

November 6-8, 2011

Memory & Countermemory: memorialization of an open future

research symposium at Arizona State University

Cathy Caruth

Yael Danieli

Helen Epstein

Alexander Etkind

Yael S. Feldman

Karl Figlio

Sandor Goodhart

Lewis R. Gordon

Marianne Hirsch

Abdul R. JanMohamed

Berel Lang

Lawrence L. Langer

Martin Beck Matušík

Marilyn Nissim-Sabat

Simon J. Ortiz

Sarah Pessin

Gabriele M. Schwab

Leo Spitzer

sponsors

American Council of Learned Societies
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New College of Interdisciplinary Arts & Sciences

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School of Historical, Philosophical & Religious Studies
New College Graduate Programs

Project Humanities:

Neal Lester, Dean of Humanities | College of Liberal Arts & Sciences
& Michael Crow, President | Arizona State University



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Department of English

program chair
Martin Beck Matušík

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Hava Tirosh-Samuelson

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Monica Casper

Joel Gereboff

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Mark von Hagen

Eric Wertheimer

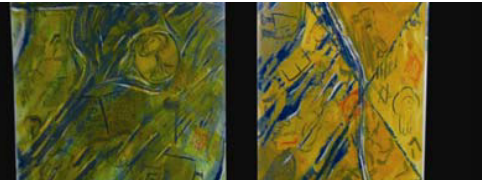
artwork by Nova Hall "Unwavering Faith, Unwavering Life" 2010



ARIZONA STATE UNIVERSITY

jewishstudies.asu.edu/memory

Memory & Countermemory: Memorialization of an Open Future



a research symposium at Arizona State University | November 6-8, 2011

The Center for Jewish Studies (Tempe campus) and the Center for Critical Inquiry and Cultural Studies (West campus), together with the faculty research cluster in Philosophy, Rhetoric and Literature are convening a university-wide event, “Memory & Countermemory: Memorialization of an Open Future”, a Research Symposium, November 6-8, 2011 at Arizona State University.

The symposium gathers distinguished scholars from the United States and Europe who, together with scholars from ASU, will discuss the relationship between trauma, memory, representation, memorialization and education. Contributing perspectives from a variety of geographical locales and transdisciplinary approaches, leading scholars of Holocaust studies will reflect on conflicted sites of memory with specialists in genocide studies, postcolonial studies, East European Studies, Native American studies and trauma studies. Anticipating Arizona's centennial celebration in 2012, the symposium will also highlight some of the Southwest's legacies connected to global and local memory. This event is supported by an ACLS conference grant and all major program units in the humanities at ASU. This event is part of the Arizona State University Project Humanities 2011: “The Humanities at a Crossroads: Perspectives on Place.”

In 2010-2011, the co-chair of the symposium, Professor Hava Tirosh-Samuelson and the Phoenix Symphony organized a city-wide and year-long public event, Rediscovered Masters. This unique series of lectures accompanied the first-time musical productions of works by composers who were suppressed or killed by the Nazi regime. The Philosophy, Rhetoric and Literature faculty cluster held during spring 2011 a faculty seminar on Gabriele M. Schwab's *Haunting Legacies* (2010) and in Fall 2011, the chair of the symposium, Professor Martin Beck Matušík offered a graduate course on Memory, Mourning. Memorialization connected to the symposium theme in fall 2011. Faculty and students across ASU have been engaged in conversations that the symposium on Memory & Countermemory promises to continue in a unique constellation that gathers in one room thinkers, authors and activists from a variety of disciplines. If an open future is possible for us, then its dangerous memory and countermemory will reverberate long after this symposium.

Symposium Organizers

Martin Beck Matušík symposium chair

Lincoln Professor of Ethics and Religion and Co-Director, Center for Critical Inquiry and Cultural Studies
New College of Interdisciplinary Arts and Sciences

Hava Tirosh-Samuelson symposium co-chair

Irving and Miriam Lowe Professor of Modern Judaism and Director, Center for Jewish Studies
College of Liberal Arts and Sciences

Program Committee

Monica Casper Professor of Sociology, Division of Humanities Arts and Cultural Studies
New College of Interdisciplinary Arts and Sciences

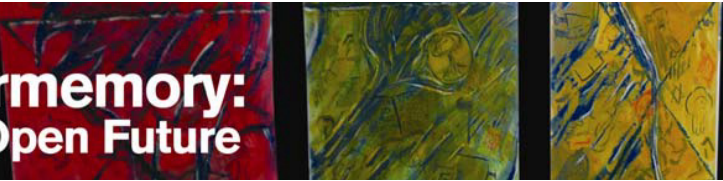
Joel Gereboff Head of Faculty of Religious Studies, School of Historical, Philosophical and Religious Studies
College of Liberal Arts and Sciences

Patricia Huntington Professor of Philosophy and Religious Studies
New College of Interdisciplinary Arts and Sciences

Mark von Hagen Professor of History, School of Historical, Philosophical and Religious Studies
College of Liberal Arts and Sciences

Eric Wertheimer Professor of English and Co-Director, Center for Critical Inquiry and Cultural Studies
New College of Interdisciplinary Arts and Sciences

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Memory & Countermemory: Themes, Questions and Contexts

Haunting Memory

- How do physical and emotional harms impact memory?
- How does coming to terms with the past shape narratives and strategies of memorialization, monuments and museums?
- What is the relationship between memorializing of the past on behalf of victims and narrating the past for the sake of the present?

Memory & the Historical Past

- Given the fact that memory is usually inseparable from internal conflict, how can people in the present resolve their internal conflict about the past?
- What are the psychological resources available to dealing with trauma? How can we remember without homogenizing histories and idolizing seamless heritages?

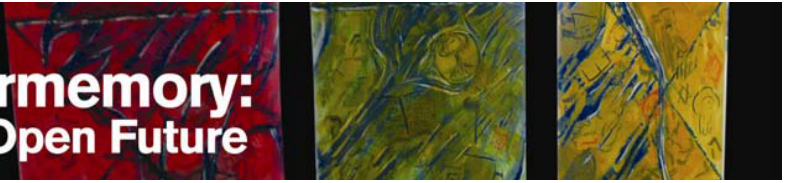
Memory & the Future

- How does memory shape the future of an individual or a group?
- Which or whose memory makes our future possible, open and hopeful?
- Can trans-generational memory transform uninhabitable places and difficult times that were weighted down by haunting legacies and conflicted heritages?
- Can succeeding generations remember human possibility without redemptive consolations of victory marches, monuments, museums and other conventional ways of generating “cheap grace?”

Contexts

- The academic context: developments and newly emerging fields of shared questions in Holocaust Studies, Postcolonial Studies, Genocide Studies, East European Studies, Memory Studies and Trauma Studies.
 - The public context: memory at war, representations of memory, contested sites of museums, memorials, monuments, memoirs and public discourses.
 - The cultural context: the memory of the victims, readings of the past that shape our present and future, liberating narratives and movements in art, architecture, literature, performance and theory.
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Memory & Countermemory: Memorialization of an Open Future



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Pre-Symposium Cultural & Public Events

Monday, October 31 | Tempe campus | West Hall, room 135

2-5 p.m.

Two Films & Discussion

The Conscience of Nhem En (2008) and *A Film Unfinished* (2010) will be shown in conjunction with Martin Beck Matušík's Monday seminar on Memory (REL 598). Matušík's symposium presentation, "Un/Forgiving Memory and Counter/Redemptive Hope," will discuss these films. The first film deals with a survivor-photographer from Tuol Sleng Prison in Cambodia under the Khmer Rouge, the second film is about the Nazi propaganda film made in the Warsaw Ghetto.

Friday, November 4 | West campus | The Kiva

4-6:30 p.m.

Film & Discussion

Estamira (2004) will be shown in conjunction with Gabriele M. Schwab's symposium presentation, "Emergent Subjectivities: Globalism, Ecology and Psychic Life in Marcos Prado's *Estamira*."

Marcos Prado about his two-hour documentary film: "I met Estamira while developing a photo documentary essay at a garbage dump in Rio de Janeiro, where she was working and living. I approached her asking if I could take her portrait. She consented and told me she had lots of 'things' to say to me: 'my mission is to reveal and reclaim the truth', 'you are common, I am not'."

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Symposium Program

Sunday, November 6 | Tempe campus | Memorial Union, Turquoise Room (220)

noon-1:45 p.m.

Public Session A: Filmic Prelude

The Klezmatics – On Holy Ground

Erik Greenberg-Anjou's 2010 documentary film on the rebirth of U.S.-East European-Yiddish musical memory

2-2:15 p.m.

Welcome

Hava Tirosh-Samuelson *Director, Center for Jewish Studies | Arizona State University*

Elizabeth Langland *Vice Provost and Dean, New College of Interdisciplinary Arts and Sciences | Arizona State University*

2:15-2:45 p.m.

Introduction to the Symposium

Martin Beck Matušík *Co-Director, Center for Critical Inquiry and Cultural Studies | Arizona State University*

2:45-4:30 p.m.

Session I: Counter-Redemptive Memory

moderator: Joel Gereboff *School of Historical, Philosophical and Religious Studies | Arizona State University*

The Afterdeath of the Holocaust

Lawrence L. Langer *English, emeritus | Simmons College*

Counter Redemptive Writing and the Fourth Stage of Holocaust Historiography

Sandor Goodhart *Interdisciplinary Program in Classics | Purdue University*

4:30-5 p.m.

break

5-6:30 p.m.

Session II: Connective Memories: Dreams, Mediascapes, Journeys of Return

moderator: Hava Tirosh-Samuelson *Director, Center for Jewish Studies | Arizona State University*

Joint Presentation

Marianne Hirsch *English and Comparative Literature | Columbia University*

Leo Spitzer *History | Dartmouth College and Columbia University*

6:30-6:45 p.m.

break

6:45-8:30 p.m.

reception & dinner | presenters and invited guests

Memory & Countermemory: Memorialization of an Open Future

a research symposium at Arizona State University | November 6-8, 2011

Monday, November 7 | Tempe campus | Memorial Union, Gold Room (207)

8-8:30

continental breakfast | speakers and invited guests

8:30-10:45 a.m.

Session III: Remembering the Future

moderator: Arthur Sabatini *Division of Humanities, Arts and Cultural Studies | Arizona State University*

Memory and Pain

Berel Lang *Humanities | Trinity College*

Afro-Jewish Reflections from Passover:

Disaster, Trauma and Memorializing the End of the World

Lewis R. Gordon *Philosophy and Institute of Race and Social Thought | Temple University*

Memory in the Face of the Other: Counter-Memorialization as Ethics over Art

Sarah Pessin *Philosophy and Center for Judaic Studies | University of Denver*

10:45-11:15 a.m.

break

11:15-1:30 p.m.

Session IV: Memory at War

moderator: Mark von Hagen *School of Historical, Philosophical and Religious Studies | Arizona State University*

Memory and Memorialization of Flight and Expulsion: Germany post-1945 – Kosovo post-1999

Rainer U. W. Schulze *Modern European History and the Human Rights Centre | University of Essex | United Kingdom*

Warped Memory: A History of Mourning for the Soviet Victims

Alexander Etkind *Department of Slavonic Studies | University of Cambridge | United Kingdom*

Collective Memory, Remembering and Manic Reparation

Karl Figlio *Center for Psychoanalytic Studies | University of Essex | United Kingdom*

1:30-2:30 p.m.

lunch | speakers and invited guests

2:30-4 p.m.

free time

4 p.m.

departure for West campus

Memory & Countermemory: Memorialization of an Open Future

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Monday, November 7 | West campus | University Center Building

4:30-7 p.m. | ArtsSpace West, room 228 and second floor terrace

Public Session B: Art Installations & Reception

"Call and Response" Student Memory Projects

curators:

Barry Moon *Division of Humanities, Arts and Cultural Studies | Arizona State University*

Patricia Clark *Division of Humanities, Arts and Cultural Studies | Arizona State University*

This show is a body of work produced by Interdisciplinary Arts and Performance students at the West campus working in digital media and audio in response to the Memory & Countermemory: Memorialization of an Open Future event and Project Humanities 2011 - The Humanities at a Crossroad: Perspectives on Place.

4:30-9:30 p.m. | La Sala

Nova Hall: Original Art from the Symposium Program

"Unwavering Faith, Unwavering Life" (2010) 8'x10' symposium program and poster

"Tree of Change" 20"x16" (2011) Center for Jewish Studies Fall 2011 newsletter, front cover

5-5:30 p.m. | room 265-266

Recording Memory | presentation and sound recordings

Richard Lerman *Division of Humanities, Arts and Cultural Studies | Arizona State University*

Since the 1980s, Richard Lerman has used self-built microphones to gather audio at the sites of human rights violations. He has recorded audio from extant structures, objects and plants at this site and has occasionally constructed site-specific windharps or other structures as well. The recordings are often edited and give a sense of the import of each *place* while also providing a sonic memory for the listeners. As part of his presentation, Lerman will play pieces recorded at Auschwitz, Dachau and Manzanar.

5:45-7:15 p.m.

dinner | speakers and invited guests

7:30-9:30p.m. | La Sala

Public Session C

Keynote Address

Disappearing History: Scenes of Trauma in the Theater of Human Rights*

Cathy Caruth *Frank H.T. Rhodes Professor of Humane Letters, English and Comparative Literature | Cornell University*

* title change from "Literature in the Ashes of History"

Welcome

Neal Lester *Dean of Humanities, College of Liberal Arts and Sciences and Coordinator, Project Humanities 2011 | Arizona State University*

Introduction & Moderator

Patricia J. Huntington *Division of Humanities, Arts and Cultural Studies | Arizona State University*

As part of Cathy Caruth's presentation, short excerpts from Ariel Dorfman's play, *Death and the Maiden*, will be read by Patricia J. Huntington, Martin Beck Matuščík, and Arthur Sabatini

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Tuesday, November 8 | Tempe campus | Memorial Union, Gold Room (207)

8-9 a.m.

continental breakfast | speakers and invited guests

9-10:30 a.m.

Session V: Memory of Liberation

moderator: Akua Duku Anokye *Division of Humanities, Arts and Cultural Studies | Arizona State University*

Emergent Subjectivities: Globalism, Ecology and Psychic Life in Marcos Prado's *Estamira*

Gabriele M. Schwab *Comparative Literature | University of California, Irvine*

Non-Existent Memory and Rejection

Simon J. Ortiz *Department of English | Arizona State University*

10:30-11 a.m.

break

11 a.m.-1:30 p.m.

Session VI: Intergenerational Memory

moderator: Eric Wertheimer *Division of Humanities, Arts and Cultural Studies | Arizona State University*

Why We Read and Write Memoirs of Trauma and How the Process

Resembles and Differs From Psychotherapy

Helen Epstein *Author*

Massive Trauma and the Healing Role of Reparative Justice

Yael Danieli *Co-Founder and Director, Group Project for Holocaust Survivors and their Children*

Un/Forgiving Memory & Counter/Redemptive Hope

Martin Beck Matušík *Co-Director, Center for Critical Inquiry and Cultural Studies | Arizona State University*

1:30-2:30 p.m.

lunch | speakers and invited guests

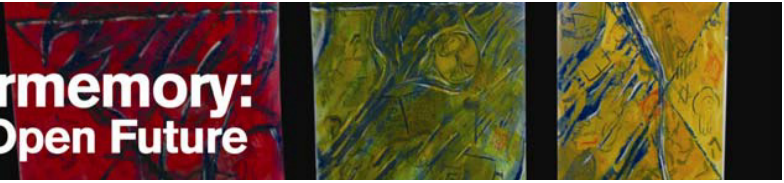
2:30-4 p.m.

free time

4 p.m.

depart for West campus

Memory & Countermemory: Memorialization of an Open Future



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Tuesday, November 8 | West campus | The Kiva

4:30-9:30 p.m.

Nova Hall: Original Art from the Symposium Program

"Unwavering Faith, Unwavering Life" (2010) 8'x10' symposium program and poster

"Tree of Change" 20"x16" (2011) Center for Jewish Studies Fall 2011 newsletter, front cover

5:30-9 p.m.

Public Session D: Crypto-Memory

Jubanos | film screening

43 minutes, Spanish with English subtitles

Parted Waters | play written by Robert Benjamin

One-hour dramatic reading performed by actors of the Arizona Jewish Theatre Company: Mark DeMichele, Michael Cortez, Andy Alcalá, Jenn Taber. Producing director: Janet Arnold. Co-producer and fine arts specialist at West campus: Charles St. Clair.

Audience Discussion

moderator: Monica Casper *Division of Humanities, Arts and Cultural Studies | Arizona State University*

panelists:

Janet Arnold *Producing Director of "Parted Waters"*

Carlos Galindo-Elvira *Valle Del Sol*

Rabbi Yosef Garcia Cespedes *Congregation Avdey Torah Hayah*

Jewish Theater Company actors

Arthur Sabatini *Division of Humanities, Arts & Cultural Studies | Arizona State University*

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Post-Symposium Cultural & Public Events

Wednesday, November 9 | West campus | The Kiva

Afternoon with Philosophy & Literature

3-4:45 p.m.

Post-Symposium Public Event I: Conversation with Gabriele M. Schwab

Regarding *Haunting Legacies: Violent Histories and Transgenerational Trauma* (Columbia UP, 2010)
an interview on Gabriele M. Schwab's work is conducted by Martin Beck Matušík

The faculty group in Philosophy, Rhetoric and Literature and the Center for Critical Inquiry and Cultural Studies at the New College of Interdisciplinary Arts and Sciences at the West campus recently participated in a major interdisciplinary conference on Trauma Studies (October 2010). The Philosophy, Rhetoric and Literature faculty cluster held a faculty reading salon on Gabriele M. Schwab's *Haunting Legacies* in spring 2011. Martin Beck Matušík is currently teaching a graduate course connected to the symposium theme. The question areas for this interview emerge from the reading salon on Schwab's work. The edited transcript of the conversation will be included in the volume of essays from the 2010 Trauma Studies conference (eds. Monica Casper and Eric Wertheimer).

4-4:45 p.m.

Post-Symposium Public Event II: Roundtable with symposium speakers

moderators:

Patrick Bixby *Director, Master of Arts in Interdisciplinary Studies, New College | Arizona State University*

Patricia J. Huntington *Division of Humanities, Arts and Cultural Studies | Arizona State University*

Post-symposium open discussion on Memory & Countermemory with: Lewis R. Gordon, Berel Lang, Sarah Pessin, Gabriele M. Schwab and others.

5-6 p.m.

Post-Symposium Public Event III: Children of Fire, Children of Water

moderator and special guest: Leslie Marmon Silko *author of Almanac of the Dead*

Simon J. Ortiz and Gabriele M. Schwab will read from their joint unpublished book.

Simon J. Ortiz and Gabriele M. Schwab, *Children of Fire, Children of Water* is a collaborative book project composed of dialogical memory pieces that reflect on memory, history and trauma in today's global world. We are drawing on both personal memories and on the collective memories gathered from two different post-World War II cultures, Native American and German. Our memory pieces perform a cross-cultural exchange between Simon Ortiz, a Native American writer growing up on a reservation under the continuing forces of US colonization, and Gabriele M. Schwab, a writer of German origin who grew up in postwar Germany under French and US occupation and lives in the United States. Reflecting upon historical violence and the ongoing traumatic effects of colonialism, war and genocide on individuals and communities, we are using a dialogical, experimental and evocative form. A form of cross-cultural boundary work, our memory pieces look at the traces left by the histories of colonialism and wars on our respective cultural imaginaries. Writing together, we position ourselves in a transitional space between our cultures and between history and the present. We use the stories we weave together as evocative objects that trigger memories we could not have recalled in the same way from within ourselves. In this process, individual memories transform themselves into a new synthetic memory born from cultural crossings. Our stories are not mere recordings of memories but rewritings of cultural memory in light of another culture. We hope that our audience becomes part of this process of rewriting memory during which histories are found and enacted in the present.

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The pieces in *Children of Fire*, *Children of Water* resemble mosaic compositions or kaleidoscopic images with fluid boundaries. They create a performance of cross-historical and cross-cultural encounters in two voices that, while discrete and distinct, continually interact with and color each other. The dynamic energy behind our project is created by resonances between our pieces and their power to work as catalysts for new memories that might never have emerged otherwise. Rewriting our stories in light of the other's stories, we often play with bifocal storytelling and include bi- or multilingual interferences. But we also carry the traumatic silences and mute images of violent histories into our work, reflecting how the latter have marked us in different, yet often comparable if not resonant ways. The juxtaposition of life histories from different traditions, cultures and places may productively test habitual assumptions and patterns of thought as well as feeling states, if not structures of feeling. In the best case, such practices become part of unsettling engrained patterns of remembering violent histories.

This post-symposium project is made possible by a 2011-2012 seed grant from the Institute for Humanities Research (IHR) at Arizona State University for Heritage and Memory: Sites of Transgenerational Trauma, Moral Reminders and Repair. Project Director: Martin Beck Matušík, Lincoln Professor of Ethics and Religion. Project members: Patricia Huntington, Professor of Philosophy and Religious Studies and Eric Wertheimer, Professor of English.

Today's sessions follow the annual "Eros Symposium" on Fletcher Mall at the West campus: an afternoon of poetry, philosophy and other readings performed by West campus faculty; Barrett, The Honors College students at the West campus and other students.

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Presentation Abstracts

Sunday, November 6 | Tempe campus

The Afterdeath of the Holocaust

Lawrence L. Langer

Memory and history intersect in different ways to evoke the “killing reality” of the Holocaust. I examine efforts of the Germans murderers to minimize or deny their responsibility for that reality through evasive memory; the attempts of others, including some survivors, to reshape the narrative of destruction through celebratory memory into a story about the triumph of the human spirit; and finally investigations into the terrain of deep memory, where the clear borders between living and dying merge and we are faced with a condition of being I once called “deathlife” but now prefer to refer to as the “afterdeath” of the Holocaust. This approach, which I illustrate through examples from history and literature, strips from the catastrophe the burden of bravado or the consolations of the heroic gesture. It leaves us staring quite literally, as I shall show, into a realm that challenges memory to respond to the question of one of my authors: “When death has come, has one finished dying?”

Counter Redemptive Writing and the Fourth Stage of Holocaust Historiography

Sandor Goodhart

The latter half of the twentieth century highlighted the failure of redemptive understandings of the Shoah. Dividing the history of Holocaust studies into separable periods, we may identify (1) a period of silence, in which the survivors endeavored to speak and few cared to listen (1945-1960); (2) a period in which redemptive narratives flourished, begun perhaps with the Eichmann trial, and represented in popular culture by an event like the TV production “Holocaust” (1960-1985); and (3) a period in which anti-redemptive narratives began to appear, marked for example by Claude Lanzmann's film, *Shoah*, or the various stages of the so-called *Historikerstreit*, among other ways of engaging non-representational or anti-representational understandings--trauma studies, for example (1985-present).

I wonder whether for the past ten years or so we have been broaching a fourth moment, one no longer focused exclusively upon either conscious or unconscious understandings but one that would include a new emphasis upon the structure of interpretation itself, and one in which the re-articulations of silences of the past, the activation of redemptive narratives, and the challenges to such interpretations (either in the form of anti-redemptive accounts or the invention of counter memory and counter redemptive accounts) would assume new significance in historiography, cultural analysis, literary analysis, and the modalities of memorialization.

Connective Memories: Dreams, Mediascapes, Journeys of Return

Marianne Hirsch and Leo Spitzer (a joint presentation)

This paper is based on our research on the former Habsburg Austrian city of Czernowitz – now Chernivtsi in the Ukraine – and the region formerly known as Transnistria, to which thousands of Czernowitz Jews were deported by fascist Romanians and their Nazi German allies during World War Two. It contrasts incipient and reluctant local efforts to memorialize this complicated and painful history with the memorial acts of Czernowitz survivors and their descendants scattered throughout the world. What has been erased and forgotten in contemporary Chernivtsi, takes ever-new form in the memories returning survivors bring back to place and, even more fully, in the lively afterlife this destroyed European Jewish culture displays on the World Wide Web. We argue that memory has become “connective” – generated by digital archives and practices and by the communities these foster on digital social networks. These communities elicit desires for renewed “return” engagements to place that, in turn, continue to energize additional digital listserv and website interactivity.

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Monday, November 7 | Tempe campus

Memory and Pain

Berel Lang

If pain does not by itself account for the faculty of memory, it is clearly significant as an incentive and part of that faculty. Evidence for this is apparent in both public institutions (memorials, cemeteries, many monuments and museums) and private (individual) conduct and expression. Trauma (group or individual) is invariably associated with pain--there is no parallel after-effect of pleasure--and if trauma sometimes is repressed rather than expressed, also repression makes itself known in the present. In this sense, this ground of memory is also related to the origins of moral judgment, since recognition of the distance between present and past as that shapes memory is a condition of such judgment. This is not to claim that pain or its causes is 'good', but that phenomenologically, it is more than only an ASPECT of memory: it is at least in part constitutive of it.

Afro-Jewish Reflections from Passover: Disaster, Trauma, and Memorializing the End of the World

Lewis R. Gordon

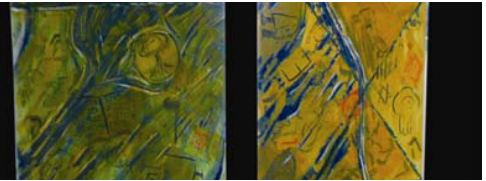
This talk will explore the double movement of memory raised by Afro-Jews on Passover, where Jewish identity is ritualized as memory of trauma and liberation in a context where black identity is pressured toward acts of forgetting. The contradictions of national memory, where modern life, exemplified especially in American doubled conceptions of self, pose problems of remembering and listening. The result is a demand for cultural ruin, a form of disaster, through the elimination of continuity, which hides deeper, existential challenges of maturation: ruin, after all, is a portended feature of human existence, where, in the face of nothing lasting forever, humanity faces the deeper anxiety of how to live with the eventual realization of the end of the world.

Memory in the Face of the Other: Counter-Memorialization as Ethics Over Art

Sarah Pessin

The University of Denver's Center for Judaic Studies is creating a Holocaust Memorial Social Action Site which honors memory through the active cultivation of social justice activities on campus. In this spirit, the site's boundary is marked with the Hebrew "*Hineni*," "Here I am," a Levinasian call to enacting memory through ethical engagement and response. In this paper, I explore the Levinasian conception of memory and ethics that frames this project, as I also explore the theoretical limits of any counter-memorial that operates within the parameters of the "art world." Our project is a counter-memorial that privileges ethics; we have used relatively few dollars for the material space and have moved away from a search for an artist; instead we have earmarked the majority of funds for programs and for an eventual Endowed Chair of Holocaust Studies and Social Justice. In the spirit of James Young's reminder that the history of the memorial itself functions as an integral part of the memorial, I also talk, in the paper, about the journey in this particular project from aesthetics to ethics (in the recounting of our process of hiring a well-known artist and then finding our way instead to a series of interfaith and social justice projects on the campus).

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Memory and Memorialization of Flight and Expulsion: Germany post-1945 – Kosovo post-1999*

Rainer U. W. Schulze

This paper will look at memory formation and the process of memorialization (or the lack of it) with regard to two cases of forced population movements in twentieth-century Europe: ethnic Germans during and after the Second World War, and the Romany populations following the Kosovo War of 1999. It uses the category 'refugee' as a means to compare the experiences of displaced persons across time and space and discuss the role of memorialization for communities struggling with Impunity. The paper provides a "linkage" of Schulze's work as a historian and his current role as Director of the Human Rights Centre, i.e. it is linking history with human rights practice and in particular with issues of transitional justice.

*This presentation is a "late addition" to the symposium program. Rainer Schulze is presenting his work at a conference in Milwaukee organized by the Critical Refugee Studies Network and he planned to be in Phoenix for a private visit from 5 to 12 November. He asked us a month ago to attend the ASU symposium as a guest visitor. Because of the last minute cancellation on our program, we were able to offer Professor Schulze's an active role in the research session on *Memory at War*.

Warped Memory: A History of Mourning for the Soviet Victims

Alexander Etkind

While Europeans talk about the "mnemonic age" and the obsession with the past around the globe, Russians complain about the historical "amnesia" in their country. My current project reveals that Russian authors and filmmakers have been obsessed by the work of mourning. They do so in novels, films, and other forms of culture that reflect, shape, and possess people's memories. I believe that the asymmetry of Memory Studies across Europe should be understood as a political challenge rather than a natural divide. Russia's leaders are shifting the country's 'chosen trauma' away from the crimes of Stalinism to the collapse of the USSR, which Vladimir Putin called 'the greatest catastrophe of the 20th century'. This shift at once casts the millions of victims of Soviet terror as unworthy of mourning (or 'ungrievable,' in Judith Butler's parlance) and invites Russians to mourn the state that murdered them. The uncanny scenery of post-Soviet literature and film signals the failure of other, more conventional ways of understanding social reality. This failure and this scenery are nothing new, though post-Soviet conditions exacerbated the wild character of these phantasms. No Iron Curtain has separated Russians from their past. The trauma of the Great Terror of the 1930s, which was essentially a collective suicide of the political and cultural elite of the country, produced cyclical after-shocks that marked the subsequent decades of Russian history. From the return of the Gulag prisoners in the 1950s to the first dissidents of the 1960s, to the grand Soviet film-making of the 1970s, to the archival revelations of the 1980s, to what I call the "magical historicism" of post-Soviet culture, the ghosts of Stalinism and its victims have been stubbornly haunting Russian culture. Inhabiting culture as their ecological niche, the undead constitute a particular kind of collective memory, which becomes prominent when more reliable forms of this memory, such as museums, monuments, or historical textbooks, betray the dead.

Inspired by Jacques Derrida's "hauntology," which connects the paradigm of mourning, the fate of Marxism, and the focus on "the spectral", I have developed a theory of cultural memory consisting of monuments (hardware), texts (software), and specters (ghostware). Two processes converge in the post-catastrophic memory, the defamiliarization of the past and the return of the repressed. Though Russian post-catastrophic responses have spanned many aspects of the social space, from legal trials to educational disciplines, I argue that it is in the realm of imaginative culture that these energies were embodied, memorialized, and negotiated.

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a research symposium at Arizona State University | November 6-8, 2011

Collective Memory, Remembering and Manic Reparation

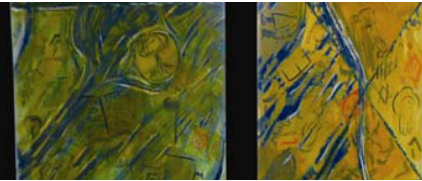
Karl Figlio

Collective memory is the backbone of collective identity. But Collective memory is also constantly at risk, troubled by its less welcome aspects; and so, therefore, is collective identity. More fundamentally, there seems to be an elemental unease at the root – what Freud called an '*Unbehagen in der Kultur*'. Thus a nation fights to defend its collective memory and identity, as it fights to defend its territory or political structure.

In some cases, the disturbance to collective memory and identity is extreme, and it does not seem possible to reconstruct an acceptable, coherent, continuous account. It is as if there is a smudge so deep as to suggest an inherent flaw in collective character, something like an *Unbehagen*. Situations involving likeness, as in ethnic conflict and anti-Semitism, bring it out, as Freud noted in his concept of the 'narcissism of minor differences'. In considering such a situation, I would shift the focus away from memory to the process of remembering; away from the fact of 'true' or 'false' memories, to the way that the collective grapples with its past. In this paper, I will explore the process of reconstructing a liveable account of German identity, which spans the Nazi period, and specifically Nazi anti-Semitism and the Holocaust. Historians, sociologists, philosophers, theologians and novelists have contributed to understanding this horrific – what shall we call it: episode, perversion, deviation, spirit – in German history. I will look at one aspect, from a psychoanalytic angle. I will argue that remembering is a form of what the psychoanalyst, Melanie Klein, called 'reparation', and that there is a traduced form of remembering-as-reparation, which psychoanalysts in the Kleinian tradition call 'manic reparation'. They look the same, but reparation is based on guilt and concern for damage to the other, while manic reparation is based on narcissistic aggrandizement and contempt for the other.

I think that these concepts allow a translation of understanding from clinical psychoanalysis into cultural analysis and that they throw light on the extreme difficulty of building a trusting environment for collective remembering, especially in the aftermath of atrocity. In both the clinical and the cultural situation, good intention can arouse suspicion of duplicity, which undermines the collaborative effort to secure a base of pride. A memorial to victims of war becomes a memorial for the SS. The concepts of reparation and manic reparation suggest a way to differentiate and characterize polarized accounts of post-war German remembering as properly making-better or as infiltrated by apologetics.

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Call and Response | student memory projects

curated by Barry Moon and Patricia Clark

The Call and Response Show is a body of work produced by Interdisciplinary Arts & Performance students working in digital media and audio in response to the symposium on Memory & Countermemory. Students in the Interdisciplinary Arts and Performance Program were asked to create works that reflect on historical, cultural and social events and explore issues of memory and memorialization. The installation is part of the ASU-wide "Project Humanities 2011 - The Humanities at a Crossroad: Perspectives on Place."

Recording Memory | presentation & sound recordings

Richard Lerman

Since the 1990's, I have used self-built microphones to gather audio at sites of Human Rights Violations. I have recorded audio from extant structures, objects and plants at this site, and occasionally have constructed site-specific windharps or other structures as well. The recordings are often edited, and they give a sense of the import of each PLACE while also providing a sonic memory for the listeners. As part of the paper, I will play pieces recorded at Auschwitz, and from Dachau and Manzanar.

Keynote Address

Disappearing History: Scenes of Trauma in the Theater of Human Rights*

Cathy Caruth

Taking as a point of departure Ariel Dorfman's play, *Death and the Maiden*, I will examine the relation between trauma and performance (both political and theatrical) in the "return to democracy" after a dictatorial regime. How does the "truth" of the acts of disappearing, central to the Latin American dirty wars, itself appear, or disappear, in the truth commissions fundamental to transitional justice (and to the play)? How is the return to human rights bound up with the reenactment of the past? At the heart of the play, I will suggest, is the struggle between the *reappearance of democracy* and the *disappearance of history*, between the return of rights and the disappearance of facts.

* title change from "Literature in the Ashes of History"

Introduction

Patricia J. Huntington *Division of Humanities, Arts and Cultural Studies | Arizona State University*

As part of Cathy Caruth's presentation, short excerpts from Ariel Dorfman's play, *Death and the Maiden*, will be read by Patricia J. Huntington, Martin Beck Matušík, and Arthur Sabatini.

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Emergent Subjectivities: Globalism, Ecology and Psychic Life in Marcos Prado's *Estamira*

Gabriele M. Schwab

Both Prado and Biehl (if I include him) choose the case of deeply traumatized women to show how the creative reworking and transformation of memory becomes a source of resilience. In *Estamira*'s case such transformation takes place in the development of her own cosmological system and in Catarina's case (in *Vita*) it takes place through her poetry. In both cases the filmmaker or anthropologist become agents of memorialization through a complex dynamic of trauma and transference.

Non-Existent Memory and Rejection

Simon J. Ortiz

Memory is incalculably important to human culture and society—in fact, memory is the conceptual basis of Existence in the present—but to Indigenous American peoples, the importance is denied them. To a very large extent, a certain key memory is not existent for them. It is non-existent to them because it is the memory of the European invasion, occupation, and conquest of the Americas that cannot be openly reconstructed by them so it can be put on display publicly for public discourse. This key memory has to do with European invasion and conquest of the Americas, i.e., the lands now known as the continents of North and South America that consist of the lands and the social-cultural-governance systems of the Indigenous peoples who live on the invaded and conquered lands and whose descendents continue to live on them. Vast amounts of Indigenous lands were violently stolen and untold millions of Indigenous peoples were left homeless and the social-cultural-governance systems were dismantled. Literally an untold amount of destruction was wrought. And this memory is not existent because it is denied in many and various ways by domineering Euro-Americans who now are the majority population of North and South America. While a portion of memory of European invasion and conquest is allowed in grand gestures of condescension and even allowed for Indigenous peoples to address to a degree, there has never been adequate redress consisting of true recognition of legal governmental sovereignty that assures Indigenous peoples full recognition they were initially the original and absolute sovereign human stewards of the Americas before the invasion, occupation, and theft and destruction of their lands and way of life. When Euro-Americans have recognized, mostly in condescension, that Indigenous peoples—usually addressed and “recognized” by the misnomer “Indians”—were and are the aboriginal inhabitants of the Americas they have done so in an obligatory way that has had no formal internationally legal effect. Instead, that recognition has been dismally minimal and that style and manner of recognition has been rejected in the greater part by Indigenous American peoples. The effect has resulted in Indigenous Americans literally having no memory of their original, overall sovereignty over the continental lands now known as North and South America. The colonial condescension is rejected and its memory, if any, is also. My paper will be an articulation of this ineffable circumstance.

Why we read and write Memoirs of Trauma and how the process resembles and differs from psychotherapy

Helen Epstein

Non-fiction narratives of trauma – in the form of journalism, family history, documentary and memoir – are now a feature of all the arts and many professions. Thousands of non-professional authors in the 21st century are also writing and, thanks to new technologies, self-publishing their narratives. Speaking from her own experience as well as an archive of letters and e-mails she has assembled from readers over 30 years, Epstein, a veteran journalist, biographer and memoirist, examines the motivations and rewards of writing traumatic narrative and compares the process to the healing effects of psychotherapy.

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Massive Trauma and the Healing Role of Reparative Justice

Yael Danieli

Emphasizing the need for a multi-dimensional, multi-disciplinary, integrative framework for understanding massive trauma and its aftermath, this presentation examines victims/survivors' experiences primarily from the psychological perspective. It briefly describes how victims are affected by mass atrocities, their reactions, concerns and needs. Delineating necessary elements in the recovery processes from the victims' point of view, the presentation will focus in particular on those elements of healing that are related to justice processes and victims' experiences of such processes. *Reparative justice* insists that every step throughout the justice experience— from the first moment of encounter of the Court with a potential witness through the follow-up of witnesses after their return home to the aftermath of the completion of the case— presents an opportunity for redress and healing, a risk of missing or neglecting the opportunity for healing victims and reintegrating them into their communities and societies, or, worse, causing (re)victimization and (re)traumatization. While restitution, rehabilitation or compensation may only come after the process has concluded, there are still opportunities along the way. Although not sufficient in itself, *reparative justice* is nonetheless an important, if not necessary, dynamic component among the healing processes. Missed opportunities and negative experiences will be examined as a means to better understand the critical junctures of the trial and victims' role within the process that can, if conducted optimally, lead to opportunities for healing.

Un/Forgiving Memory & Counter/Redemptive Hope

Martin Beck Matušík

Victims, survivors, and their descendants transmit the power of moral remainders. This intuition echoes in unison Václav Havel's 1978 dissident statement from behind the former Iron Curtain and Herebert Marcuse's appeal to Walter Benjamin's postsecular faith that the dominance of one-dimensional thinking can be resisted: The moral power of the powerless resides in those without hope and power for whose sake hope is given to us. I wish to meditate on memory and hope as transgenerational moral remainders.

In a book chapter on "Redemption in an Antiredemptory Age" (*Radical Evil and the Scarcity of Hope*, 2008), I examined two contrary types of museums, the Nazi project in 1942-45 to convert Prague Central Jewish Museum into a pan-European showpiece for the extermination of the Jewish race and Daniel Libeskind's counter-monumental museums in Berlin and Copenhagen. The Nazi museum project endeavored to rewrite the past through celebrating the annihilating deed. A memorial dedicated to spiritual genocide would actively block hope across future generations. This intangible dimension of genocide is appropriately described by Saul Friedländer's notion of "redemptive anti-Semitism." This brand of racial hatred can be characterized as "redemptive" in the contrarian and theologically perverse sense evoked by designing a museum dedicated to an anti-resurrection (or inverse redemptive beliefs that would serve the annihilation of the future).

In this presentation, I will consider two sets of counter-factual yet real life difficulties that illustrate, one, the dynamic of a conscience which forgives itself without shame and, two, the fabrication of historical evidence against future forgiveness. The first set of difficulties arises in "The Conscience Of Nhem En" (Okazaki 2008), the story of a photographer who at 16 recorded faces of prisoners who came through Tuol Sleng Prison during the reign of Khmer Rouge. The second set of difficulties steps out of the frame of the documentary montage, "A Film Unfinished" (2010), called by the Nazis "The Ghetto," that the propagandist filmmakers shot and cut in 1942 as their testimony about Jewish life in Warsaw.

The Nazi Ghetto film and the Prague Jewish museum project (1942-45) represent inverted uses of cultural studies and critical theory that are deployed to manipulate memory and the future. The desire to take the holy out of the holy while retaining shells of the holy mark the most overt strategies of spiritual or "redemptive" hatred. The complaint against critical theory that dominates some 1,500 pages of the recent Norwegian manifesto of Anders Breivik should be addressed to these abuses of memory and culture; indeed, that text's collage of moral and pious verbiage is underwritten by the rhetoric of hate. In my conclusion, I will pose for a moment of silence at the postmemorials that blush whenever futures forget moral remainders. Un/forgiving memory and counter/redemptive hope practice mindfulness against human temptations to underwrite heavens and last judgments with a theodicy.

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Invited Cyber Participants

These speakers participate in symposium conversations but were unable to attend in person.

“Not / As Sheep to Slaughter?” Trauma and Memory: A Pre-WWII History of a Post-Holocaust Dilemma

Yael S. Feldman (virtual participant)

The traumatic experience of self/sacrifice or martyrdom is one of the foremost religious concepts to have survived the emergence of modernity, nationalism, and secularism. In my recent study, *Glory and Agony: Isaac's Sacrifice and National Narrative*, (1) I explored the multifaceted afterlife of Isaac, along with a number of other sacrificial figures, in narratives of national sacrifice throughout the first Zionist century. I my present project in extend this exploration to the narratives of the shoah. I have begun my probe however not with the use of Genesis 22, the aqedah, but rather with the provocative use of the image of Isaiah 53 in these narratives. The reason is obvious: it was this image or rather a variant of it that had a particularly contested afterlife during and after WWII, from which it emerged as a trope for “death with honor:” “*Lo ke-tzon latevah yuval*,” namely, “Not as sheep led to the slaughter” (2).

As is well known, this Janus-faced trope—or its dialectic semantics, covering both resistance and victimhood [“Not / As sheep to slaughter”]—has had a traumatic effect on the second half of the last century [if not beyond]. Given this recent history, it may be shocking to learn that rather than a 20th-century product, this expression is in fact the heir of at least a millennium-long tradition that we moderns have lost. The retrieval of this lost cultural history and the questions that it raises about trauma, repression, and memory are the focus of my current work in progress.

(1) *Glory and Agony: Isaac's Sacrifice and National Narrative* (Stanford UP, 2010).

(2) I bracket for now the Jewish-Christian feud over the meaning and historical interpretation of the Isaiah verse; see Driver and Neubauer; Seeley; Derrida; Ekbal; Janovsky.

Abdul JanMohamed

Resisting Trauma: Traumatic Resistance

This paper will explore the modalities of ‘retrieving’ the past in a series of black feminist neo-slave and Jim Crow narratives. It will argue that in the experience of slavery and Jim Crow racism the subject is not a more or less fully formed or ‘coherent’ entity that exists prior to the experience of trauma; the subject does not precede the trauma in any way. Rather, the subject is formed around the trauma, forced to suture itself as a subject around a constitutive wound. The subject is the wound. The only form of agency ‘allowed’ to such a subject is that which s/he can find in forming her/himself as a subject-without-agency. If the subject is the wound, how does the subject ‘retrieve’ itself? In attempting to undo the effects of trauma the subject is obliged to undo itself. Paradoxically, resistance to the traumatic formation of the subject entails the possibility of suicide. ‘Retrieval’ implies a total self-destruction; agency can be regained only via destruction of the subject-as-agent. What are the implications of such ‘retrieval’ for the present and the future, for the structures of ‘responsibility’ and ‘blame’? The paper will explore various aporias implied in such subject (re)formation. Primary literary text referenced in this paper will include some or all of the following: Alice Walker: *The Third Life of Grange Copeland*; Gayl Jones: *Corregidora*; Octavia Butler: *Kindred*; Toni Morrison: *Beloved*.

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The Influence of Heidegger on Psychoanalytic Trauma Theory in The Light of Heidegger's Nazism and the Suppression of Phenomenology

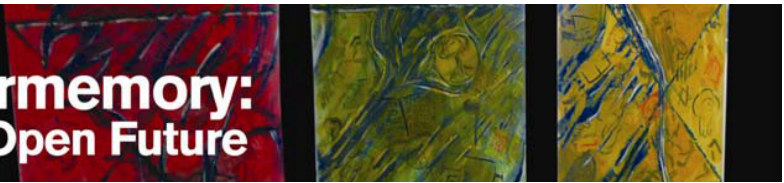
Marilyn Nissim-Sabat

This project consists in a study of the recent work of the eminent psychoanalyst and theorist Robert D. Stolorow. Dr. Stolorow and his collaborators have made an immense contribution to psychoanalysis, in both theory and practice. In his two most recent books, Stolorow has described the devastating effects on him of the sudden death of his first wife and his struggle to come to terms with that trauma. He explains that he has found powerful resources to cope with this traumatic loss in the philosophical stance of Martin Heidegger. As his earlier books attest, Dr. Stolorow and his close associates and co-authors have been intensely interested in the interface of philosophy and psychoanalysis, including the work of Heidegger, from the beginning of their careers to the present, and, Dr. Stolorow has recently completed a doctorate in philosophy from Vanderbilt University. In the interests of full disclosure, I will state at the outset that I have published several commentaries and reviews of Stolorow's work and have had an intellectually contentious relationship with him, both in print and in person. Additionally, in his most recent book, Stolorow presents an extensive discussion of his own, psychoanalytic, critique of Heidegger's Nazism.

The goal of this project is to open up new lines of inquiry into the nature of trauma and into the philosophical resources that may be important, even necessary, for advancing our understanding. In the process of formulating these questions, there will also emerge a sense of what sorts of philosophical perspectives will hold back advancement of our understanding of trauma. As suggested above, I will contend that the influence of Heidegger's thought on psychoanalytic trauma theory is regressive, that it retards progress in theory and practice, and I will show this through an analysis of the work of Stolorow and his colleagues. In this process, questions like the following will emerge: what does it mean to be a 'victim' or a 'survivor' of trauma, including such traumas as oppression? In what way does the ever present facticity of death figure in the experience of trauma and recovery? In this regard, the conception of the human experience of death in Stolorow and Heidegger will come to the fore in comparison with the role of death in the Nazi ideology.

Finally, this study will take up the issue of the suppression of an alternative philosophical framework for trauma theory: that of Husserlian phenomenology. I will suggest, and provide evidence for, the suppression of Husserl's work in studies of Heidegger's Nazism (as Heidegger removed his dedication of *Being and Time* to Husserl during the Nazi era), and in Stolorow's work on trauma. The reasons for this suppression will be discussed, as well as the reasons why a Husserlian framework will advance trauma theory.

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Jubanos

This 43 minute-long film by the Brazilian-born Milos Silber, of New York documents Cuban Jews before and during Communist period in Cuba. Cuba is known for its revolutionary leaders, communism, cigars, and 50's cars. However, religion does not define this small island. When the Cuban Revolution hit in 1961, religion was banned, leaving the Cuban Jewish Community struggling to sustain itself for nearly three decades. This documentary tells the humbling story of the 1500 Jews who remained in the country despite the difficulties. With exclusive interviews from members of the scattered Jewish community, this documentary explores how the new generation re-learned what so many had previously forgotten. The journey to rediscovering and reviving Jewish life raises questions about faith, sustenance, strength, and the future, which the Cuban Jews continue to face up until today.

Public Performance Rights were purchased by the symposium with support from Roni Zee, director of The Greater Phoenix Jewish Film Festival.

Parted Waters

This play by Robert Benjamin, commissioned by the Arizona Jewish Theatre Company, is about three generations of Hispanics struggling with their Crypto-Jewish ancestry. Benjamin wrote in the *New Mexico Jewish Historical Society*: "At one level the play is about passing the legacy from grandfather to grandson over the objection of the middle generation. At another level, the play explores differences in how people relate to their religious experiences."

Additional information about the play and four films presented at the symposium can be found online at:
<http://ccics.asu.edu/content/abstracts-symposium-cultural-public-events>

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Conference Presenters

Sunday, November 6 | Tempe campus

Lawrence L. Langer is Professor of English Emeritus at Simmons College in Boston, and the foremost scholar of the Holocaust in the field of literature and testimony. Langer's *The Holocaust and the Literary Imagination*, his first work on the Holocaust, was followed by *The Age of Atrocity: Death in Modern Literature*; *Versions of Survival: The Holocaust and the Human Spirit*; *Holocaust Testimonies: The Ruins of Memory*; *Admitting the Holocaust: Collected Essays*; and *Preempting the Holocaust*. He is also editor of *Art from the Ashes: A Holocaust Anthology*. Langer's contributions to the field are many. In *Versions of Survival*, he coined the term "choiceless choices" to describe the unprecedented situations of conflict that Jews found themselves in during the Holocaust. *Holocaust Testimonies*, based on his study of survivors' oral histories in the Fortunoff Video Archives, won a National Book Critics Circle Award and was named one of the "Ten Best Books of 1991" by The New York Times Book Review. It was one of the first scholarly works to examine survivors' testimonies as a basis for understanding the Holocaust.

A hallmark of Langer's analyses is the rejection of reading a redemptive message into study of the Holocaust, an understanding that he pursues with rigor against all attempts to soften our understanding. Initially, especially in his widely respected work *The Holocaust and the Literary Imagination*, Langer's preoccupation was with literature, but gradually and perceptively his focus shifted. He became consumed by the task of understanding the Holocaust. Literature became his tool; in the hands of a master, the tool soon became a club for undermining some of the simple conventions of Western society. More and more, Langer's work concentrated on memoirs and memory, telling of the assault against the individual that was at the core of the Shoah. More than any other student of literature, Langer insisted that the Holocaust was about atrocity. No simple meanings could be found, no reassuring sense of triumphant values, no invocation of Viktor Frankl's "will to meaning" or Terrence Des Pres "life spirit." For Langer, there was no escape from darkness, no way to sidestep the radical challenge posed by the Holocaust. His understanding of Holocaust testimonies was another exploration of the narrative of survival. Unlike literary memoirs or diaries, the testimonies are the products of ordinary people, often without great literary or intellectual sophistication, who have lived through extraordinary events. Video testimonies are spontaneous and unrehearsed, they do not have the worked-through quality of literary creations. Often, the witnesses surprise themselves by what is recalled. Langer may have heard more of these oral histories than anyone alive, and he brings to this study decades of sensitivity toward the event and the literature. Yet, throughout the work he retains a keen ability to hear and resists the temptation to organize and categorize the material. Instead, the reader is treated to an extended essay on memory, deep memory, anguished memory, humiliated memory, tainted memory, unheroic memory (as the titles of his chapters go). What emerges is a refined understanding of the Holocaust as experienced by those who lived it, an uncovering of all levels of memory that falsify the event, that protect the individual from the full impact of this most painful experience. Like a great psychoanalyst, Langer strips away layer after layer of falsehood until the reader is forced to face the core experience – directly, faithfully, faithlessly. Having opted for early retirement, he left Simmons in 1992 after more than three decades of teaching and retired to write. He has written works on the art of Samuel Bak that combine a keen analysis of his art with an even more profound understanding of the subject matter of the art, whether it be Genesis or the shattered world in which post-Holocaust humanity dwells.

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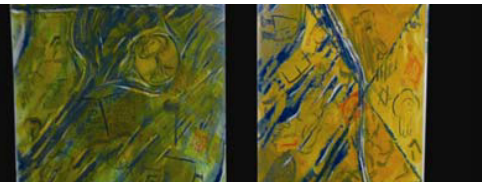
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Sandor Goodhart is Director, Interdisciplinary Program in Classics; former Director of Jewish Studies and a member of the faculty in the Philosophy and Literature doctoral program at Purdue University. He is the author of *Sacrificing Commentary: Reading The End of Literature* and *Reading Stephen Sondheim*. He is at work on two books: *Moebian Nights: Literary Reading After Auschwitz* and *The Tears of Esau: Reading, Revelation, and The Prophetic*. He has published articles in *Diacritics*; *Philosophy and Literature*; *The Stanford Review*; *Modern Judaism* and *Contagion: Journal of Violence, Mimesis and Culture* among others. He is a member of the editorial boards of *Modern Fiction Studies*, *Contagion: Journal of Mimesis, Religion and Culture* and *Shofar: An Interdisciplinary Journal of Jewish Studies*. He offers graduate courses in "Biblical Reading: The Religious, the Ethical, and the Literary"; "Structuralism and Poststructuralism"; "Shakespeare" and "Greek Tragedy and Philosophy."

Marianne Hirsch is Professor of English and Comparative Literature at Columbia University where she also has an appointment in the Institute for Research on Women and Gender. She has been a Guggenheim, American Council of Learned Societies; National Humanities Center; Rockefeller Foundation and Mary Ingraham Bunting, Fellow. She served on the Modern Language Association (MLA) Executive Council; the American Comparative Literature Association (ACLA) Advisory Board; the Board of Supervisors of The English Institute; and the Executive Board of the Society for the Study of Narrative Literature. She was the editor of *PMLA* from 2003 to 2006 and is on the advisory boards of two new journals, *Memory Studies* and *Contemporary Women's Writing*. Her recent publications include *Family Frames: Photography, Narrative, and Postmemory*; *The Familial Gaze*; a special issue of *Signs* on "Gender and Cultural Memory" and *Teaching the Representation of the Holocaust*. Over the last few years, she has also published numerous articles on cultural memory, visibility and gender, particularly on the representation of the World War II and the Holocaust in literature, testimony and photography. Her most recent book, co-authored with Leo Spitzer, is *Ghosts of Home: The Afterlife of Czernowitz in Jewish Memory* on the Romanian Holocaust, an area of the world that is just beginning to memorialize its lost Jewish past.

Leo Spitzer is the Vernon Professor of History Emeritus at Dartmouth College and Visiting Professor of History, Columbia University. Born in La Paz, Bolivia to refugee parents who fled Nazi persecution in Austria, he now lives in the U.S., splitting his home residency between Norwich, Vermont and New York City. Trained in comparative history, he received his Bachelor of Arts degree from Brandeis University and his masters and doctorate from the University of Wisconsin, Madison. His interests range widely—from questions concerning emancipation and reactions to exclusion and domination in Latin America, Africa, and Central Europe, to issues of historical memory, refugeehood, and representations of trauma in photography, film and video. He is 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 is co-editor with Mieke Bal and Jonathan Crewe of *Acts of Memory: Cultural Recall in the Present*. A former Chair of the History Department and the founding Chair of the Jewish Studies Program at Dartmouth, he was the Lucius Littauer Fellow at the National Humanities Center (1992-93) and has been the recipient of John Simon Guggenheim, Ford, Social Science Research Council, American Council of Learned Societies, Whiting, National Endowment for the Humanities, Rockefeller/Bellagio and Bogliasco Foundation awards and fellowships. In 1996-98, he was a National Humanities Center Distinguished Lecturer. In collaboration with Marianne Hirsch his most recent book is *Ghosts of Home: The Afterlife of Czernowitz in Jewish Memory*. He has taught on "A History of the Jewish Immigrant Life in the United States, Latin America and Africa," "Representing the Holocaust: History, Memory and Survival," "Emancipation and Exclusion: the Jewish and Black Experiences in Europe and the Americas."

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Berel Lang is a professor of Humanities at Trinity College and visiting Professor of Philosophy and Letters at Wesleyan University. Author of *Philosophical Witnessing: The Holocaust as Presence*; *Holocaust Representation: Art Within the Limits of History and Ethics*; *Post-Holocaust: Interpretation, Misinterpretation, and the Claims of History*; *Heidegger's Silence*; *Act and Idea in the Nazi Genocide* and many other works bridging philosophy, aesthetics, ethics and history. Much honored for outstanding scholarship and teaching, he held fellowships from The National Endowment for the Humanities (NEH); American Council of Learned Societies (ACLS); American Philosophical Association and the U.S. Holocaust Memorial Museum and is a member of the American Academy for Jewish Research. He has taught at Wesleyan University; Trinity College; SUNY at Albany; University of Colorado and the Hebrew University in Jerusalem. Professor Lang delivered the annual 2010 Philip Hallie lecture, "Primo Levi, Writer (and Memoirist)" at Wesleyan University.

Lewis R. Gordon is Laura H. Carnell Professor of Philosophy with affiliation in Religion and Judaic Studies at Temple University; Director of the Institute for the Study of Race and Social Thought; Director of the Center for Afro-Jewish Studies; and President of the Caribbean Philosophical Association. Professor Gordon has written many works in race theory, Africana philosophy, postcolonial phenomenology, philosophy of existence, social and political philosophy, film and literature, philosophy of education, philosophy of human sciences and a variety of topics in the public interest. Before joining Temple University, he taught at Brown University for eight years, during which the program in Afro-American Studies became the Department of Africana Studies under his leadership as chairperson. He also taught at Purdue University and Yale University, and he is Ongoing Visiting Professor of Government and Philosophy at the University of the West Indies at Mona, Jamaica. Dr. Gordon is author of: *Bad Faith and Antiracist Racism*; *Fanon and the Crisis of European Man: An Essay on Philosophy and the Human Sciences*; *Fanon: A Critical Reader* (editor, introduction and translations); *Existence in Black: An Anthology of Black Existential Philosophy* (editor, with introduction); *Her Majesty's Other Children: Sketches of Racism from a Neocolonial Age* (foreword by Renée T. White. Lanham, M.D., winner of the Gustavus Myers Outstanding Book Award for the Study of Human Rights in North America); *Existential Africana: Understanding Africana Existential Thought*; *Not Only the Master's Tools: African-American Studies in Theory and Practice* (editor and introduction with Jane Anna Gordon); *A Companion to African-American Studies* (editor and introduction with Jane Anna Gordon); *Disciplinary Decadence: Living Thought in Trying Times*; *An Introduction to Africana Philosophy and Of Divine Warning: Reading Disaster in the Modern Age* (with Jane Anna Gordon).

Sarah Pessin is Associate Professor of Philosophy, the Emil and Eva Hecht Chair in Judaic Studies, and the Director of the Center for Judaic Studies at the University of Denver. Sarah works on topics in Jewish and Islamic philosophy, Neoplatonisms, medieval philosophies, comparative philosophies of religion, modern Jewish philosophy, and post-Holocaust theology. She is very active in interfaith and cross-cultural bridge-building, and is interested in the nature of the sacred and its relation to inter-human engagement and response. Sarah has published and presented widely, and has recently published the *Stanford Encyclopedia of Philosophy* entry on Solomon Ibn Gabirol; she is currently working on a manuscript on that medieval Neoplatonist's "Theology of Desire," and has forthcoming essays on Muslim philosophical conceptions of matter; Jewish, Muslim and Christian Platonisms; Hans Jonas's "Theology of Risk," and an essay exploring the Levinasian elements of DU's new Holocaust Memorial Social Action Site (forthcoming in the Memory issue of the University of Toronto's *Journal of Jewish Studies*).

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Rainer U. W. Schulze, is Professor of Modern European History and Director of the Human Rights Centre, University of Essex, UK, has worked extensively on memory and memorialization, both with regard to flight and expulsion of German populations after the Second World War, and with regard to the Holocaust (and in particular Bergen-Belsen concentration camp). He is the founding editor of the journal *The Holocaust in History and Memory*; in connection with his presentation, see Vol. 3 (2010): The Porrajmos: The "Gypsy Holocaust" and the Continuing Discrimination of Roma and Sinti after 1945, GENERAL EDITOR: Rainer Schulze with contributions from Ian Hancock (Austin, Texas), Donald Kenrick (London), Stephen Smith (Los Angeles), Janna Eliot (London), Gloria Buckley (Suffolk), Yvonne Robel/Kathrin Herold (Bremen) and others. For more information, please see <http://www.essex.ac.uk/history/staff/profile.aspx?ID=1790>; for the journal, please see http://www.essex.ac.uk/history/holocaust_memorial_week.

Alexander (Sasha) Etkind is MAW Project Leader and Principal Investigator and Reader in Russian Literature and Cultural History in the Department of Slavonic Studies at the University of Cambridge. He holds a doctorate in Psychology from Bekhterev Institute, Leningrad and in Slavonic Literatures from the University of Helsinki. Before going to Cambridge, he taught at the European University at St. Petersburg and, as a visiting professor, at New York University and Georgetown University. He was also a resident fellow at Harvard, Princeton and Wissenschaftskolleg in Berlin. His current research interests include internal colonization in the Russian Empire, narratology from Pushkin to Nabokov and comparative studies of cultural memory. He is author of "Post-Soviet Hauntology: Cultural Memory of the Soviet Terror" in *Constellations. An International Journal of Critical and Democratic Theory* (16/1 (2009): 182-200); *Bare Monuments to Bare Life: The Soon-to-Be-Dead in Arts and Memory* in "Gulag Studies" (Volume 1, 2008: 27-33); "Soviet Subjectivity: Torture for the Sake of Salvation?" in *Kritika: Explorations in Russian and Eurasian History* (6, 1 winter 2005: 171-186); *Eros of the Impossible: The History of Psychoanalysis in Russia* (translated by Noah and Maria Rubens), published in Russian and translated into French, German, Swedish, Hungarian, Serbian and Bulgarian. Dr. Etkind's current group project is Memory at War, an international collaborative project investigating the cultural dynamics of the "memory wars" currently raging in Poland, Russia and Ukraine. Employing a collaborative methodology grounded in the analytical and critical practices of the humanities, the project seeks to explore how public memory of 20th century traumas mediates the variety of ways in which East European nations develop in post-socialist space. The University of Cambridge is leading this project, which will be accomplished in association with the Universities of Bergen, Helsinki, Tartu and Groningen. The project was launched in 2010 and will run for three years.

Karl Figlio is a professor in the Centre for Psychoanalytic Studies at the University of Essex, United Kingdom. He is also a practicing psychoanalytic psychotherapist in the Kleinian and Object Relations tradition; Full Member of the Lincoln Clinic and Centre for Psychotherapy; Senior Member of the London Centre for Psychotherapy and Associate of the British Psychoanalytical society. With a previous background in biological sciences and the history and philosophy of science and medicine, he aims to bridge the gap between clinical psychoanalytic and social and epistemological enquiry, with an emphasis on masculinity. Publications in these areas include *Psychoanalysis, Science and Masculinity*; "Getting to the Beginning: Historical Memory and Concrete Thinking in Regimes of Memory" (*Routledge Studies in Memory and Narrative*, vol. 12); "Phallic and Seminal Masculinity: a Theoretical and Clinical Confusion" in the *International Journal of Psychoanalysis* (Volume 91, Issue 1, pages 119-139) and "The Financial Crisis: a Psychoanalytic View of Illusion, Greed and Reparation in Masculine Phantasy" (forthcoming in *New Formations*). He is currently working on collective memory and nationalism, against the background of Freud's concept of the 'narcissism of minor differences' and will address issues related to this work in his lectures.

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Cathy Caruth is Frank H. T. Rhodes Professor of Humane Letters, English and Comparative Literature Cornell University, formerly Samuel Candler Dobbs Professor of Comparative Literature and English and program chair at Emory University and Cornell's M.H. Abrams Distinguished Visiting Professor in 2010. She is a specialist in English and German romanticism, literary theory, psychoanalytic writing and trauma theory. Her publications include: *Unclaimed Experience: Trauma, Narrative and History*; *Trauma: Explorations in Memory* (editor, with introductions); *Critical Encounters: Reference and Responsibility in Deconstructive Writing* (co-editor); *Psychoanalysis, Culture and Trauma* (special editor); two issues of *American Imago: A Journal for Psychoanalysis, Culture and the Arts*; and *Empirical Truths and Critical Fictions: Locke, Wordsworth, Kant, Freud*. She presented the lecture "After the End: Psychoanalysis in the Ashes of History" at Cornell University (May 6, 2010) and was the 2010 inaugural speaker in the Clemson Lectures in Theory and Criticism (September 30, 2010). Dr. Caruth also taught a special Clemson seminar on her work on the philosopher Hannah Arendt (October 1, 2010). The Clemson Lectures in Theory and Criticism have been made possible by support from the Humanities Advancement Board, the Department of English, RCID, The Pearce Center for Professional Communication, the Department of Languages and the Department of Philosophy and Religion. See also "Cathy Caruth lectures on psychoanalysis, history," Chronicle Online (May 2010). Her recently completed book is titled *Literature in the Ashes of History*, and she has just finished a collection of interviews titled *Pathbreaking Memories: Conversations with Leaders in Trauma Studies*.

Monday, November 7 | West campus art installations

Patricia Clark, "Call & Response" curator, is an associate professor in the Division of Humanities, Arts and Cultural Sciences at ASU's West campus. After eleven years as a media artist and academic professional for the ASU Institute for Studies in the Arts, an arts and technology research institute, and the Arts, Media, and Engineering graduate program, Clark joined the faculty of the New College teaching primarily in the Interdisciplinary Arts and Performance program at ASU where she has been able to focus on her solo work, continue her collaborative projects, and teach students late 20th and 21st century art forms, research, and practice. Her most recent solo works are focused on the island nation of Cuba and within the United States. These works, and others that are in pre-production and production, will form a larger body of work titled *Cuba and US: A través de mi ventana*, a collection of video art, experimental documentary, interactive installation, and archival printed works.

Barry Moon, "Call & Response" curator, earned his doctorate in music composition from SUNY Buffalo in 1999 where he was a teaching assistant before joining the faculty at Brown University as adjunct/visiting professor. He later moved to England, as senior lecturer at Bath Spa University. He came to ASU in 2006. Dr. Moon teaches upper-division undergraduate courses at the West campus in sound performance, multi-track digital recording, and digital graphic technologies. His graduate courses explore digital graphic technologies and applications and real-time video/audio processing. Dr. Moon has held a long-time interest in sound recording and production, as well as music composition and performance, nurtured during his studies at La Trobe University in Melbourne. His current research interests include video production, real-time audio and video processing utilizing Max/MSP/Jitter, and interface design for performance and installation environments. A sound/video artist, composer and performer, Dr. Moon's installations are featured regularly at ASU, across the country and around the world. He says of his work, "My output is too broad to be easily defined, but it has a leaning towards creating greater interaction between performers and the computer." Five of his projects have been featured at the prestigious International Computer Music Conference. In 2008 his composition, "Pop," was featured at the 17th annual Florida Electroacoustic Music Festival, a premier event in that field of music. In addition to his contributions to *Music Tech Magazine*, Dr. Moon has served as reviewer for Routledge, publisher of academic books and media resources. He also served on the review board of the British Organised Sound Journal, an international publication that focuses on the rapidly developing methods and issues arising from the use of technology in music today.

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Nova Hall is a Joan Frazer Memorial Award in the Arts recipient. Original Art from the Symposium Program: Monday, November 7 | 4:30-9:30 p.m. | University Center Building, La Sala & Tuesday, November 8 | 4:30-9:30 p.m. | The Kiva, West campus. "Unwavering Faith, Unwavering Life" (2010) 8'x10' symposium program and poster, a three-canvas work of art by ASU - West campus, IAP student Nova Hall—2010 recipient of the Joan Frazer Memorial Award for the Arts (Hillel at ASU)—delves into the mystical and traditional aspects of Judaism and the personal pilgrimage of the artist. "Tree of Change," 20" x 16". Acrylic Mixed-Media on Canvas – 2011 – CJS Newsletter 2011 – cover. "Tree of Change" represents a deepening focus on personal growth within Jewish and Kabbalistic study. Inspired by Nova Hall's passion for leadership and the positive commandments that direct us in being good Jews, this piece focuses on the change at the center of the Tree of Life, compassion and change through love of humanity. The painting is literally built upon the artist's own recent instrument of artistic change, his pilgrimage to Burning Man in 2010. Nova's personal journey has taken him on an unconventional path, including: uncovering the roots of his father's family in a locked World War I steamer trunk; experiencing Israel through the Birthright Program; researching Jewish history, mysticism and Holocaust theology; mentorship under Leandro Soto (locally and internationally known Cuban artist); the 2003 publication of his book, *Spirit and Creator: The Mysterious Man Behind Lindbergh's Flight to Paris*—the story of Nova's grandfather Donald Hall, who designed and led the building of the 'Spirit of St. Louis' in 1927; and the birth of his daughter Ara. Understanding the artist's heritage, this piece transcends the horrors of history by celebrating life in its many chronicles. Individually, the canvases are narratives of dream and faith, infusing history and vision through a variety of media including painting, drawing, geometrics and language. Together, the canvases celebrate the hope of four thousand years of Jewish life, revival and survival through a unifying theme: Family. Through the feminine (red), the masculine (yellow) and childhood (green), the artwork stands brightly for the triumph of life against impossible odds.

Richard Lerman is a professor of art in the Division of Humanities, Arts and Cultural Sciences at ASU's West campus. Professor Lerman earned his Master of Fine Arts in film/theater arts at Brandeis University in Waltham, Massachusetts in 1970. Before coming to ASU's West campus in 1994, he held academic positions at the Boston Museum of Fine Arts School, M.I.T., and Tufts University. His creative activities have always engaged sound art and he has created work in this genre since the late 1960s through music composition, film/video, installation and performance art. Throughout his career he has been seeking/gathering sounds, to create work that may weave through nature in notable landscapes or at sites that pertain to human rights issues. He has worked with piezo disks and other transducers, since the 1970's, building his own microphones and associated electronics. He is well-known for using these materials in his work and sharing aspects of this work on his websites. Professor Lerman is currently exploring advanced programming techniques in the creation of DVDs.

Tuesday, November 8 | Tempe campus

Gabriele M. Schwab is Chancellor's Professor of Comparative Literature in the School of Humanities at the University of California, Irvine. She is also a Faculty Associate in the Department of Anthropology, a core faculty in the Program in Theory and Culture, and an Associate Faculty Women's Studies. She is the author of *Haunted Legacies: Violent Histories and Transgenerational Trauma*; *Samuel Becketts Endspiel mit der Subjektivität*; *Entgrenzungen und Entgrenzungsmymen*; *Subjects Without Selves*; *The Mirror and the Killer-Queen: Otherness in Literary Language*; *Accelerating Possession: Global Futures of Property and Personhood* (co-edited with Bill Maurer); and *Derrida, Deleuze, Psychoanalysis* (editor). She has also published essays on critical theory, literary theory, cultural studies, psychoanalysis and trauma theory, 19th and 20th century literatures in English (including Native American and African American), French, German, Italian, Japanese and Spanish.

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Simon J. Ortiz is an indigenous poet and writer of Acoma Pueblo heritage who specializes in Indigenous Literature. Courses of study focus on decolonization of Indigenous people's land, culture, and community. With literary perspective as a guide, research interests include cultural, social, political dynamics of Indigenous peoples of North, Central, and South America. Ortiz's publications in poetry, fiction, creative non-fiction, essay, and children's literature reflect his literary perspective across a range of his varied, active engagement and involvement in contemporary Indigenous life and literature. His publications, research, varied experience and intellectual participation is the basis of his engaging approach to the study of involvement-engagement with Indigenous literature and its place in the canon of world literatures. Ortiz is also the founder and coordinator of the Indigenous Speakers Series sponsored by ASU Department of English and American Indian Studies.

Helen Epstein was born in Prague in 1947, raised in Manhattan and is now living in Massachusetts. She began her professional life as a reporter for the Jerusalem Post while she was a musicology major at Hebrew University (1967-1970). After journalism school at Columbia University, she became a freelance cultural journalist for the New York Times and the first tenured female professor of journalism at New York University. Her personal and group memoir *Children of the Holocaust* was published in 1979 and is widely-translated and used as a university text. Her sequel *Where She Came From: A Daughter's Search for her Mother's History* was published in 1997. Also widely translated, it is a journalistic memoir that incorporates family, social and cultural history of Central European Jews. She has also translated two extraordinary memoirs *Under a Cruel Star* by Heda Margolius Kovaly and *Acting in Terezin* by Vlasta Schoenovtranslator, from the Czech. Epstein's profiles and biographies of major cultural figures such as composer/conductor Leonard Bernstein, theater producer Joe Papp and art historian Meyer Schapiro are available on Kindle as is most of her work. She lectures on family history and memoir, reviews non-fiction for major newspapers and blogs on *The Arts Fuse*, a cultural website based in New England. She is now working on a memoir called *First Love*.

Yael Danieli is a clinical psychologist in private practice; victimologist; Director of the Group Project for Holocaust Survivors and their Children (which she co-founded in 1975 in the New York City area) and Founding Co-President of the International network of Holocaust and Genocide Survivors and their Friends. She has done extensive psychotherapeutic work with survivors and children of survivors on individual, family, group and community bases. Dr. Danieli has studied in depth post-war responses and attitudes toward them, and the impact these and the Holocaust had on their lives. She has lectured and published worldwide in numerous books and journals, translated into at least 17 languages on optimal care and training for this and other victim/survivor populations, and received several awards for her work, the most recent of which is the Lifetime Achievement Award of the International Society for Traumatic Stress Studies (ISTSS). In 2008 she was appointed Advisor on Victims of Terrorism for the office of the Secretary-General of the United Nations, and helped organize the first Symposium on Supporting Victims of Terrorism at the UN. She was appointed Distinguished Professor of International Psychology at the Chicago School of Professional Psychology, helping to build the first doctoral program in international psychology. She has served as consultant to the International Criminal Tribunal for the Former Yugoslavia (ICTY) and the International Criminal Court on issues related to victims and staff care, consultant to South Africa's Truth and Reconciliation Commission and the Rwanda government on reparations for victims, and has led ongoing Projects in Bosnia and Herzegovina (Promoting a Dialogue: "Democracy Cannot Be Built with the Hands of Broken Souls") and in northern Ireland. She authored *International Responses to Traumatic Stress: Humanitarian, Human Rights, Justice, Peace and Development Contributions, Collaborative Actions and Future Initiatives*; *The Universal Declaration of Human Rights: Fifty years and beyond*; and *Sharing the front line and the back hills* all published for, and on behalf of, the United Nations; *International handbook of multigenerational legacies of trauma*; and *The trauma of terrorism: An international Handbook of sharing knowledge and shared care* and *On the Ground After September 11* (finalist, Best Books 2005 Award).

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Martin Beck Matušík was born in Czechoslovakia and is Lincoln Professor of Ethics and Religion at the New College of Interdisciplinary Arts and Sciences at the Arizona State University West campus. He was 11 when the Soviet tanks invaded Prague. In 1969, at age 12, he published a photo from the funeral of Jan Palach, a Charles University philosophy student who immolated himself in protest of the Soviet invasion of Czechoslovakia that took place in August 1968. While a first-year student at Charles University, at age 19, he signed "Charta 77," the Czechoslovak manifesto for human rights, issued in January 1977 by Vaclav Havel, Jan Patocka and Jiri Hajek. He became a political refugee in August of that year. As a Fulbright student of Jürgen Habermas in Frankfurt a/M in 1989, he witnessed the historical November fall of the Berlin Wall and the Velvet Revolution in Czechoslovakia that led to the election of Vaclav Havel as the first Czechoslovak President after the fall of the Iron Curtain. He lectured at Prague's Charles University as a Fulbright fellow in 1995. After earning his doctorate from Fordham University in 1991, he served on the faculty in the Department of Philosophy at Purdue University. He published six single-author books, edited two collections, and co-edited *New Critical Theory*, a series at Rowman and Littlefield Publishers. Among his publications are: *Postnational Identity: Critical Theory and Existential Philosophy in Habermas, Kierkegaard, and Havel*; *Specters of Liberation: Great Refusals in the New World Order*; *Jürgen Habermas: A Philosophical-Political Profile* and *Kierkegaard in Post/Modernity* (co-edited with Merold Westphal). His most recent book is *Radical Evil and the Scarcity of Hope: Postsecular Meditations*. His research and teaching specialties range from critical theory, Continental philosophy, literature, phenomenology and existentialism to post-Holocaust and reparative ethics, social theory and spirituality.

Virtual Symposium Participants

Yael Feldman (virtual symposium participant) holds the Abraham I. Katsh Chair of Hebrew Culture and is Professor of Comparative Literature and Gender Studies at New York University. She has previously taught at Columbia, Yale and Princeton universities, and has published and lectured internationally. As a graduate of Columbia University who has also trained at the Columbia University Center for Psychoanalytic Training and Research, her fields of interest stretch from the Hebrew Bible to Modernity and from literary theory and cultural studies to psychoanalytic and gender criticism. Her research has been supported by grants and fellowships, among them: Fulbright; The National Endowment for the Humanities (NEH); The Lady Davis Fellowship Trust; The Oxford Centre for Hebrew and Jewish Studies; Herbert D. Katz Center for Advanced Judaic Studies at the University of Pennsylvania; Cambridge (Wolfson College); The Hebrew University of Jerusalem and most recently, The International Institute for Holocaust Research, where she worked on the impact of historical trauma on cultural remembering and forgetting. Professor Feldman's latest study, *Glory and Agony: Isaac's Sacrifice and National Narrative*, a probe into the transformations of the ethos and rhetoric of national sacrifice during the first Zionist century, was a 2010 National Jewish Book Awards Finalist in the category of Scholarship. Her pioneering study, *No Room of Their Own: Gender and Nation in Israeli Women's Fiction*, was also a National Jewish Book Awards Finalist in the category of Women Studies; the Hebrew version of this book, *Lelo heder mishelachen*, won the Avraham Friedman Memorial Prize for 2003. Her publications also include *Modernism and Cultural Transfer: Gabriel Preil and the Tradition of Jewish Literary Bilingualism*; *Teaching the Hebrew Bible as Literature in Translation* (co-editor), *Polarity and Parallel: Semantic Patterns in the Medieval Hebrew Qasida* (Hebrew), and numerous articles on a variety of topics, e.g., "Maertyrer oder Krieger? Die Wiedererfindung "Isaaks" als Kriegsheld im jüdischen Palästina," in *Grenzgänger der Religionskulturen*; "Kulturwissenschaftliche Beiträge zu Gegenwart und Geschichte der Märtyrer (editors Silvia Horsch and Martin Tremel, 2011) in *Fink Verlag*, 341-356; "On the Cusp of Christianity: Virgin Sacrifice in Pseudo-Philo and Amos Oz," *JQR*, 97: 3 (Summer 2007), 379-415; "From Essentialism to Constructivism? The Gender of Peace and War in Gilman, Woolf, Freud," in *Partial Answers: A Journal of Literature and History of Ideas* (January 2004), 113-145; "Postcolonial Memory, Postmodern Intertextuality: Anton Shammas's ARABESQUES Revisited," *PMLA* 114:3 (May 1999), 373-389. Professor Feldman was the literary editor of the Hebrew-language weekly *Hadoar* for 18 years, has served on the editorial board of several academic journals and founded the Hebrew Literature Discussion Group at the Modern Language Association (MLA).

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Abdul R. JanMohamed, Chancellor's Professor of English at University of California, Berkeley, writes about post-colonial fiction and theory, minority discourse and modern African-American fiction. His work has explored the politics of literature and the nature of discourse in colonial and post-colonial cultures. Raised in Kenya, he witnessed efforts there to suppress, if not eradicate, indigenous cultures; consequently, his early work (*Manichean Aesthetics: The Politics of Literature in Colonial Africa*, "The Economy of Manichean Allegory: The Function of Racial Difference in Colonialist Literature" and others) explores "the importance of accounting for... the cultural resistance of the colonized." The founding editor of the journal *Cultural Critique*, he is also a co-editor, with David Lloyd, of *The Nature and Context of Minority Discourse*. His recent publications include *The Death-Bound-Subject: Richard Wright's Archaeology Of Death*, which explores, among other things, the effects of lynching on the aporetic formation of black subjectivity in the context of slavery and Jim Crow society. Most recently, he is the editor of a forthcoming anthology, *Reconsidering Social Identification: Race, Gender, Class and Caste*. He is currently working on a book about Black feminist neo-slave and Jim Crow narratives that focus on the "birthing" of the "death-bound-subject."

Marilyn Nissim-Sabat is Professor of Philosophy Emeritus, Lewis University, Husserl, phenomenology scholar, and practicing psychotherapist. Author of *Neither Victim nor Survivor: Thinking toward a New Humanity*; "Phenomenology and Mental Disorders: Heidegger or Husserl?" (*Philosophy, Psychiatry, & Psychology* 6:2 (June 1999), 101-104; and "Psychiatry, Psychoanalysis, and Race." *Philosophy, Psychiatry, & Psychology* 8:1 (March 2001), 45-59.

Tuesday, November 8 | West campus cultural events special guests

Robert Benjamin is the playwright of *Parted Waters*. Fifteen plays by Robert F. Benjamin have been produced on stage and tour. En route to becoming a playwright, Robert was a distinguished experimental physicist at Los Alamos National Laboratory for over thirty years. He was also a science educator and senior author of *Spills and Ripples*, the first-ever children's book about fluid instabilities. Robert grew up in the Washington, D.C. metropolitan area, where he acquired his love of theater and science. He and his wife, Susan, met while undergraduates at Cornell University. After Robert's graduate work at MIT, they moved to Los Alamos in 1973 where they raised their two children.

Rabbi Yosef Garcia Cespedes The Rabbi his wife, Yvonne and son, Chaim moved from Portland, Oregon in 2005 in order to serve the burgeoning Bene Anusim population of Arizona. He is the Spiritual Leader and Rabbi of Congregation Avdey Torah Hayah of Mesa. The Synagogue is the only one of its kind in the United States, with the congregants and Rabbi being Bene Anusim. Services are trilingual: Hebrew, Spanish and English. Born in Oklahoma and raised in Panama, all four of his grandparents were Bene Anusim, descendants from Spain and Portugal. The Synagogue and The Association are dedicated to assisting and enabling Bene Anusim Jews, those individuals, whose ancestors were hiding in the Catholic Church, to return to main stream Judaism. As an active member of the Board of Rabbis of Greater Phoenix, Rabbi Garcia brings diversity and a unique perspective to the Board. The Rabbi is currently working with Bene Anusim individuals and groups throughout the American Southwest, Mexico, Brazil, Peru and Puerto Rico. The words Bene Anusim mean, "The children of those who were forced". These same people are also referred to as "Crypto-Jews," "Morranos" and "Conversos," though the latter two terms are objectionable.

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Carlos Galindo-Elvira, the former mayor of Hayden, is Vice President of Philanthropic and Community Relations, Valle del Sol, where he oversees philanthropic, community relations activities, leadership development programs and the APS Center for Culture and Understanding at Valle del Sol. On October 23, 2008, in the same award ceremony in which ASU's President Michael Crow received an annual Jerry J. Wisotsky Torch of Liberty Award from The Anti-Defamation League (ADL) in Arizona, Galindo-Elvira received "Al" Brooks Community Leadership Award. This award commemorates the life and accomplishments of Sumner "Al" Brooks, the first Jewish Mayor of Mesa. It was established to pay tribute to people who, in the course of their daily lives, give back more than can be measured. ADL is honoring Galindo-Elvira for his on-going work to connect cultures and communities. "Carlos recognizes how critically important it is to work outside the vacuum of one's own ethnic, religious and cultural community," said Bill Straus, the executive director of the Anti-Defamation League of Arizona. "He does critical work on behalf of and outside of the Latino community, and he has a rich perspective on what's possible in our community." Since its founding in 1970, Valle del Sol has grown to be one of Arizona's largest nonprofit organizations helping thousands of men, women, children, families and the elderly meet their needs through behavioral health, human services, and leadership development programs. Read also, "Birthright bills die for moral, legal and ethical reasons," by Carlos Galindo-Elvira online at the Jewish News of Greater Phoenix, March 25, 2011/Adar II 19 5771, Volume 63, No. 29. <http://www.jewishaz.com/issues/story.mv?110325+birthright>

Arizona Jewish Theatre Company

Producing Director: Janet Arnold

Co-prouder and Fine Arts Specialist at ASU-West campus: Charles St. Clair

Andy Alcala

Michael Cortez

Mark DeMichele

Jenn Taber

Leslie Marmon Silko was born in Albuquerque, New Mexico, of Pueblo, Laguna, Mexican, and white descent. Growing up on the Laguna Pueblo reservation she attended an Indian school and later attended a school in Albuquerque 50 miles away. After high school she went on to attend the University of New Mexico. A former professor of English and fiction writing, she is the author of novels, short stories, essays, poetry, articles, and filmscripts. She has won prizes, fellowships, and grants from such sources as the National Endowment for the Arts and The Boston Globe. She was the youngest writer to be included in *The Norton Anthology of Women's Literature*, for her short story "Lullaby." Ms. Silko lives in Tucson, Arizona. Silko published her first work, *Tony's Story* in 1969 and later wrote her first book *Laguna Women Poems* in 1974. In 1977 Silko published her first novel, *Ceremony*. *Ceremony* explains how vital storytelling is to the Pueblo culture and how White culture has made many attempts to destroy these stories as well as their ceremonies. Silko's second major novel, *Storyteller*, published in 1981, uses the stories passed on in her Native-American tradition to recreate, through poetry and prose, stories about her own family. *Delicacy and the Strength of Lace: Letters*, published in 1986 is an edited version of her correspondence with poet James Wright.

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- **Roni Zee** *Artistic Director and Board Member, Greater Phoenix Jewish Film Festival*
 - **Janet Arnold** *Producing Director, Arizona Jewish Theater Company*
 - **Rabbi Yosef Garcia** *Congregation Avdey Torah Hayah*
 - **Rabbi Evon Yakar** *Temple Chai*
 - **Howard Hendler** *Trustee, Phoenix Art Museum*
 - **Oliver Ike** *Vice President of Theatrical Distribution, Festivals and Public Relations, Seventh Art Releasing, Los Angeles*
 - **Erik Greenberg-Anjou** *film director, New York*
 - **Robert F. Benjamin** *Ph.D. and playwright, New Mexico*
 - Post-symposium events on 9 November, 2011, are sponsored and hosted by Heritage and Memory: Sites of Transgenerational Trauma, Moral Reminders, and Repair – a project sponsored by the 2011-2012 seed grant from Institute for Humanities Research (IHR) at Arizona State University.
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Memory & Countermemory: Memorialization of an Open Future

a research symposium at Arizona State University | November 6-8, 2011

Arizona State University Faculty in Conversations

- Akua Duku Anokye Division of Humanity Arts and Cultural Studies
- Volker Benkert School of Historical, Philosophical and Religious Studies
- Patrick Bixby Division of Humanities, Arts and Cultural Sciences
- Janet Burke Barrett, The Honors College and Lincoln Center for Ethics
- Patricia Clark Division of Humanities, Arts and Cultural Sciences
- Daniel Gilfillan School of International Letters and Cultures
- Anna Holian School of Historical, Philosophical and Religious Studies
- Marianne Kim Division of Humanities, Arts and Cultural Studies
- Sharon Kirsch Division of Humanities, Arts and Cultural Sciences
- Richard Lerman Division of Humanities, Arts and Cultural Sciences
- Neal Lester Dean of Humanities, College of Liberal Arts and Sciences
- Barry Moon Division of Humanities, Arts and Cultural Sciences
- Arthur Sabatini Division of Humanities, Arts and Cultural Sciences
- Claudia Sadowski-Smith Department of English
- Corine Schleif Herberger Institute for Design and the Arts
- Charles St. Clair Division of Humanities, Arts and Cultural Sciences
- Yasmin Saikia Center for the Study of Religion and Conflict
- Michael Stanciff Division of Humanities, Arts and Cultural Sciences
- Shahla Talebi School of Historical, Philosophical and Religious Studies
- Jannelle Warren-Findley School of Historical, Philosophical and Religious Studies

Student Ambassadors for Memory & Countermemory | November 6-9, 2011

- Nathan Schick
- Charles Williams
- Terrie Ekin
- ML Paulesc
- Diana Coleman
- Bree Beal
- Jerry Johnston
- Richard Ricketts

Podcast and editing of the symposium events (paid service by an IAP student at ASUW)

- Ben Levy
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