THE AMERICAN UNIVERSITY OF PARIS
NEW YORK UNIVERSITY

COURSE TITLE: Globalization, Memory and Visual Culture
COURSE NO.: CM509
PROFESSORS: Marita Sturken (NYU) Deirdre Gilfedder (University of Paris)
CREDITS: 4 Credits (NYU) 3 Credits (AUP)
CLASS SCHEDULE: Monday June 15 to Friday July 3
Monday, Wednesday, Thursday 14.30-16.30
Tuesday, Friday 12.30-15.30

ROOM: C34
OFFICE HOURS: After class
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Course Description:
This course examines the intersections of global visual culture and cultural memory, with a particular focus on the tensions that arise between the largely national tendencies of cultural memory and the global circulation of cultural meaning. It will have a comparative focus with an emphasis on the differences and distinctions of visual culture and cultural memory in France and other nations. The course provides a survey of contemporary theoretical engagements with cultural memory, visual culture, and consumerism, looking at the role played by discourses of memory in changing concepts of nation, globalization, and cultural politics. The course will thus examine particular contexts of national memory, where the debates about memory have been contested or centralized (in memorials and museums in particular), as a means to unpack the relationship of cultural memory to national identity. Colonialism and decolonization have been key factors in shifting definitions of the nation, and we will compare these contexts of national meaning to the emergence of transnational, postcolonial, and global shifts that have increasingly transformed national identity and the role that cultural memory plays in its construction. We will thus consider the tensions between the emerging identities of transnationalism and globalization and the traditional frameworks of national memory. The global consumer economy demands a global visual culture while in many ways the political remains linked to a visual culture based in national memory. These intersections—memory, visual culture, consumerism, nationalism, and globalization—will frame our inquiries.

Course Objectives:
To study the role of memory in national and globalized visual cultures.
To understand the move from citizen-based understandings of national memory to consumer-based conceptions of culture and memory.
Required Texts:
Readings will be distributed on Blackboard in pdf form.

Absence Policy/ Participation:
Active Participation is required for this class, which will meet every day for 3 weeks. It is by design an intensive class experience. Students must do the reading and bring questions from and responses to the reading to each class. You should plan at least 2 hours study each day in addition to class time. If you have to miss a class due to an emergency, be sure to get a classmate’s notes. If you have frequent emergencies in your life, be aware that four absences will result in your inability to continue the course and in administrative withdrawal from the class.

Evaluation:
Evaluations of students’ performance will be made on the basis of participation in class discussion (10%), 1 class presentation in groups of 2-3 (20% total), 2 short writeups on material related to the course (20% total), and a final research paper (50%). A brief proposal with short bibliography for the final project will be due on Monday of Week 2 (June 22).

SYLLABUS
(Subject to Change!)

WEEK 1: National Memory and Visual Culture

1: Monday, 15 June:
Introduction: The Nation and National Memory
Readings:
Pierre Nora, “Introduction to Realms of Memory"
Jacques Le Goff, "The Stakes of Memory"
Benedict Anderson, "Imagined Communities"

2: Tuesday, 16 June:
France, Iconography from the King to the French Republic
Reading:
Maurice Agulhon, "Paris: A Traversal from East to West"
Maurice Agulhon, "Marianne to the Battle"
3: Wednesday, 17 June:
**Paris: Modernity and Visuality**

Reading:
Walter Benjamin, “Paris, Capital of the Nineteenth Century"
Vanessa Schwartz, “Public Visits to the Morgue” (from *Spectacular Realities*)
Anne Friedberg, “The Passage from Arcade to Cinema”

Recommended:
Walter Benjamin, “The Arcades Project”
Wolfgang Schivelbush, “Panoramic Travel”
TJ Clark, “The View from Notre Dame”
Emile Zola, extract from “The Ladies’ Paradise”

**Extra: Visit to Passage Vivienne, Dana Polan**

4: Thursday, 18 June:
**Visit to the Musée Carnavalet**
Visit to the Revolution Francaise room.

5: Friday, 19 June:
**All-Day AUP-NYU Conference**
Media and Belief: Religion, Authority, Militancy
Short Paper due (on Arcades or Carnavalet)

**WEEK 2: Colonialism, The Museum, and Decolonization**

6: Monday, 22 June:
**The Memorial and the Countermemorial**

Readings:
Antoine Prost, "Monuments to the Dead"
Barbara Biesecker, "Remembering World War II"
James Young, “Memory, Countermemory, and the End of Monument”
Marita Sturken, “The Wall and the Screen Memory”

Recommended:
Alois Riegl, “The Modern Cult of Monuments”
Aldo Rossi, “The Collective memory”

**Proposals for final papers due.**
7: Tuesday, 23 June:
Architectures of Memory: The Museum
Andre Malraux, "The Museum without Walls"
Jean-Pierre Babelon, “The Louvre: Royal Residence and Temple of the Arts”
Tony Bennett, “The Exhibitionary Complex”

Recommended:
Andreas Huyssen, “The Voids of Berlin”
Daniel Sherman, “The Bourgeoisie, Cultural Appreciation and the Art Museum in Nineteenth Century France”

8: Wednesday, 24 June:
Visual Culture of Colonialism
Readings:
Anne McClintock, “Soft Soaping Empire”
Deborah Cherry, “Algeria in and out of the Frame”
Michael Rothberg, "Between Auschwitz and Algeria: Multidirectional Memory and the Counterpublic Witness"

Recommended:
Nicolas Mirzoeff, “Diaspora and Visual Culture”
Malek Alloula, “The Colonial Harem”

Extra: Visit to the Cite de l’Immigration

9: Thursday, 25 June:
Decolonization, Memory, and Consumerism
Readings:
Kristin Ross, Fast Cars and Clean Bodies: Introduction, “Hygiene and Modernization” and “New Men”
Screening: Jacques Tati, Playtime (1967) (excerpt)

10: Friday, 26 June:
Visit to Musée du Quai Branly
Reading:
Sally Price, "Art of Darkness" and “Glass, Gardens and Aborigines”
WEEK 3: Globalization, Memory, and Consumerism

11: Monday, 29 June: 
Consuming the Global

French brands through film.
Readings:
Amanda Anderson, “Cosmopolitanism, Universalism, and the Divided Legacies of Modernity”
Arjun Appadurai, “Disjuncture and Difference in the Global Cultural Economy”

Recommended:
Terhi Rantanen, “A Man Behind Scapes, An Interview with Arjun Appadurai”
Pierre Bourdieu, “The Forms of Capital”
Liz Moor, “The Rise of Brands”

Second writeup due.

12: Tuesday 30 June:
Global Tourism/Memory Tourism
Reading:
Marita Sturken, Tourists of History excerpt
Barbara Kirshenblatt-Gimblett, “Destination Culture”
Griselda Pollock, “Holocaust Tourism”

Recommended:
Dean MacCannell, The Tourist excerpts
Lisa Nakamura, “The Cybernetic Tourist”

13: Wednesday, 1 July:
Globalization of the Museum/Museum as Brand
readings:
Tony Bennett, “Exhibition, Difference, and the Logic of Culture”
Saloni Mathur, “Museums and Globalization”
Sharon Waxman, “An Oasis in the Desert”
Group of short articles on Louvre Abu Dhabi

Recommended:
14: Thursday, 2 July:
Branding Neoliberalism/The Nation as Brand
_Baz Luhrmann’s Australia_
Reading:
Melissa Aroncyzk, “Living the Brand”
Sue Curry Jansen, “Designer Nations”

15: Friday, 3 July:
Student Presentations

FINALE PAPERS DUE MONDAY July 6