COURSE DESCRIPTION
This course examines how cultural memory is enacted through visual culture in a comparative global context. It looks at the rise of a memory culture over the last few decades, in particular in the United States, Europe and Latin America, and how this engagement with memory in memorials, artistic projects, design and architectures demonstrates how the politics of memory can reveal aspects of nationalism and national identity, ethnic conflict and strife, the legacies of state terrorism, and the deployment of memory as a means for further continued conflict.

COURSE SUMMARY
Our focus will be primarily on a comparison of the US context with Germany, Argentina, Chile, and Latin American contexts, with a particular focus on how artists, designers, and architects have engaged with cultural memory in art and architecture.

We will be looking at memorials, museums, artistic projects, design, and architecture as central to how cultural memory is shaped. We will situate these projects in relation to the memory industry and global consumer economy, through which cultural memory is packaged, branded, and consumed. These intersections—memory, visual culture, consumerism, nationalism, and globalization—will frame our inquiries.

COURSE OBJECTIVES:
By the end of the course, students will be able to:
--Define cultural memory and visual culture, and their importance as fields of study.
--Narrate the politics of memory, and how cultural engagements with memory reveal aspects of nationalism, national identity, empire, and political movements.
--Identify the engagement of artists, designers, and architects with questions of cultural memory.
--Analyze the aesthetics of memory and how design forms create particular kinds of cultural meaning.
--Analyze how urban settings are reconstructed, redesigned, and remade, and how this relates to changing social and political meanings.
--Evaluate the consequences of various memory practices on a society’s coherence and social identity.
--Evaluate how tourism and consumerism construct cultural memory.

COURSE REQUIREMENTS:
Students are required to attend all classes, complete the readings for each class session, and complete all assignments. If you miss more than 4 classes without a reasonable excuse, your grade will be lowered.
You should make an effort to meet with me in person at some point in the semester. I am available for consultation via e-mail, in office hours, and by appointment.

ASSIGNMENTS:
There are 2 short papers (5 pages each), a class presentation, and a research paper/project. The short papers will each be an analysis of a memorial site, exhibition, art work, or photograph, etc. Students will be expected to submit proposals for their final papers and to engage in a deep way with the topics of the course in their final paper. The final paper will be 10-12 pages.

These assignments will be evaluated with the following value:
Short Papers, 20% each
Class presentation and general participation: 20%
Final Research Paper: 40%

Evaluation Rubric
A= Excellent
This work is comprehensive and detailed, integrating themes and concepts from discussions, lectures and readings. Writing is clear, analytical and organized. Arguments offer specific examples and concisely evaluate evidence. Students who earn this grade are prepared for class, synthesize course materials and contribute insightfully.
B=Good
This work is complete and accurate, offering insights at general level of understanding. Writing is clear, uses examples properly and tends toward broad analysis. Classroom participation is consistent and thoughtful.
C=Average
This work is correct but is largely descriptive, lacking analysis. Writing is vague and at times tangential. Arguments are unorganized, without specific examples or analysis. Classroom participation is inarticulate.
D= Unsatisfactory
This work is incomplete, and evidences little understanding of the readings or discussions. Arguments demonstrate inattention to detail, misunderstand course material and overlook significant themes. Classroom participation is spotty, unprepared and off topic.
F=Failed
This grade indicates a failure to participate and/or incomplete assignments
ACADEMIC INTEGRITY
Academic integrity is the guiding principle for all that you do, from taking exams, making oral presentations to writing term papers. It requires that you recognize and acknowledge information derived from others, and take credit only for ideas and work that are yours. You violate the principle of academic integrity when you cheat on an exam, submit the same work for two different courses without prior permission from your professors, receive help on a take-home examination that calls for independent work, or plagiarize.

When taking this class, you enter into a contract that states that all the work you are turning in has been your own and no one else’s, and that you have not turned in any work for which you have received credit in another class, and that you have properly cited other people’s work and ideas. Do not take this policy lightly! Violations of this policy will result in a failing grade in the course. If you have questions about these policies, or proper citation of scholarship, please come speak with me in person. (see http://steinhardt.nyu.edu/policies/academic_integrity)

STUDENT RESOURCES
• Henry and Lucy Moses Center for students with disabilities, 726 Broadway, 2nd floor (http://www.nyu.edu/csd/)
• Writing Center: 269 Mercer Street, Room 233. Schedule an appointment online at www.rich15.com/nyu/ or just walk-in.

WEEKLY SCHEDULE

Week 1:
—Introduction

—What is Visual Culture?
Reading:
Nicholas Mirzoeff, “Critical Visual Studies”
Marita Sturken and Lisa Cartwright, Practices of Looking, Introduction

Week 2:
—Concepts of Memory
Reading:
Maurice Halbwachs, Collective Memory (excerpt)
Sigmund Freud, “A Note Upon the Mystic Writing Pad”

—Cultural Memory
Reading:
Marita Sturken, Tangled Memories, Introduction
Pierre Nora, “Between Memory and History” (excerpt)
*Paper 1 assignment given.*

**Week 3:**

— *The Modern City*
Reading: 
*Practices of Looking*, pp. 93-104  
Walter Benjamin, *Berlin Childhood* (excerpt)

— *The City as Memory*
Reading:  
Christine Boyer, *The City of Collective Memory* (excerpt)  
Marc Treib, *Spatial Recall* (select essays)

**Week 4:**

— *Memory and Nationalism*
Reading: 
Benedict Anderson, “Imagined Communities”  
Jan Assman, “Collective Memory and Cultural Identity”

— *Memorials: Traditions and Meanings*
Reading:  
Erika Doss, *Memorial Mania*  
*Paper 1 due.*

**Week 5:**

— *Memorials and Counter-memorials*
Reading:  
Marita Sturken, “The Wall and the Screen Memory”  
*Paper 2 assignment given.*

— *Monuments and Counter-monuments*
Reading:  
James Young, “Memory, Countermemory and the End of the Monument”  
James Young, “Germany’s Holocaust Memorial Problem”
Week 6:

— Memorial Museums
Reading:
Andreas Huyssen, “The Voids of Berlin”
Harvey Molotch, “How the 9/11 Museum Gets Us”

— Remembering 9/11
Reading:
Marita Sturken, *Tourists of History*, Chapter 4
David Simpson, *9/11* (excerpt)

Week 7:

— Field trip to 9/11 Memorial and Museum
Reading:
General reviews of museum, TBD
**Paper 2 due.**

— Discussion and Reassessment

SPRING BREAK

Week 8:

— Architectures of Memory
Reading:
Mark Treib, *Spatial Recall: Memory in Architecture and Landscape* excerpts

— Architectures of Grief
Reading:
Marita Sturken, *Tourists of History*, Chapter 5

Week 9:

— The Photograph as Memory
Reading:
Geoffrey Batchen, “Forget Me Not” (excerpt)
Marita Sturken, “The Camera Image and National Meanings”
— Family Pictures
Reading:
Leo Spitzer, “The Album and the Crossing”
Marcelo Brodsky, Buena Memoria
Final Paper Proposals Due

**Week 10:**

— Postmemory
Reading:

— Postmemory and Graphic Novels
Reading:
Art Spiegelman, Maus (excerpt)
Andreas Huyssen, “Of Mice and Mimesis”

**Week 11:**

— Performing Memory/Remembrance
Reading:
Diana Taylor, “Trauma as Durational Performance

— Disappearance/Absence: Latin American contexts
Reading:
Katherine Hite, Politics and the Art of Commemoration (excerpt)

**Week 12:**

— Visuality and Power
Reading:
Nicholas Mizoeff, The Right to Look, Introduction

— Rethinking Memory in a Comparative Frame
Reading:
Michael Rothberg, Multidirectional Memory (excerpt)

**Week 13:**

— Tourism
Reading:
Dean McCannell, The Tourist excerpts
Barbara Kirshenblatt-Gimblett, “Destination Culture”
— Memory Tourism
Reading:
Brigitte Sion, Balancing Memory, Architecture and Tourism, excerpt

Week 14:

— Kitsch, Checkpoint Charlie, and the 9/11 Gift Shop: The Problems of Memory
Reading:
Marita Sturken, Tourists of History, excerpt

—Conclusion

Final Papers due XXXX
Additional Readings for Reference


