De-Placing Future Memory  Ideas for  Workshop 2  on 24 - 25 September 2009

The following are some suggestions for the Second workshop and also an outline of themes:

How do the following interact to affect the bond between Memory & Place?
How can a bond be broken or weakened?  What could be the effects of such a break?  When is it desirable?

*** Memory Methods
Artists’ technique -
   Ruins Technique
Maquette
Line - drawing
   (incl drawn Map)
Map - Mental Map -
   People, Journey, Story
Archaeology
TRACE
Archive
Photo

*** Memory Quality
Ephemeral
Permanent
Contested
Ware and Tare
Collective

*** Memory Containers
Object
Site
Place
Time
Music
Monument
Walls

*** Memory Vectors
History
Epic
Performance
Story Telling
Presence - Absence
Museum

*** Memory as Tool / Device / Instrument
Erasure
Over-Written
Shaping
Power
Agency
Ownership
Displacement
Haunting

Theme Strands from Workshop 1 in the raw

• Ruins Technique
   Think about history through ruins technique relation to TRACE
   Modern and ancient ruins recycle
   Artistic language - technique as a solution, technique political (or aesthetic)
   can we separate the two

• Maquette Map Wall
   A realisation of an idea
   Scale Model - reality - model knowledge via replica
   Maps - Scale Model of territory
   Offers precision, certainty a literal place in the world
   Bird Map - migrating yet permanent crossroad
   Line - how line drawn can reflect history
   Atlas built from hand drawn inter of place
   Mental maps, People map, physical, journey
   Getting beyond walled memory
   In terms of lines on map fix memory boundaries
   Walls divide space painted, nostalgic - not to make aesthetic

• Memory Containers
   Can be created artificially, consciously
   - Map, maquette
   Can be unconscious - ruin, body, music
   Is Poetry a container / site of Memory or is it a story
   Paradox: Fragile - permanence contested
   Contested sites of memory - fragile body, object, site, music

Permanence implied in epic, history, story
Archives of the Displaced - as containers
How abstract are these as museums
Body as container of Memory (Mike)
re-creation, lodging and dislodging of memory

• Methodology - Abstract vs Real Memories
   Collective (Universal) memory
   As if it exists as a separate entity - nugget
   or Abstract - Hilll, Pearson, gallery displaced without historical or cultural context
   Virtual place - people - absence
   destruction by drones absence of aggressor

• Time and Place
   Time and space stand still - as in a wave
   Parallel times - places us here - them in Iraq
   View present moment from a point in the future hence view the present as if it was a past in anticipation of the memory

• Place and Displacement
   Place not fixed
   But not just relational-connected to other places
   But performative - in the making, transient
   Heidegger - place before displacement, dwelling vs Derrida -as haunting: displacement before place
   Memory benches - absence presented (us displaced into a different room)

• Trace, Scar, Materiality, object
   Trace - and imprint allowed to be made
   Footprints of the past in present
   Museum objects
an event behind what is being displayed
Archaeology not good at evoking
place from object
memory - places where performed tasks
Is trace itself a container, clue, vector, passage
Absence amplified through certain types of
presence (Fake, Niles, Walls)
What is highlighted by Object Place

• Agency of People, Objects, Place
  Ownership of Memory
  Power, victim victimiser
  Objects make you react
  Art translates shared experience
  changes perception

• Story telling
  Collective Memory
  Memory clusters
  catharsis an through music - ethics
  Retelling until over-written even if fictional
  eg victim triangle

• Erasure - Memory Shaping Over writing
  Finding aesthetic/nostalgia in destruction
  Ruin Technique
  Nick - destruction of memory or possibility
  of memory in the future not own memory
  Memory a process of forgetting, amnesia
  Evidence - photo - trace - text - archiving
  Conscious strategising of memory
  vs Unconscious over writing
  eg Bethlehem and UNESCO

• Remembering, TRACE, story
  Mike et al - performance in lieu of memory
  an audience may have
  challenge of remembering for audience
  an experience they would not have had
  But story Epic does that

• Memory - Ephemeral - Wear and Tear - Object
  Object - permanent
  Experience - impermanent
  Memory - stand in for experience
  Traces of objects, residue - ware ant tare
  As metaphor for memory
  unreliability of memory when stands in for
  experience
  Memory not a stable container of experience
  When Memory involved in 1st place by object

• Contested Memory
  Negation of others memory
  Sacred approach to memory (Adeline)
  Memory ownership - agency
  Visiting Others sites of memory - manipulation
  Power - to tell story
  eliminate counter narrative
  Narratives of resistance (Denis)
  Bank account of German guilt - running out
  What is native - not Jewish settler
  Writing oneself into memoryscape
  Israel KZ - into west
  Rome, Cicero - into Greece
  Amnesia
  Museums - the official narrative - power

• Epic intersection place, memory, performance
  Poet role
  mediator/gate keeper collective memory
  between imagined place & the here and now
  Performance stands in for/preserves memory
  Grants audience access - temporary
  to an imagined place
  are objects also such vectors
  Ephemerality of performance
  elided/masked/concealed by
  alleged durability of imagined world/history
  Investment in the memory (Ilan)
  Ignoring its fleeting/ephemeral nature

• Music
  Avante Garde (Monti Verdi) yet heard as old
  How does performance act as site of memory
  Recorded vs live performance
  Music as container - cluster of memories
  Should we draw line about how music
  viewed / perceived
  Power of music to evoke place - anthem
  spirituality - cultural
  Disorder to order - relief when out of it
  Chord split from echo (memory)