

Summary of the research and its results

In response to the experts' recommendations, the research field was geographically narrowed to Europe and the Middle East, focusing on a selection of memory initiatives in Bosnia-Herzegovina, Germany, Israel/Palestine and, as a counterpoint, the City of Geneva.

Each place has been the object of fieldwork: the members of the team have documented the monuments by photographs and videos and organized meetings with different artists, architects, theoreticians, curators, political scientists, activists and citizens.

The research is mainly based on four case studies:

1. Germany: paradigm of memorialization

Memorials and museums: Memorial to the Murdered Jews of Europe (architect: Peter Eisenman), Memorial to the Homosexuals Persecuted under the National Socialist Regime (artists: Michael Elmgreen and Ingar Dragset), Memorial to the Sinti and Roma of Europe Murdered under the National Socialist Regime (artist: Dani Karavan), Topography of Terror, Sachsenhausen Concentration Camp Memorial of the prison of Berlin-Hohenschönhausen, Walter Benjamin Archives.

Actors met: Nadine Werner, researcher (Walter Benjamin Archives, Berlin).

2. Israel/Palestine: asymmetry of memories

Memorials and museums: Umm el-Fahem Art Gallery (director: Said Abu Shakra), Yad Vashem, Jerusalem (architects: Moshe Safdie, Arie Sharon, Arie El-Hanani, *et al.*), Mahmoud Darwish Museum, Ramallah (architect: Jaafar Touqan), Mausoleum for Yasser Arafat (architect: Jaafar Touqan).

Actors met: Khaled Jarrar (artist, Ramallah), Ariane Littman (artist, Jerusalem), Nicolas Masson (director, Geneva Centre for the Democratic Control of Armed Forces – DCAF, Ramallah), Ilana Salama (artist, London/Tel Aviv). Dr. Mustapha Kabah (historian, Umm el-Fahem Art Gallery), Yoav Stern (journalist, *Haaretz*, Jerusalem), workshop at Umm el-Fahem Art Gallery with Maayan Amir (artist, Tel Aviv), Guy Raz (photographer and curator, Tel Aviv/Umm el-Fahem), Amar Younis (artist and photographer, Umm el-Fahem), Abed Abdi (artist, Umm el-Fahem), Adham Gabarin (photographer, Umm el-Fahem), Aziza Diab (art researcher and group facilitator at Karev fund, Jerusalem), Muhamad Hani (director of the Umm el-Fahem photographic archive), Said Abu Shakra and Irit Carmon Popper (Umm el-Fahem Art Gallery).

3. Bosnia-Herzegovina: challenges of establishing a collective memory

Memorials: Vraca Memorial Park, in memory of the Sarajevo victims of World War II, Sarajevo (conception: Vladimir Dobrović, Alija Kučukalić and Aleksandar Maltarić), Mostar Partisan Memorial Cemetery, Mostar (conception: Bogdan Bogdanović), Mostar Old Bridge (initial construction by Ottoman architect Sinan, reconstruction under the auspices of UNESCO), Memorial and Cemetery of Srebrenica-Potočari (architects: Ahmed Dzovic and Ahmet Kapidzic), Monument in Memory of International Aid to Bosnia-Herzegovina during the wars of the 1990s, Sarajevo (Project De/Construction of Monument), Monument for the “victims of war”, Sarajevo (Project De/Construction of Monument).

Actors: Aleksandra Domanovic (artist, Berlin), Sandra Miljivic Hozic (chief coordinator for the Contemporary Art Biennale, D-O ARK Underground, Sarajevo/Mostar), Nicolas Moll (independent researcher, Sarajevo), Osvit Seferović (political scientist and activist, The Front of Others, Mostar), Cultural Centre Abrašević (Mostar), Grupa Spomenik and Milica Tomic (artist, Belgrade).

4. Geneva: representing the memory of others

Memorials: The Immigrant (artist: Ousmane Sow), The Commemoration Stone for the Victims of 9 November 1932 (anonymous), Competition for a Memorial to the Armenian Genocide (artists: Renée Green (USA), Alfredo Jaar Chili/USA), Melik Ohanian (Armenia, France), Esther Shalev-Gerz (France/Israel).

Actors: Michèle Freiburghaus (Head of the Fonds d'art contemporain for the City of Geneva), Fernando Sanchez Castillo (artist, Madrid), Martin R. Schärer (museologist, President ICOM Ethical Committee, International Council of Museums, Switzerland), Farida Shaheed (UN Special Rapporteur for Cultural Rights, Lahore).

To establish a typology

Our approach was to focus on specific case studies, examining how they have progressively shaped the international standards of memorialization developed by the United Nations (UN) in the 1990s and in the 2000s. The starting point was to examine German politics of memory which, according to our hypothesis, constituted, through the variety of memory initiatives, the bedrock of international instruments such as the *Basic Principles and Guidelines on the Right to a Remedy and Reparation for Victims of Gross Violations of International Human Rights Law and Serious Violations of International Humanitarian Law*.

We analyzed official German mechanisms of remembrance as well as bottom-up initiatives dealing with the representation of crimes of the Nazi regime and, decades later, with the oppressive nature of the former GDR (German Democratic Republic): the maintenance of camps, the creation of museums and memorials, apologies, financial and symbolic mechanisms of reparation, bottom-up initiatives emanating from specific communities and identity groups (i.e., homosexuals, Sinti and Roma), artists' own initiatives or competitions integrated in a public art program, and, interestingly, hybrid memory initiatives coming from private groups and the State (i.e., Memorial to the Murdered Jews of Europe). Considered from an art history/theory perspective, German artists have proposed innovative and alternative responses to the issue of memorial and memory (i.e., the "counter monument" approach, namely exemplified by Jochen Gerz and Esther Shalev-Gerz).

The Israel/Palestine context was also examined from two main perspectives. The first considered the extermination of the Jews during World War II, for which Israel developed ways of remembrance that were later globalized (e.g., the concept of the Righteous, "les Justes") and applied in different mass violence contexts (e.g., Armenia, Bosnia-Herzegovina and Rwanda). Israel also developed a type of architecture of remembrance, characterized by the use of a certain international style that has been used in different countries to represent mass crimes or traumatic events such as the 9/11 Memorial in New York. The second perspective considered the Israel/Palestine context in terms of competing memories of victimhood (i.e., Shoah/Nakba) in an ongoing conflict.

We selected Bosnia-Herzegovina as an emblematic case, for the definition of collective memory is even today highly problematic, with minority groups facing extreme difficulty in expressing memory in the public space. Memorialization processes in Bosnia-Herzegovina were also analyzed in terms of the role of external actors (such as, the Mostar bridge rebuilt with the support of the European Union, the Srebrenica memorial erected through US private and public funding, and the Bruce Lee statue, financed by a German NGO, as an alleged expression of reconciliation in the city of Mostar).

In the City of Geneva, monuments and projects of memorials (i.e., the Srebrenica stone and the Armenian memorial) were examined through the perspective of a city, which seeks to project an identity embodying the ideals of peace and

justice.

To understand the decision-making process

The different cases selected have been analyzed to understand the role and agendas of the various actors, the engagement and position of the artists, their influence and their interactions with other stakeholders.

For example, the Memorial to the Murdered Jews of Europe in Berlin, inaugurated in 2005, was emblematic by the number of actors involved (private citizens, the city of Berlin, the Chancellor, different communities, the artists, the media) and the intensity of the debates on aesthetic, memorialization and political issues for over almost twenty years. To mention one example, when the German government required the winners of the second competition (Peter Eisenman, architect, and Richard Serra, artist) to modify their first concept by adding an underground information center, the artist Richard Serra withdrew, considering that the monument needed no didactic explanation. This example demonstrates, as in many specific cases, the highly complicated and tense decision-making process, which often escapes public scrutiny, involving issues related to the selection of competing artists, the financing of the monument, and local and international political pressures.

To highlight the artist's aesthetic

One of the key aspects of the art-based research was to consider art practices in relation to the history of sculpture and, more specifically, sculpture in an expanded field¹, and to understand how the artists conceive their role, either in the public space or in singular or collective initiatives. We examine how a micro-collaborative proposal initiated by the German artist Gunter Demnig was later institutionalized by numerous municipalities in Germany and outside Germany and how this discreet initiative became a highly successful memorial beyond the distinctive features of the violence committed. The *Stolpersteine* example stresses a new development in memory policy, showing the potential power of artists. It enlarges the responsibility for the initiative beyond the traditional role of the State, including 'victims' associations, lobbies and various groups in society, and focusing the artistic imagination on addressing the suffering of individuals persecuted, as well as a more collective approach of memorialization. This example also indicates the development of the "hybrid" process of memorialization, where lobbies, municipalities, and States are among the stakeholders.

To study ideological goals and modes of representation in the implementation of commemorative initiatives

The selected case studies show a communality of approach, aesthetically as well as ideologically. One explanation of this homogenous trend is the development of international standards developed by the UN (mentioned earlier) and integrated in the memorial policy of many States and in judicial decisions of a number of Courts (in particular, the Inter-American Court of Human Rights) and the recommendations of Truth Commissions (Salvador) and a Commission of Inquiry (Chad). The UN international standards have contributed to the development of a field of expertise in memorialization carried by specific actors (i.e., the International Center for Transitional Justice, The International Coalition of Site of Conscience, the UN High Commissioner for Human Rights).

To analyze the impact on society

Although the impact of memory politics and memorial production on society is difficult to evaluate qualitatively (we

¹ Rosalind E. Krauss, "Sculpture in the Expanded Field", *The Originality of the Avant-garde and Other Modernist Myths*, MIT Press, Cambridge (MA) 1986.

have the number of visitors for some memorials), encounters with the artists, theoreticians and active members of civil society have helped clarify the issues at stake and led us to borrow and apply concepts from researchers such as Mary Louise Pratt or Edouard Glissant concerning the impact on society. For example, Mary Louise Pratt speaks of “the Arts of the Contact Zone” to formulate the non-reconciliation and still clashing dialogical process. She writes about “social spaces where disparate cultures meet, clash, and grapple with each other, often in highly asymmetrical relations of domination and subordination”². In contemporary art practices, the memorial is related to auto-ethnography, transculturation, critique, collaboration, bilingualism, mediation, parody, denunciation, imaginary dialogue, vernacular expression. Through several projects, the Serbian art collective Grupa Spomenik asks:” Is it possible to produce a monument dedicated to wars and dissolution if dissolution disputes the very context of the State that proclaims itself to be the keeper of the historical continuity and memory?” Edouard Glissant’s concept of “creolisation”² was also borrowed to explain how the construction of identity is an ongoing process and the result, an unpredictable, hybrid. It is a process of interpenetration and mixture, of blending and intercultural impact.

The research shows that the concept of memory has been amplified by the role of regional organizations and States in financing memorials, museums of history and emblematic monuments. A number of European and American Universities are developing digital memories of periods of history in various countries.

Outputs of the research

Lectures and conferences

The interdisciplinary nature of the research project is clearly visible in the diverse formats and address of the outputs, ranging from the TD-net and conference on transdisciplinarity, to participation in a seminar at Atelier Interdisciplinaire de Recherche on *Monument and transition*, to collaboration with the Human Rights Council United Nations Geneva (joint seminar organized by the United Nations and the CCC Research-Based Master Programme HEAD) and Derry/Londonderry, to several lectures in the Art History Department of Geneva University (Actualité de la recherche, Département d’histoire de l’art, Faculté des Lettres, Université de Genève), and other universities, to an exhibition in the Bâtiment d’art contemporain Genève linked to an international symposium on the Building the Peace at La Maison de l’Histoire, 15 May 2015 (in the frame of Les Rencontres de Genève, Histoire et Cité).

Media and dissemination

During the research process, analyzes of the four case studies have been published in a series of articles in newspapers (*La Cité, Le Temps, Haaretz, Amnesty International*) and in an academic publication the *Programme CCC Newsletter*. Members of the research team (Pierre Hazan and Yan Schubert) participated in several radio programs (RTS) and part of the research team participated in two conferences (UN joint seminar organized by the Human Rights Council United Nations Geneva and the CCC Research-Based Master Programme HEAD).

In addition to the preparation of a collection of essays and commented memorials, regular participation in symposia and the publication of several articles in specialized media, PIMPA has developed the hypotheses and research results in a discursive, didactic and interactive exhibition, presenting the cases studied as well as other artistic proposals, diverse documents collected during the research and texts produced by the research team.

Exhibition *Beyond the Monument*

² Pratt, Mary Louise. “Arts of the Contact Zone”, *Profession* 91 (1991), p 33-40 Web. http://learning.writing101.net/wp-content/readings/pratt_arts_of_the_contact_zone.pdf

² Edouard Glissant, *Traité du Tout-Monde*. (Poétique IV), Gallimard, Paris 1997.

In January and February 2015, PIMPA will hold the international exhibition *Beyond the Monument*, accompanied by a conference on "Mass Violence, Memorialization and Art Practices". The exhibition aims to develop a critical perspective on the politics of memory, artistic initiatives and interventions and the specific conditions of production. It will take place in "Le Commun" (a venue in Bâtiment d'art contemporain – BAC, Geneva), from 16 January to 15 February 2015.

Conceived as a movable and adaptable display, the exhibition will use modules to present outputs of the research, offering a simple and didactic introduction to the issues at stake. The light and flexible design will be reusable and will help to present the project in other contexts and venues such as international organizations or educational settings.

In order to organize different levels of reading, the exhibition will mix the presentation of art works and models with preparatory drawings, texts and documents documenting the historical context of the art works. The mobile and autonomous modules presenting the different issues raised by our research function as an introductory device, synthesizing in a didactic way the research and some of its results. The theoretical fields on which the research is grounded, the main philosophical and sociological references will be present in the exhibition in texts and essays commenting the works. Texts and essays commenting the art works will present the main philosophical and sociological references, the theoretical fields on which the research is grounded.

The display conceived by Bureau A (Geneva) is an appropriate design for the presentation of the works of art, as well as the documents and texts. The artists in the exhibition will be Bogdan Bogdanović (Serbia), Adam Broomberg and Oliver Chanarin (United Kingdom), Aleksandra Domanovic (Germany), Renée Green (USA), Jonathan Horowitz (USA), Alfredo Jaar (Chili/USA), Khaled Jarrar (Palestinian Territories), Dani Karavan (Israel), Fernando Sanchez Castillo (Spain), Esther Shalev-Gerz (France/Israel), Grupa Spomenik and Milica Tomic (Serbia). A two-day conference, opening with a keynote speech by James E. Young, will be followed by a colloquium with Esther Shalev-Gerz, Fernando Sanchez Castillo, Oliver Chanarin and others.

On January 22 and 23, a public international conference gathers researchers actively involved in the field of memory politics and the analysis of the memorial. This event follows in the steps of previous workshops and conferences organized by PIMPA in 2011 at the Théâtre Saint-Gervais and in 2013 at the HEAD in collaboration with the UN and Farida Shaheed, UN Special Rapporteur for Cultural Rights (cf. documents in the annex). This symposium will also take place in the perspective of a workshop organized by PIMPA in May 2015 during the *Journées de l'Histoire*, on the theme "After War: Art Representations and Political Mobilisation".

To disseminate the research to larger audiences, the exhibition will also be a place for meeting with the public through different events: a guided tour proposed by the research team, meetings with some of the artists in the exhibition (expected artists: Aleksandra Domanovic, Khaled Jarrar, Fernando Sanchez Castillo, Milica Tomic.).

Publication

Parallel to the exhibition, the PIMPA research team is considering publishing a collection of texts and essays presenting a panorama of the research, while developing specific aspects of memory politics unfolding in Geneva. The envisaged publication will focus on the analysis of case studies observed in Israel/Palestine, Germany and Bosnia-Herzegovina. The objective would be to assess whether the cases examined during the research allow for a new reading that would bring light to the memorials disseminated around Geneva.