Neoliberalism" The Aggregate website Volume 3, December 12, 2016. Accessed November 18, 2017, <http://we-aggregate.org/piece/artfare-aesthetic-profiling-from-napoleon-to-neoliberalism>

Reconstruction online - [New Palmyra Project](#)

Antiquities Coalition "[Culture Under Threat](#)"

#### **Week 8 - 08.03.18– Spatial Politics – case study Berlin-**

Karen Till, "Chapters 1, 5 and 6," *The New Berlin*, Minneapolis: University of Minnesota Press, 2005. [Proquest E-book]

James E. Young, "Memory and Counter Memory," *Harvard Design Magazine*, Issue 9, fall 1999, accessed online -

<http://www.harvarddesignmagazine.org/issues/9/memory-and-counter-memory>

#### **Week 9 – SPRING BREAK**

**Week 10 - 22.03.18 – Public Report: On Past and Future Monuments – invited guest: Tom Finkelpearl, Commissioner New York City Department of Cultural Affairs**

Mayoral Advisory Commission on City Art, Monuments, and Markers, Report to the City of New York, January 2018

<http://www1.nyc.gov/site/monuments/index.page>

J.C. Hallman, "Monumental Error: Will New York City finally tear down a statue?" *Harpers*, November 2017, pp. 27 – 37.

City of Charlottesville – Blue Ribbon Commission on Race, Memorials and Public Spaces, Report to City Council, Winter 2016

<http://www.charlottesville.org/departments-and-services/boards-and-commissions/blue-ribbon-commission-on-race-memorials-and-public-spaces>

**Week 11 - 29.03.18 - NO CLASS- [make-up 05.04.18]**

**Week 12 - 05.04.18 - Racial Violence and Politics of Memory – Confederate monuments**

Reiko Hillyer, "Relics of Reconciliation: The Confederate Museum and Civil War Memory in the New South," *The Public Historian*, Vol. 33, No. 4, Nov 2011, pp. 35-62

Kirk Savage, "The Unknowable Dead: The Civil War and the Origins of Modern Commemoration," *The Civil War in Art and Memory*, ed. Kirk Savage, Washington: National Gallery of Art, New Haven and London: Yale University Press, 2016, pp. 81 – 102.

"Tear Down the Confederate Monuments\_\_But What Next? 12 Art Historians and Scholars on the Way Forward" *artnet News*,

Augst 23. 2017,

[https://news.artnet.com/art-world/confederate-monuments-experts-1058411?utm\\_content=from\\_&utm\\_source=Sailthru&utm\\_medium=email&utm\\_campaign=US%20newsletter%20for%208%2F24%2F17&utm\\_term=New%20US%20Newsletter%20List](https://news.artnet.com/art-world/confederate-monuments-experts-1058411?utm_content=from_&utm_source=Sailthru&utm_medium=email&utm_campaign=US%20newsletter%20for%208%2F24%2F17&utm_term=New%20US%20Newsletter%20List)

**Make-up class - Monuments and Mythos -- 05.04.18 - 7 – 9p – invited guests: Tali Keren and Alexandra Strada, multi-media artists**

Screening: Tali Keren and Alexandra Strada, "Save the Presidents", video.

**Week 13 – 12.04.18 Decolonize this City/Museum/Day/Statue – invited guest: Yates McKee, art historian, writer and activist Decolonize this Space**

Donna Haraway, "Teddy Bear Patriarchy: Taxidermy in the Garden of Eden, New York City, 1908-1936," *Social Text*, No. 11 (Winter, 1984-85), pp. 20-64. <http://www.jstor.org/stable/466593>

Yates McKee, "On Flooded Streets and Breathing-in-Common: Climate Justice, Black Lives Matter and the Arts of Decolonization," *Strike Art : Contemporary Art and the Post-Occupy Condition*, London and New York: Verso, 2016, pp. 181 - 235

Decolonize this Place - <http://www.decolonizethisplace.org/>

**Week 14 – 19.04.18 – Whose Ground Zero?**

Jean Baudrillard, "The Violence of the Global," C-theory.net, published 20 May 2003, <http://www.ctheory.net/articles.aspx?id=385>

Marita Sturken, "Introduction," "Introduction, Chapters 4 & 5" *Tourists of History Memory, Kitsch, and Consumerism from Oklahoma City to Ground Zero*. Durham: Duke University Press, 2007. [Duke ebook]

Sturken, Marita. "Mourning The Arrested Memory of 9/11" A Social Science Research Council Essay Forum, 8 Sept. 2011, available at: <http://essays.ssrc.org/10yearsafter911/mourning-the-arrested-memory-of-911/>

\* **REQUIRED:** visit 9/11 Memorial <https://www.911memorial.org/memorial> [option: also visit 9/11 Museum; note: fee required for entry <https://www.911memorial.org/museum>]

**Week 15 – 26.04.18 - NO CLASS**

**\*FINAL PAPER due – 04.05.18 @ 5p**

**Bibliography**

*Memory Studies:*

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Azoulay, Ariella, *Civil Imagination: A Political Ontology of Photography*, New York/London: Verso Press, 2015.

Bal, Mieke, Jonathan Crewe, and Leo Spitzer, eds. *Acts of Memory-Cultural Recall in the Present*. Hanover and London: Dartmouth College, 1999.

Bald, Sunil. "Memories, Ghosts, and Scars: Architecture and Trauma in New York and Hiroshima," *Journal of Transnational American Studies* vol. 3 no. 1, 2011. 1-9.

Barton, Craig Evan. *Sites of Memory : Perspectives on Architecture and Race*. 1st ed. New York: Princeton Architectural Press, 2001.

Bergson, Henri. *Matter and Memory*. New York: Zone Books, 1988.

Boyer, M. Christine. *The City of Collective Memory : Its Historical Imagery and Architectural Entertainments*. Cambridge, Mass.: MIT Press, 1994.

Bruno, Giuliana. *Public Intimacy : Architecture and the Visual Arts*. Cambridge, Mass.: MIT Press, 2007.

Burgin, Victor. *In/Different Spaces: Place and Memory in Visual Culture*. Berkeley: University of California Press, 1996.

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Foucault, Michel. *Language, Counter-Memory, Practice*. Ithaca: Cornell University Press, 1977.

Gillis, John R., ed. *Commemorations : The Politics of National Identity*. Princeton, N.J.: Princeton University Press, 1994.  
 Greenberg, Reesa, Bruce Ferguson, and Sandy Nairne, eds. *Thinking About Exhibitions*. New York: Routledge, 1996.  
 Halbwachs, Maurice. *On Collective Memory*. Ed. Lewis A. Coser. Chicago: University of Chicago Press, 1992.  
 Hirsche, Marianne, *The Generation of Postmemory: Writing Visual Culture After the Holocaust*, New York: Columbia University Press, 2012  
 Hobsbawn, Eric. *Nations and Nationalism Since 1780*, Cambridge; Cambridge University Press, 1991  
 Huyssen, Andreas. *Twilight Memories : Marking Time in a Culture of Amnesia*. New York: Routledge, 1995.  
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 Kammen, Michael. *Mystic Chords of Memory*. New York: Knopf, 1991.  
 Kirshenblatt-Gimblett, Barbara. *Destination Culture - Tourism, Museums, and Heritage*. Berkeley: University of California Press, 1998.  
 Lev Manovich and Andreas Kratsky. "Soft Cinema: Navigating the Database." MIT Press, 2005.  
 Lowenthal, David, *The Past is a Foreign Country – Revisited*, Cambridge: Cambridge University Press, 2015.  
 Maleuvre, Didier. *Museum Memories - History, Technology, Art*. Stanford: Stanford University Press, 1999.  
 Rossington, Michael and Anne Whitehead. *Theories of Memory: A Reader*  
 Yates, Frances Amelia. *The Art of Memory*. Chicago,: University of Chicago Press, 1966.  
 Young, James E. *The Texture of Memory: Holocaust Memorials and Meaning*. New Haven: Yale University Press, 1993.  
 Young, James E. *At Memory's Edge*.

*Globalization and the Social Production of Space:*

Appadurai, Arjun. *Modernity at Large*. Minneapolis: University of Minnesota Press, 1998.  
 Bhabha, Homi. *The Location of Culture*. London: Routledge, 1994.  
 Bhabha, Homi. *Nation and Narration*. London: Routledge, 1990.  
 Clifford, James. *The Predicament of Culture - Twentieth-Century Ethnography, Literature, and Art*. Cambridge, Mass.: Harvard University Press, 1988.  
 ---. *Routes - Travel and Translation in the Late Twentieth Century*. Cambridge: Harvard University Press, 1997.  
 Cosgrove, Denis. *Social Formation and Symbolic Landscape*. Madison: University of Wisconsin Press, 1984  
 Deleuze, Gilles. *Bergsonism*. New York: Zone Books, 1991.  
 Deleuze, Gilles. "Postscript on the Societies of Control." *October* 59.Winter (1992): 3-7.  
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 Frampton, Ken. *Labor, Work, and Architecture*. New York: Phaidon Press, 2002.  
 Gideon, Sigfried. *Space, Time and Architecture*. Cambridge: Harvard University Press, 1982 (1941).Koolhaas, Rem. *S,M,L,XL*. New York: Monacelli Press, 1995.  
 Gregory, Derek. *Geographical Imaginations*. Cambridge: Blackwell, 1994.  
 Hardt, Michael and Antonio Negri, *Empire*. Cambridge: Harvard University Press, 2001  
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 Marx, Karl. (1846-7). "These on Feuerbach"(1845); "The German Ideology, vol. 1" in *The Portable Karl Marx*. New York: Penguin Books.  
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 Sassen, Saskia. *Territory, Authority, Rights: From Medieval to Global Assemblages*. Princeton: Princeton University Press, May 2006  
 Scott, James C. *Seeing Like a State*. New Haven: Yale University Press, 1999.  
 Soja, Edward W. *Postmodern Geographies: The Reassertion of Space in Critical Social Theory*. London: Verso, 1989.

*Suggested Readings:*

Abbeele, Georges Van Den. *Travel as Metaphor: From Montaigne to Rousseau*. Minneapolis: University of Minneapolis Press, 1992.  
 Marc Auge. *Non Places: the Cultural Anthropology of Supermodernity*. London: Verson 1995  
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 Boorstin, Daniel J. *The Image - a Guide to Pseudo-Events in America*. 25th ed. New York: Vintage Books, 1987 (1961).  
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Leach, Neil, *Rethinking Architecture*

MacCannell, Dean. *Empty Meeting Grounds - the Tourist Papers*. London: Routledge, 1992.

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