



Australian
National
University

Scales of Memory:

Violence, (In)Justice and Dynamics of Remembrance

10 – 12 December 2014
Humanities Research Centre
The Australian National University

Convener: Rosanne Kennedy



Prague 1968. Josef Koudelka, Courtesy Getty Museum

ANU College of
Arts & Social Sciences

Scales of Memory: Violence, (In)Justice and Dynamics of Remembrance

Scales of Memory: Violence, (In)justice and Dynamics of Remembrance

A warm welcome to the *Scales of Memory: Violence, (In)Justice and Dynamics of Remembrance* symposium! In the past decade, there have been numerous calls for memory studies to move beyond the ‘methodological nationalism’ that has characterized the intensification of interest in memory since the 1980s. In the past decade, memory studies has been energized by a range of concepts and approaches (e.g., multidirectional memory, travelling memory, transcultural memory) that track the dynamic and mobile nature of practices of remembrance as they move across and beyond national borders. The nation remains, however, a crucial site in which collective memory is articulated and the claims of the past, particularly regarding issues of historical injustice, are adjudicated in the present.

The title ‘Scales of Memory’ responds to the urgency of addressing the interlocking scales and relations between them – from the familial to local, national and transnational – that characterize processes of production, circulation and reception of memory practices and texts, and the reach of cultural institutions, in an era of global media. It also seeks to draw attention to the scales on which justice is negotiated, and to reconciliation, apology and human rights as a crucial discourses and practices in national and transnational memory cultures. The symposium brings together speakers who have studied memory practices in a range of national and transnational sites, including Indigenous Australia, Northern Ireland, Europe and Asia, and across a range of texts and contexts, including film, literature, graphic arts, public acts of remembrance, museums and human rights. We are looking forward to an exciting few days of discussion, both in academic and social settings. The symposium kicks off with a Masterclass on Wednesday, led by Ann Rigney, which has attracted over fifteen participants – a great turnout at this stage in the year.

This symposium is being held in collaboration with the Network in Transnational Memory Studies (www.nitmes.nl), an initiative headed by Prof Ann Rigney. The conference is supported by funds from the College of Arts and Social Sciences, ANU, the Research School of Humanities and the Arts, ANU and the Network in Transnational Memory Studies. Special thanks to Francesca Foppoli, Colette Gilmour, Rachael Heal, Joanne Piavanini, Jonathon Zapasnik, Ashley Orr, Sulamith Graefenstein and the CASS IT team who have all contributed in crucial ways.

Rosanne Kennedy
English and Gender, Sexuality and Culture
School of Literature, Languages and Linguistics
College of Arts and Social Sciences
The Australian National University

A SYMPOSIUM supported by the College of Arts and Social Science and
Research School of Humanities and the Arts
Australian National University

In collaboration with Network in Transnational Memory Studies
<http://www.utrechtmemorystudies.nl/nitmes/>





Australian
National
University

Scales of Memory: Violence, (In)Justice and Dynamics of Remembrance

Detail from Ai Weiwei's "Straight" (2008–12)

Featured Speakers

- Ann Rigney
Utrecht University
- Barbara Törnquist-Plewa
Lund University, Sweden
- Susannah Radstone
Uni of South Australia
- Michael Rothberg (via Skype)
University of Illinois

All Welcome!
Registration Required

Wednesday 10th to Friday 12th December 2014
Sir Roland Wilson Theatre, Bldg (#120)

Research School of Humanities & the Arts
College of Arts and Social Sciences
Network in Transnational Memory Studies
(<http://www.utrechtmemorystudies.nl/nitmes>)

The title 'scales of memory' alludes to the idea of 'scales of justice', and the discourses of justice and human rights in shaping collective memory in local, national and transnational contexts. It also invokes issues of 'scalarity' – that is, relations between the scales on which events are remembered – from the personal to the national, global and planetary. The conference is particularly interested in how violence and injustice are remembered and mediated both in aesthetic forms (film, literature, photography) and through juridical and quasi-juridical institutions and forms (NGOs, transitional justice mechanisms and apologies).

Please RSVP by Thursday, 4th December 2014 for catering purposes
RSVP to jonathon.zapasnik@anu.edu.au

For further information please contact Rosanne Kennedy
Rosanne.Kennedy@anu.edu.au

Day 1, Wednesday 10 December 2014

Hedley Bull Lecture Theatre 1, Cnr Liversidge Cres and Garran Road, ANU

5:00 PM – 6:30 pm	PUBLIC LECTURE CHAIR: ROSANNE KENNEDY
	<ul style="list-style-type: none">• PROFESSOR ANN RIGNEY, Utrecht University <i>Apology as Cultural Performance: Bloody Sunday 1897–2010</i>• RESPONDENT: MATTHEW MCGUIRE, University of Western Sydney
6.30pm	Drinks in the Fellows Garden, University House

Day 2, Thursday 11 December 2014

The Theatrette, Sir Roland Wilson Building, 120, McCoy Circuit, ANU

9:30 am – 11:15 am	SESSION 1 CHAIR: ANN RIGNEY
	<ul style="list-style-type: none">• ROSANNE KENNEDY, Literature and Gender Studies, School of Literature, Languages and Linguistics ANU WELCOME & INTRODUCTION• MICHAEL ROTHBERG, University of Illinois, Urbana <i>"Germany is in Kurdistan": Internationalism and the Implicated Subject</i> (Pre-circulated paper, with discussion via Skype)• TESSA MORRIS-SUZUKI, College of Asian and Pacific Studies, ANU <i>The Compulsions of Un-remembering: Media, Politics and the "Comfort Women" Issue in Japan</i>

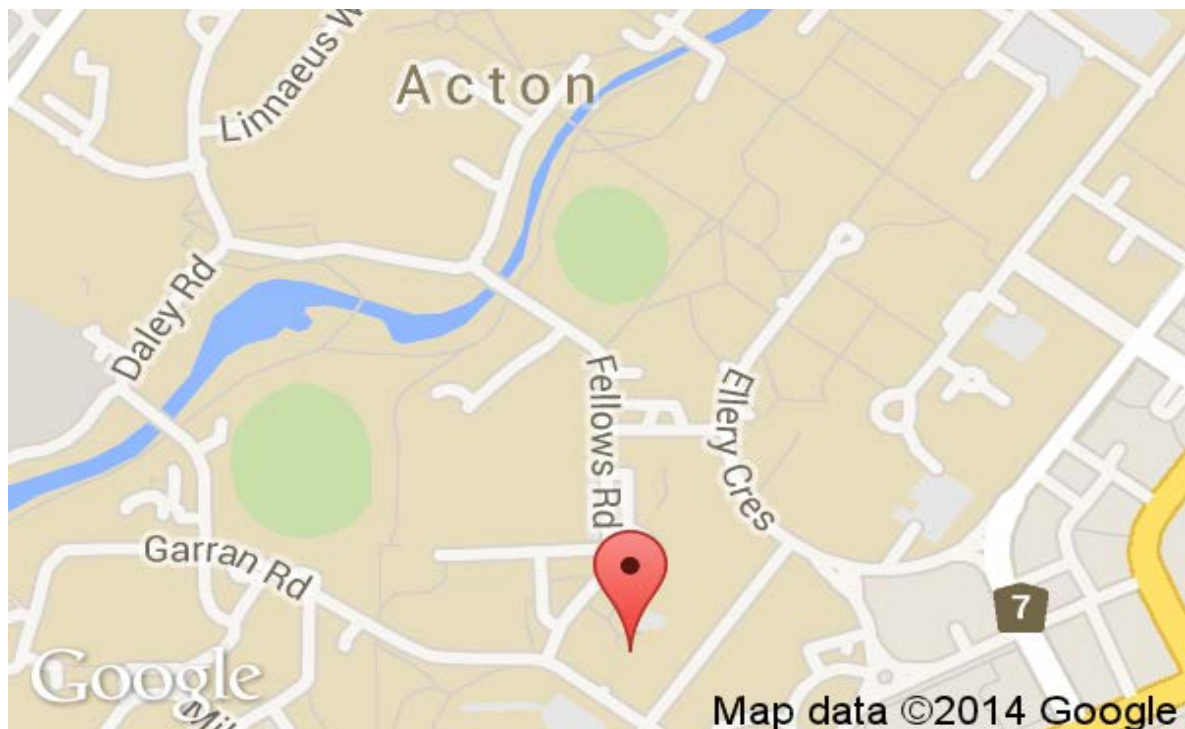
11:15 am – 11:30 am	BREAK
11:30 am – 12:45pm	SESSION 2 CHAIR: LIA KENT
	<ul style="list-style-type: none"> BENJAMIN AUTHERS, Centre for International Governance and Justice, ANU Tyranny has a Witness: Human Rights Watch and the Legal Record SULAMITH GRAEFENSTEIN, PhD Candidate, Literature, Languages and Linguistics, ANU Memory and beyond: Civic Education at Mauthausen Concentration Camp Memorial
12:45 pm – 1:45 pm	LUNCH
1:45 pm – 3:30 pm	SESSION 3 CHAIR: LESLIE BARNES
	<ul style="list-style-type: none"> SHAMEEM BLACK, Asian and Pacific Studies, ANU Digital Art in the Age of Memory Tourism” JACQUI LO, ANUCES (Centre for European Studies) Inter-diasporic Memory-making Jo PIAVANINI, PhD Candidate, Literature, Languages and Linguistics, ANU The 1981 Republican Hunger Strike: The Refraction of Memory in Seamus Heaney's <i>The Burial at Thebes</i>
3:30 pm – 3:45 pm	BREAK
3:45 pm – 5:15 pm	SESSION 4
	<ul style="list-style-type: none"> <i>Message from Mungo</i> (Dir. Ann McGrath and Andrew Pike, 2014) Film introduction, screening and discussion with ANN McGRATH, ANU
5:30 pm	Drinks Fellow Gardens, University House
7:30 pm	Conference dinner: <i>Soju Girl</i>, Norhtbourne Ave, Civic

Day 3, Friday 11 December 2014
The Theatrette, Sir Roland Wilson Building, 120, McCoy Circuit, ANU

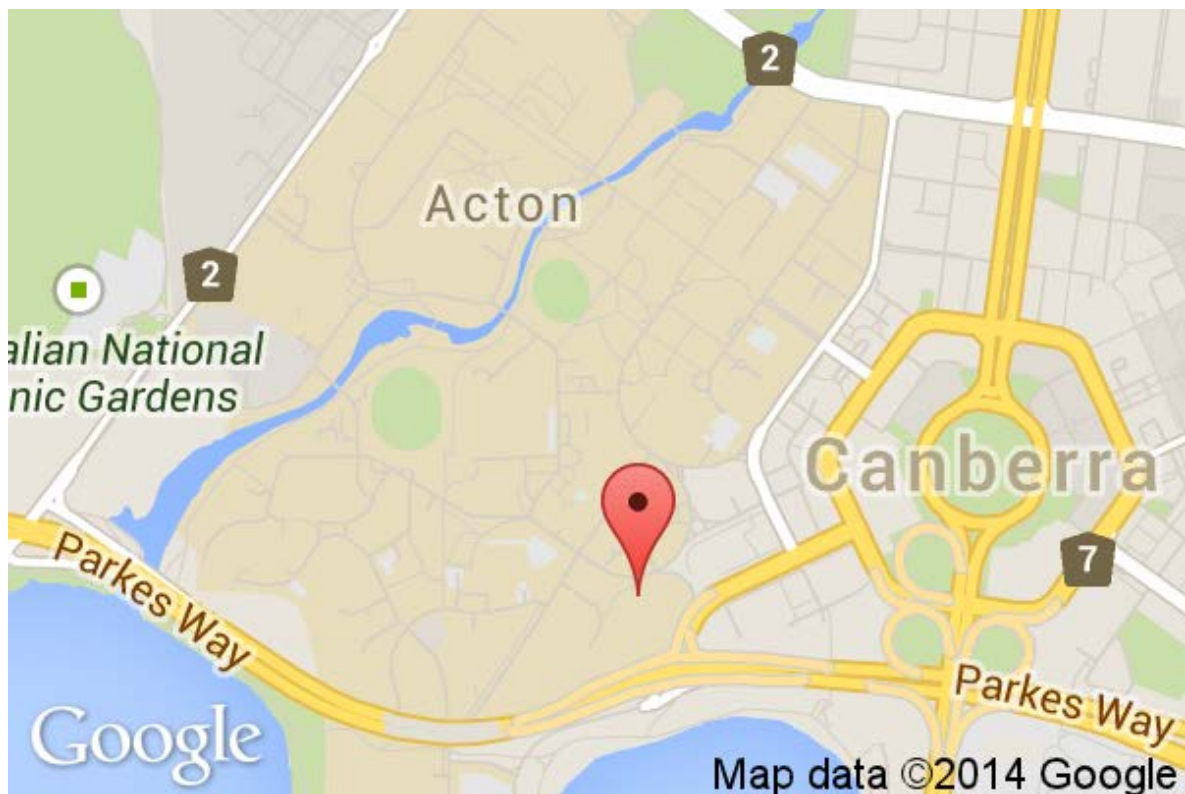
9:30 am - 10:45 pm	SESSION 5 CHAIR: JACQUI LO
	<p>PANEL: <i>Indigenous Memory on the Move</i></p> <ul style="list-style-type: none"> GILLIAN WHITLOCK, Literature, University of Queensland JEANINE LEANE, Australian Centre for Indigenous History, ANU HONNI VAN RIJSWIJK, Law, University of Technology Sydney MARIA NUGENT, Australian Centre for Indigenous History, ANU
10:45am -11:00 am	BREAK
11:00 am - 12:45 pm	SESSION 6 CHAIR: KATIE SUTTON
	<ul style="list-style-type: none"> ALISON LEWIS, University of Melbourne Performing Personal Confessions: The Modest Scales of Memory and Justice in Post-communist Germany LESLIE BARNES, School of Literature, Languages and Linguistics, ANU 'L'image d'une quête': The Visual Archives of Rithy Panh ROSANNE KENNEDY, School of Literature, Languages and Linguistics, ANU Perverse Testimony: <i>The Act of Killing</i>, Cosmopolitan Memory and Transnational Publicity
12:45 pm – 1.45 pm	LUNCH
1.45 pm – 3.15 pm	SESSION 7 CHAIR: ALISON LEWIS
	<ul style="list-style-type: none"> BARBARA TORNQUIST-PLEWA, Eastern and Central European Studies, Lund University, Sweden Cosmopolitan Memory, European Memory and Local Memories in East Central Europe LIA KENT, Research Fellow, State, Society and Governance in Melanesia program, the ANU In the Wake of the Truth Commission: National and Local Memories in Timor-Leste

3:15pm – 3.30pm	<i>BREAK</i>
3.30 pm - 4.30 pm	SESSION 8
	<ul style="list-style-type: none"> SUSANNAH RADSTONE, Research and Research Education, University of South Australia <p>Respondent and Wrap-Up, comments and general discussion</p>
4:30pm	4:30 pm Drinks and Farewells, Fellows Garden, University House

Hedley Bull Lecture Theatre 1, Cnr Liversidge Cres and Garran Road, ANU



Sir Roland Wilson Building, McCoy Cct, Acton, ACT, 2601



Scales of Memory

Abstracts (in order of presentation)

Ann Rigney

Public Apologies and Cultural Memory: The Case of Bloody Sunday 1972–2010

Respondent: Matt McGuire

In this paper, I will try to build a bridge between discussions in transitional justice and in cultural memory studies by examining public apology both as a technology of reconciliation and as a historically-specific cultural practice with a global reach. In particular, I will show what a cultural analysis focussing on the role of media, performance, and narrative might bring to our understanding of the transformative potential of such events. I do so by offering a detailed analysis of the apology offered by the British Prime Minister on 15 June 2010 in relation to the Bloody Sunday massacre in Northern Ireland in January 1972. I argue that the force of this apology lay not just in what was said, but in the highly-mediated circumstances in which it was performed, and in the asymmetries of its interpretation.

Biography

Ann Rigney holds the chair of Comparative Literature at Utrecht University, the Netherlands, where she also coordinates the platform in memory studies. She has published widely in the field of cultural memory studies, philosophy of history, and historical fiction. She is author of *The Rhetoric of Historical Representation* (Cambridge UP, 1990), *Imperfect Histories* (Cornell UP, 2001) and *The Afterlives of Walter Scott: Memory on the Move* (Oxford UP, 2012). Recent (co)edited collections include *Commemorating Writers in Nineteenth-Century Europe* (Palgrave, 2014; with Joep Leerssen); and *Transnational Memory: Circulation, Articulation, Scales* (de Gruyter, 2014; with Chiara De Cesari). She is currently developing a new project relating to the cultural memory of protest.

Matthew McGuire is a Senior Lecturer in English Literature at Writing and Society Research Centre, University of Western Sydney. He is the author of *Contemporary Scottish Literature* (2008), and has edited *The Edinburgh Companion to Contemporary Scottish Poetry* (2009), *The Everyman Book of Irish Poems* (2011), and *The Collected Poems of Iain Crichton Smith* (2011). His current research explores the role of literature in the aftermath of political conflict, with a focus on Northern Ireland in the wake of the Troubles. Dr McGuire is also the author of two novels, *Dark Dawn* (2012) and *When Sorrows Come* (2014).

Michael Rothberg

"Germany is in Kurdistan": Internationalism and the Implicated Subject

This talk considers an ongoing, multi-media project by the contemporary German artist and theorist Hito Steyerl. In 1998, Steyerl's friend Andrea Wolf was murdered "as a Kurdish terrorist" while fighting with the PKK in southeastern Turkey. Renamed "Şehit Ronahî" (Martyr Ronahî), Wolf has been transformed into a lieu de mémoire of socialist internationalism through the production of books, posters, and videos and the naming of a massive tomb after her in the region near Van where she died. In a series of videos, texts, and performances over the past decade, Steyerl both participates in these acts of memorialization and seeks to create a counter-memory of Wolf by interrogating the processes of remediation and heroization that followed her death. Simultaneously a personal act of mourning and the occasion for a complex reflection on internationalist politics and the contemporary regime of "travelling images," Steyerl's work illustrates how art and political violence are implicated in each other. The talk will consider what kinds of transnational solidarity are possible in the face of such implication and will ask: can the implicated subject become a political subject?

Biography

Michael Rothberg is Professor of English and Head of the Department of English at the University of Illinois at Urbana-Champaign, where he is also Director of the Holocaust, Genocide, and Memory Studies Initiative. His latest book is *Multidirectional Memory: Remembering the Holocaust in the Age of Decolonization* (2009), published by Stanford University Press in their "Cultural Memory in the Present" series. He is also the author of *Traumatic Realism: The Demands of Holocaust Representation* (2000), and has co-edited *The Holocaust: Theoretical Readings* (2003) and special issues of the journals *Criticism*, *Interventions*, *Occasion*, and *Yale French Studies*.

Tessa Morris-Suzuki

THE COMPULSIONS OF UN-REMEMBERING: MEDIA, POLITICS AND THE "COMFORT WOMEN" ISSUE IN JAPAN

Since August 2014, Japanese society has been convulsed by a furore about issues surrounding the history of the so-called "comfort women", women recruited to and subjected to institutional sexual abuse in a large network of military brothels run by the wartime imperial army and navy. I describe this as a "furore" not a "debate", because the

term debate suggests rational discussion between two opposing points of view: something that has been very largely lacking in this case. Groping for words to describe the current phenomenon, the best term I can find so far is "compulsions of un-remembering" - "un-remembering" (not "forgetting") because this is a process which uses a range of verbal strategies including verbal violence to induce people to "un-remember" that which they previously remembered; "compulsions" because these verbal strategies centre on the compulsive re-iteration of set phrases and relatively minor facts, divorced from a broader context of historical understanding. Because this is a recent and ongoing phenomenon, my presentation will not be a definitive analysis of events in Japan, but will rather try to raise some key issues for wider discussion.

Biography

Tessa Morris-Suzuki is Distinguished Professor of Japanese history and holds an Australian Research Council Laureate Fellowship at the Australian National University. Her research focuses on aspects of modern Japanese and East Asian regional history: particularly cross-border movement between Japan and its Asian neighbours; issues of history, memory and reconciliation in Northeast Asia; grassroots social movements in Japan; and the modern history of ethnic minorities and frontier communities in Japan. Her most recent works include *Exodus to North Korea: Shadows from Japan's Cold War* (2007); *To the Diamond Mountains: A Hundred Year Journey Through China and Korea* (2010); *Borderline Japan: Foreigners and Frontier Controls in the Postwar Era* (2010) and *East Asia Beyond the History Wars: Confronting the Ghosts of War* (Routledge, with Morris Low, Leonid Petrov and Timothy Y. Tsu, 2013). In 2013 she was awarded the Fukuoka Prize (academic award) for contributions to the study of East Asian.

Ben Authers

Tyranny has a Witness: Human Rights Watch and the Legal Record

In its 2009 report *Selling Justice Short: Why Accountability Matters for Peace*, international human rights NGO Human Rights Watch (HRW) argues that creating a legal record, and so legal accountability for crimes of atrocity, is an essential part of international justice and an essential part of the peace process. In this paper I will discuss how HRW's own work has come to form part of the legal record, and the legal memorialisation that this record constitutes. Focusing on decisions where the International Criminal Court and Special Court for Sierra Leone have cited HRW's reports, I argue that HRW's imbrication into law is represented by the organisation both as a good in itself (as part of the process of accountability, responsibility, and the creation of legal memory that *Selling Justice Short*

advocates for) and as evidence that its reporting has consequences for the international justice system, and human rights, more systemically.

Biography

Benjamin Authers is an Australian Research Council Laureate Postdoctoral Fellow at the Centre for International Governance and Justice, Australian National University. His research examines the interrelations between law and the humanities, with a particular focus on the ways in which human rights are written and the legal and cultural work of rights in Canadian and international contexts. Benjamin's book, *A Culture of Rights: Law, Literature, Nation*, is forthcoming with University of Toronto Press.

Sulamith Graefenstein, SLL, ANU

Memory and beyond:

Civic education at the Mauthausen Concentration Camp Memorial

Since the second half of the 20th century, memorials representing violent histories such as genocides and acts of political persecution have become places used to connect the past to the present by making it relevant in terms of a “never again”. Early post-war memorials were built on the assumption or rather the hope, that through commemorating the victims of atrocious crimes, societies would be able to prevent the troubled past from repeating itself in the future. However, over the past decades it has increasingly become accepted that the act of collective remembering alone does not present a sufficient measure to minimise this risk, which has caused some to suggest that a form of civil education is needed to help build a sustainable human rights culture. In light of this development, memorials have begun to update educational programmes in order to facilitate a more meaningful engagement with the pasts they represent. This process of change, the beginnings of which date back to the 1990s, is by no means complete as the current work being done at Mauthausen Memorial Concentration Camp shows. This paper examines the ongoing process of re-designing educational strategies at Mauthausen to respond to the twin requirement of transmitting knowledge about the violent history the site inherits on the one hand and promoting civic education on the other.

Biography

Sulamith Graefenstein is a PhD candidate in the School of Literature, Languages and Linguistics working on a project tentatively titled ‘Museums, Human Rights and Memory: a Transnational and Comparative Study’.

Shameem Black

Digital Art in the Age of Memory Tourism”

This talk examines how twenty-first-century Anglophone digital art in South Korea addresses the problem of memorialization after mass violence. In the turn of the new millennium, the arts have been enlisted by governments and tourist agencies to rebrand a global icon of conflict – the Korean demilitarized zone (DMZ) -- into a place of peace. The arts play an important role as mediating figures between violent histories and commodity pleasures in ways that often collude with a growing capitalist branding of historical conflict for an international tourist market. As such, they are asked to navigate between scales of memory that are local, national, and international all at once. But practicing artists, such as Young-hae Chang Heavy Industries, who have made Flash animations on tourist journeys to the DMZ, reveal a distinct ambivalence about this role. While aspects of Young-hae Chang Heavy Industries seek to articulate a pro-social role for the arts in the shadow of the DMZ, these collectives also complicate and satirize both a local and an international desire to reshape the border zone into a symbol of reconciliation. As YHCHI's digital art plays with the ways in which global capitalism affects these changing scales of memory, their work fosters, but also trouble, the cultural logic that connects reconciliatory peace-making to global capitalism in different scales of memory work.

Shameem Black is a fellow in the Department of Gender, Media and Cultural Studies in the College of Asia and the Pacific at the Australian National University. Her research focuses on globalization and ethics in contemporary Anglophone fiction, with particular attention to South Asia, Asian diasporas, and the cultural work of English in Asia. She is the author of *Fiction Across Borders* (Columbia University Press, 2010), along with a series of essays on literature and the problem of reconciliation after mass conflict. Her current research concerns the cultural politics of yoga in contemporary literature.

Jacqueline Lo

Inter-diasporic Memory-making

Histories of war and trauma are powerful world-making forces. More specifically, war and trauma make powerful national memories. The memories of the Holocaust and the Nanjing massacre have been contested and deployed by the states of Germany, Israel, China and Japan at different times towards different (and sometimes similar) ends. In contrast to these official memory projects, Asian Australian artist John Young reimagines these events from an inter-diasporic perspective, focusing on ordinary people who find themselves caught up

in extraordinary circumstances that require moral decisions to be made and sustained. Young's memory-making is not conventionally post-memory in the sense of a memory that has been bequeathed to the artist. However, I assert that a convincing case can be made on the grounds of affective communication. Postmemory is less about veracity – typified by debates about how many Chinese or Jews were actually murdered – but rather about the structures of feeling that the memory-making inspires, and the ways in which this memory-making echoes something of the ethics and history of the memory-maker.

Biography

Jacqueline Lo is Director of the Australian National University's Centre for European Studies and Adjunct Research Fellow of the Centre for Interweaving Performance Cultures at the Free University of Berlin. Prior to her appointment to the CES, she was Head of the School of Cultural Inquiry at the ANU and taught in the literature program. Her research focuses on issues of race, colonialism, diaspora and the interaction of cultures and communities across ethnic, national and regional borders. Publications include *Staging Nation* (HKUP 2002), *Performance and Cosmopolitics* (Palgrave Macmillan 2007, with Helen Gilbert). Her latest publications include editing a special issue of *Crossings: Journal of Migration and Culture* focusing on transnational memories in Germany and Australia (2013) and a special issue of the *Asia Europe Journal* (2014).

Jo Piavinini

1981 Republican Hunger Strike:

The Refraction of Memory in Seamus Heaney's *The Burial at Thebes*

In this paper I will consider Seamus Heaney's contribution to the collective memory of the 1981 republican hunger strike in his 2004 adaptation of *Antigone - The Burial at Thebes*. By focusing on the burial of a man who was both a perpetrator and victim, Heaney foregrounds the complexities of remembrance. I will argue that the use of a canonical text creates a 'portable monument' that releases the hunger strike from space and time, resulting in a refraction of the memory. I will examine the ways that a transnational dimension is restored to the memory of the hunger strike through parallels to the American led 'war on terror'.

Biography

Jo Piavanini is a Ph.D. candidate in the School of Literature, Languages and Linguistics at the Australian National University. Her thesis deals with Seamus Heaney's role as a public intellectual, with a specific focus on the 'Troubles' in Northern Ireland and 9/11. Her research interests include world literature, cultural memory studies and human rights.

Film Screening and discussion: *Message from Mungo* (dir. Andrew Pike and Ann McGrath, 2014)

Director and historian Ann McGrath will introduce *Message from Mungo*, a documentary she directed with Andrew Pike. The film will be followed by discussion.

Lake Mungo is an ancient Pleistocene lake-bed in south-western New South Wales, and is one of the world's richest archaeological sites. MESSAGE FROM MUNGO focuses on the interface over the last 40 years between the scientists on one hand, and, on the other, the Indigenous communities who identify with the land and with the human remains revealed at the site. This interface has often been deeply troubled and contentious, but within the conflict and its gradual resolution lies a moving story of the progressive empowerment of the traditional custodians of the area.

The story focuses on one particular archaeological find – the human remains known generally as "Mungo Lady". The remains were the subject of international academic excitement and debate: claims were made that the remains were as much as 40,000 years old or even older. Lake Mungo became recognised as an archaeological site of world importance. Through the 1970s and 80s, led by three remarkable Aboriginal women – Alice Kelly, Tibby Briar and Alice Bugmy - and encouraged by archaeologist Isabel McBryde, Aboriginal groups associated with Mungo began to question the work of the scientific community, and became increasingly involved in the management of archaeological work. In 1992, after much pressure from Indigenous groups, the remains of Mungo Lady were handed back to the Indigenous custodians. This hand-back ceremony was a turning point in the relationship between scientists and the local tribal groups.

Biography

Ann McGrath is Professor and Director of the Australian Centre for Indigenous History, the Australian National University. She has recently produced and directed, with Andrew Pike, the award-winning documentary *Message from Mungo* (2014). Her research interests include gender, colonialism, film and the history of Indigenous relations in Australia and North America. She produces history through a diversity of genres, with the aim of reaching wide audiences. Her achievements have been recognized through a number of prizes and distinctions, including an Order of Australia Medal for services to history, especially

Indigenous history.

Andrew Pike is a film historian, documentary filmmaker and film distributor. With Ross Cooper, he co-authored the seminal history, *Australian Film 1900-1977* (published by Oxford University Press). His company, Ronin Films, has distributed many Asian and Australian films and today specialises in documentaries. In 2007, he was awarded an Order of Australia Medal for his services to the film industry, and an honorary doctorate from the University of Canberra. He was a Board member of the National Film and Sound Archive of Australia until mid-2012. As a documentary filmmaker he has directed *Angels of War* (1982), *The Chifleys of Busby Street* (2008), *Emily in Japan* (2009) and *Message from Mungo* (2014, codirected with historian Ann McGrath), and has produced many others, including *Man of Strings* (1999, director, Gary Kildea), *Betelnut Bisnis* (2004, director, Chris Owen) and *Across the Plateau* (2007, director, Zhang Zeming, and filmed in China).

Gillian Whitlock, Jeanine Leane, Honni Van Rijswijk, Maria Nugent

Panel: Indigenous Memory on the Move

This panel aims to initiate discussions about how memory travels across Indigenous and non-Indigenous networks in Australia and beyond. The starting point for this session is the recent publication of a book that draws together life histories by Indigenous and non-Indigenous scholars in Australia and Europe: *Ngapartji Ngapartji. In turn, In turn: Ego-histoire, Europe and Indigenous Australia*, edited by Vanessa Castejon, Anna Cole, Oliver Haag and Karen Hughes:

<http://press.anu.edu.au/titles/anu-lives-series-in-biography/ngapartji-ngapartji/>

This book, to which Gillian Whitlock and Jeanine Leane have contributed, and the project of ego-histoire more generally, raises questions about how life history impacts upon historical research, and how biographical experiences motivates and informs Indigenous Studies. Honni Van Rijswijk considers what legal studies can bring to these issues.

Maria Nugent will bring another perspective to panel by focusing on visual texts. She considers an early photograph of Charlie Perkins (c. 1963) alongside a more recent one of Barack Obama (2011). The two photographs are uncannily alike - even though they were taken fifty years apart, on opposite sides of the world and under very different circumstances. She aims to use this pair of images as a provocation to think about how attention to the transnational traffic in images, associations, memories opens some new space for writing histories of Aboriginal politics.

Biographies

Jeanine Leane is a Wiradjuri woman from South-west New south Wales. In 2010, Jeanine's first volume of poetry, *Dark Secrets After Dreaming: AD 1887-1961* won the Scanlon Prize for Indigenous Poetry from the Australian Poets' Union and her manuscript, *Purple Threads* won the David Unaipon Award at the Queensland Premier's Literary Awards and was shortlisted for the 2012 Commonwealth Book Prize and the 2012 Victorian Premier's Award for Indigenous Writing. Jeanine's research interests are; settler representations of Aboriginal Australians in literature, teaching Aboriginal literature and Aboriginal writing as an important site of personal, national and collective memory. In 2013 she was the recipient of an Australian Research Council Discovery Indigenous Fellowship that looks at contemporary Aboriginal writing and storytelling through the David Unaipon Award.

Maria Nugent currently holds an ARC Future Fellowship in the Australian Centre for Indigenous History in the School of History at ANU.

Honni van Rijswijk is a Senior Lecturer in the Faculty of Law, University of Technology Sydney. She researches at the intersections of law, literature and legal theory, and has written on subjects ranging from the feminist aesthetics of harm, narratives of consent in Stolen Generations cases, and the significance of Virginia Woolf to tort law. She is currently working on a book called *The Figure of the Child in Law's Imaginary*, which examines the significance of the child figure in constituting the authority and legitimacy of the law, to legal formulations of responsibility for past and present harms, and to the contemporary rule of law.

Gillian Whitlock is an ARC Professorial Fellow at the University of Queensland where she is working on 'The Testimony of Things', a book based on the archives of asylum seeker materials held at the Fryer Library. Her book *Postcolonial Life Narratives: Testimonial Transactions* will be published by Oxford UP next April.

Alison Lewis

Performing Personal Confessions: The Modest Scales of Memory and Justice in Post-communist Germany

Germany's track record in tackling its criminal and authoritarian pasts has often been regarded as "unique" and "exemplary" (Rosenberg). In dealing with the legacy of its communist past, Germany pursued transitional justice on a large, national scale through trials, purges and truth commissions. This work was enabled through opening the archives of East Germany's secret police, die Staatssicherheit (the Stasi) and the creation of a Federal

Commissioner to oversee access to its declassified file material. In addition, publicly-funded foundations such as Die Bundesstiftung zur Aufarbeitung der SED-Diktatur have continued beyond the immediate transition period to pursue the goals of truth and reconciliation through education and research. All of this testifies to post-unification governments' commitment to addressing the legacy of human rights abuses and violations. Literature and film, both fictional and factual, have played a pivotal role in this truth and reconciliation process as well as conventional and newer forms of media (such as online communities). Both of these media lend themselves to a reckoning with the past on a small scale—often through their deployment of biography.

A number of recent documentaries have tackled the topic of collaboration with the Stasi in new ways. The most notable of recent contributions have been Annekatrin Hendel's two documentaries about Stasi informers *Vaterlandsverräter* (2012) and *Anderson* (2014). Stasi informants have been notoriously unwilling to give testimony, offering either evasive answers or convoluted justifications for collaborating. In this paper I will investigate one example of a small-scale cultural intervention from the documentary *Vaterlandsverräter*. I will argue that at the heart of these films about collaborators is a rather modest 'scene of reading' from the Stasi files. In this scene collaborators are confronted with evidence from the declassified secret police files, usually in isolation and privacy, without fear of public exposure. The search for truth is enacted as an intensely introspective and emotional personal journey made possible, and bearable, through the technologies of reading, writing and the archive. For collaborators in particular this provides a safe and dignified space for performing confessions of wrongdoing. This scene, in which justice is seen to be served on a small scale at the level of the individual, could be considered a symbolic 'lieu de memoir' (Pierre Nora) in collective memory of the communist past.

Biography

Alison Lewis is Professor of German in the School of Languages and Linguistics at the University of Melbourne, Australia. She has published widely in the areas of Modern German Literature and German Studies, mainly on gender, literature and politics, the German Democratic Republic, German unification and the history of intellectuals. She is the author of three monographs, *Subverting Patriarchy: Feminism and Fantasy in the Works of Irmtraud Morgner* (Berg 1995), *Die Kunst des Verrats: der Prenzlauer Berg und die Staatssicherheit* (Königshausen & Neumann 2003) and *Eine schwierige Ehe: Liebe, Geschlecht und die Geschichte der Wiedervereinigung im Spiegel der Literatur* (Rombach 2009). She is co-editor of the *Australian Yearbook for German Studies* Limbus (Rombach) and the monograph series *Transpositionen* with Röhrig-Universitätsverlag.

Leslie Barnes

‘L’image d’une quête’: The Visual Archives of Rithy Panh

Rithy Panh recently noted that in a world dominated by visible evidence, contemporary histories and first-person narratives about the Khmer Rouge are full of “missing images.” The image is particularly salient in the context of the Cambodian genocide, both for its glaring absence (the Khmer Rouge destroyed nearly every trace of the Cambodian film industry that flourished in the years prior to 1970), and its haunting proliferation in the Tuol Sleng genocide museum. In his most recent documentary, *L’image manquante*, Panh offers not only a first-person narrative recounting the experiences of his own family after Pol Pot took Phnom Penh, but also a meditation on the cinematic image as a historical and testimonial document. He says: “Ce que je vous donne aujourd’hui n’est pas une image, ou la quête d’une seule image, mais l’image d’une quête: celle qui permet le cinéma.”

This paper will examine Panh’s film in the context of his multifaceted project of memorialization that includes his other documentary films, co-authored narrative texts, and Bophana, the audiovisual archive center Panh established in 2005 and which is devoted to recovering and preserving the images and sounds of the Cambodian memory. In both his filmmaking and his activism, Panh demonstrates a constant engagement with ethics and aesthetics, and in the 25 years since he began filming, he has established himself as one of the most important chroniclers of Cambodian history. By focusing on Panh’s work as “the image of a quest”, this paper will highlight the role of the visual in the archiving of traumatic histories and in the imagining of collective futures.

Biography

Leslie Barnes is Lecturer in French Studies at the Australian National University. Her articles have appeared in *French Forum* and *Journal of Vietnamese Studies*. Her book, *Vietnam and the Colonial Condition of French Literature* (University of Nebraska Press, 2014) explores the relationship between 'French' and 'francophone' literature, and offers a new approach to reading French literature.

Rosanne Kennedy

Perverse Testimony:

The Act of Killing, Cosmopolitan Memory and Transnational Publicity

In this talk, I take Joshua Oppenheimer's celebrated documentary film, *The Act of Killing* (2102), as a case study for exploring how a mediated memory of genocide travels in a transnational era of human rights. The *Act of Killing* remembers the anti-communist killings that took place in Indonesia in 1965-1966 by filming a group of perpetrators as they re-enact their crimes through genres of Hollywood film, such as noir, gangster film and musicals. I explore the links between the film's testimonial aesthetic, inspired by Claude Lanzmann's Holocaust film, *Shoah* (1985), and the human rights platforms on which it circulates transnationally. To explore how the film constitutes national and transnational audiences as witnessing publics in an era of human rights, I consider relations between the film's testimonial aesthetics, its human rights advocacy, and transnational publicity. In particular, I consider the film's role in launching the 'Say Sorry for '65' campaign. The film and its transnational publicity, I argue, should alert memory studies scholars to the need to attend not only to how memories travel within and across national borders, but also, how they are received in differing local and national contexts. In other words, it is crucial for memory scholars to attend to the localities and politics that shape reception as well as the dynamics of travel.

Biography

Rosanne Kennedy is Associate Professor of Literature and Gender, Sexuality and Culture at the Australian National University. Her research interests include trauma, testimony, and memory and their re-mediation in literary, film, legal and human rights texts and contexts. Recent articles have been published in *Memory Studies*, *Australian Feminist Law Journal*, *Comparative Literature Studies*, *Biography*, *Studies in the Novel*, *Australian Humanities Review* and *Australian Feminist Studies*. Her chapter 'Moving Testimony: Human Rights, Palestinian Memory, and the Transnational Public Sphere' appears in *Transnational Memory: Circulation, Articulation, Scales*, Eds. Chiara De Cesari and Ann Rigney, Berlin and Boston, Walter de Gruyter, 2014. She is currently working on a book titled *Moving Testimonies: art, advocacy and transnational publics*.

Lia Kent

In the Wake of the Truth Commission: National and Local Memories in Timor-Leste

This paper examines how the 24-year Indonesian occupation is being publicly remembered in Timor-Leste in the wake of the United Nations-sponsored Commission for Reception, Truth and Reconciliation (CAVR). Specifically, it discusses how, 10 years after the CAVR completed its work, the liberal human rights narrative it promoted has been largely displaced by a heroic, state-promoted, nationalist story that celebrates East Timorese roles within the resistance movement rather than emphasising their experiences as victims. Despite the power of this narrative, the paper nonetheless suggests, with reference to the work of two East Timorese non-governmental organisations, that alternative narratives of the occupation are beginning to emerge. These emerging 'counter narratives', while fragile, indicate that some sections of society are utilising local memory as a resource for resistance and critique of both national and global discourses. These dynamics underscore the importance of attending to the complex intersection of local, national and global discourses in the production of public memory

Biography

Lia Kent is a Research Fellow based at the State, Society and Governance in Melanesia program at the Australian National University. She is the author of *The Dynamics of Transitional Justice: International Models and Local Realities in East Timor* (Routledge, 2012) and numerous articles in journals including the *International Journal of Transitional Justice*, *Human Rights Quarterly*, and the *International Feminist Journal of Politics*. In 2015, she will embark on a new three-year project entitled *After Conflict: Local Memories and Nation-building in Timor-Leste and Bougainville*, which is funded by an ARC Discovery Early Career Researcher Award (DECRA).

Barbara Törnquist-Plewa,

Cosmopolitan memory, European memory and local memories in East Central Europe

The presentation aims to demonstrate how the ideas of cosmopolitan memory as well as the European Union's politics of memory influence the formation of collective memories in local communities in East Central Europe. It poses a number of questions such as: To what extent do the transnational politics of memory contribute to the transformation of the local communities, their identities and attitudes to the "others"? Do they undermine the

national patterns of remembrance and gives stimuli to the local memory actors to conduct new kind of politics of memory? The discussion of these and other questions dealing with the impact of the global processes on localities is based on the results of a newly finished research project led by the presenter and conducted at Lund university. The project analysed how the present-day population in a number of Eastern European cities relate to the memory of the ethnic cleansings that took place there in the twentieth century and to the cultural heritage of the people that vanished in the wake of these events.

Biography

Barbara Törnquist-Plewa is professor of East and Central-European Studies and director for the Centre for European Studies at Lund University in Sweden. In her research she focuses on the role of memory, history and language in identity formation and nationalism in Eastern and Central Europe. She has been involved in several international projects dealing with European memory. Currently she leads an international COST-network "In Search for Transcultural Memory in Europe" financed by EU:s COST-action (see www.transculturalmemoryineurope.net)

Susannah Radstone

Respondent to the Symposium

Susannah will reflect on the themes and issues raised by the symposium in the context of memory studies after the transnational turn.

Biography

Susannah Radstone is currently Dean of Research in the Division of Education, Arts and Social Sciences at the University of South Australia. She is convening a memory research network across Australia and New Zealand to link with other regions, completing a study of new approaches to disturbing pasts and developing a project on remembering cultural practices as transactional processes.

Notes

[illegible]

[illegible]

[illegible]



Josef Koudelka, Courtesy Getty Museum