



Paul Lowe, *Anti-Sniper curtain*, Hrasno, Sarajevo, 1994

CALL FOR PAPERS

Why Remember? Memory and the Aftermath of War

2-Day Symposium

April 8th-9th, 2020

Hotel Europe, Sarajevo, Bosnia & Herzegovina

Keynote Speakers:

Dr. Zuzanna Dziuban, Senior Postdoc, Austrian Academy of Sciences

See: <https://www.oeaw.ac.at/en/ikt/the-institute/staff/research-staff/zuzanna-dziuban/>

Nihad Kreševljaković, Director of International Theatre Festival MESS Sarajevo, and Artistic Director of Memory Module

See: <https://visitbih.ba/en/memory-module-guardian-of-the-tragic-past-memories/>

Sponsored by

London College of Communication, University of the Arts London

Center for Holocaust and Genocide Studies, Salem State University

Holocaust, Genocide & Interfaith Education Center, Manhattan College

Organizers:

Dr. Paul Lowe, University of the Arts, London, UK

Dr. Stephenie Young, Salem State University, USA

Dr. Jennifer Good, University of the Arts, London UK

Dr. Mehnaz Afridi, Manhattan College

Danielle Luman, Salem State University, USA

In his book, *In Praise of Forgetting: Historical Memory and Its Ironies*, David Rieff questions whether the age-long “consensus that it is moral to remember, immoral to forget” still stands in our contemporary era. What should we remember, what should we forget, and why? Do we need to reconfigure the way that we think about memory and its potential impact on issues such as reconciliation and healing in the wake of war? Is memory impotent as a social, political, or aesthetic tool? Rieff’s questions appear more pertinent than ever as wars and conflicts continue to rage in many parts of the world with no end in sight.

These questions of memory (and forgetting) are intensely political and have far-reaching consequences. Yet, how do they reverberate in the context of post-war societies, post-conflict reconciliation, conflict prevention, questions of memory and past events? To what extent do we remember the past and how do we choose what to remember and why we remember? How could and should (consciously and unconsciously) memory processes shape the present and future? How might public institutions (such as museums and other heritage sites that support education/awareness) deal with the past? What is the difference between commemoration and memorialization? Where do they intersect and how might they impact the process of reconciliation and prevention? What are landscapes of memory?

“Only the dead have seen the end of war.” This short statement, often attributed to Plato, continues to plague contemporary societies as they continue to try to understand how to end a war—not just on the battlefield—but how to engage/create the processes of reconciliation throughout the societies that were adversely affected by the violence and must live in the shadow of war and its aftermath. What does it mean to “see” the end of war? Do wars end and what does this end look like?

Thus, for our 4th annual conference we want to mark the 25th anniversary of the signing of the Dayton Peace Accords in Paris on December 14th, 1995, ending the war in Bosnia and Herzegovina, and also the 75th anniversary of the end of World War Two. We seek presentations that focus on the concept of the “aftermath” of war and that concentrate on the memories and memorialization that occur during the post-conflict stage of war. We are interested in the struggle to represent what comes after the signing of accords and the cliché images of politicians shaking hands. Questions include: How is war remembered and why? Who are those that are doing the remembering and who are those that are doing the forgetting? How does one represent the end of war and/or its aftermath? How are artists, writers, filmmakers engaged in creating aftermath stories? When does war end, if ever? Why remember war?

We seek papers from a wide-range of historical and geographical spaces (not just about Bosnia and the surrounding region) that address the discursive limits of contemporary memory studies, particularly drawing on these areas of study:

Comparative Literature/Narrative/Fiction/Non-Fiction/Poetry

Border Studies

Film/Media Studies

Material Culture Studies/New Materialism

Museum Studies

Music/Performance/Dance

Necropolitics/Forensics/Anthropology/Archeology

Pedagogy/Education

Photoethnography

Politics and Aesthetics

Visual Arts including Photography

****Inter/Trans disciplinary approaches are especially encouraged.**

We welcome abstract submissions from early career researchers and post-docs as well as established scholars. We encourage applications from a range of academics including current PhD students, particularly from those outside of Western European institutions. All papers will be delivered in English. Paper proposals for a 20-minute presentation should include author name(s), affiliation(s), paper title, a paper abstract (300 words max), and short bio (200 words max).

Registration cost: 150 Euros. Concessionary rates of 50 Euros are available for all graduate students, for faculty applying from non-EU/US institutions, and for those can present a case for reduced fees. Information about hostels, hotels and travel to Sarajevo will be provided for participants upon acceptance and on our website.

Please submit your proposals no later than March 1st, 2020 to why.remember.conference@gmail.com.

Acceptance decisions will be made on a rolling basis and all applicants will be contacted with a response as quickly as feasible.