

**THE AMERICAN UNIVERSITY OF PARIS  
NEW YORK UNIVERSITY  
SUMMER 2013**

**COURSE TITLE:** Globalization, Memory & Visual Culture  
**COURSE NO.:** CM5009  
**PROFESSORS:** Marita Sturken (NYU) Charles Talcott (AUP)  
**CLASS SCHEDULE:** Tuesday June 4 to Thursday June 20, 2013  
Monday, Wednesday, Thursday 14.30-16.30  
Tuesday, Friday 12.30-15.30  
**ROOM:** Combes C-31 (third floor)  
**OFFICE HOURS:** by appointment  
**CONTACT:** Marita Sturken [marita.sturken@nyu.edu](mailto:marita.sturken@nyu.edu)  
Charles Talcott [ctalcott@aup.edu](mailto:ctalcott@aup.edu) | Office Combes C-51

---

**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. We will focus on the ways that the nation, colonialism, and globalization have been enacted through visual culture and cultural memory with a particular focus on France, in comparison to other national contexts.

The course provides an overview 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, colonialism-postcolonialism, and globalization. The course will begin by examining how cultural memory and memorialization have been deployed in the context of the nation, looking in particular at how national memory has been constructed in France. We will look at how the concept of national memory becomes contested, and the institutions through which the memory of France and the French Empire have been constructed. We will thus consider the tensions between the emerging identities of transnationalism and globalization and the traditional frameworks of national memory. How cultural memory is enacted through visual culture will be a key theme of the course, 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, colonialism, and globalization—will frame our inquiries.

## STUDENT LEARNING OBJECTIVES:

1. Develop a richer, more complex, theoretically-grounded understanding of memory studies
2. Understand the role of memory in national and globalized visual cultures
3. Understand the shift from citizen-based understandings of national memory to consumer-based conceptions of culture and memory.
4. Further develop the capacity to analyze the individual, collective and institutional practices of conservation, preservation, construction and display of history and heritage and understand their role in the construction of cultural, social and political identity.

### Required Texts:

Readings will be distributed on the course Blackboard in PDF format.

### Absence Policy/ Participation:

Active Participation is required for this class, which will meet every day (Monday-Friday) for 3 weeks. It is by design an intensive class experience. Students are required to attend all seminars, to undertake the reading assignments seriously, and to participate fully in seminar discussions. You should come to class prepared to discuss the readings. If you have to miss a class due to an emergency, be sure to get a classmate's notes. More than 2 excused absences will affect your final grade.

### Assignments & Evaluation:

Assignments include

We will have a class blog/wiki for shared write-ups of course issues and materials. Evaluations of students' performance will be made on the basis of participation in class discussion (10%), **five** short write-ups related to class materials and visits, three of which must be posted on the class blog (50%) and a final research paper (40%). A brief proposal with short bibliography for the final project will be due on Wednesday of Week 2 (June 12).

**Course write-ups and course blog posts:** you will be required to write a total of **five** (5) "write-ups". **Two** (2) write-ups will be **reading response papers** due on Monday June 10 and Monday June 17. The reading responses should engage *critically* with one or more of the course readings. The remaining **three** (3) 'write-ups' will take the form of blog posts, drawing on class field trips, media events and your own critical explorations of "globalization, memory & visual culture". Blog posts should also incorporate and *critically* engage with theories, figures, and concepts presented in the readings and the lectures. Blog posts may also include images and digital artifacts. The course blog should become a rich textual/visual record of our collective exploration of globalization, memory & visual culture.

### Academic Dishonesty and Plagiarism

Academic integrity is the guiding principle for all that you do in the university, from taking exams to making oral presentations to writing 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.

Plagiarism, one of the gravest forms of academic dishonesty in university life, whether intended or not, is academic fraud. In a community of scholars, whose members are teaching, learning, and discovering knowledge, plagiarism cannot be tolerated. Plagiarism is failure to properly assign authorship (whether intended or not) to a paper, a document, an oral presentation, a musical score, and/or other materials that are not your original work. Please take this policy seriously. Plagiarism can result in failure of the class.

## **CLASS SYLLABUS**

### **WEEK 1: National Memory and Visual Culture**

**1: Tuesday, June 4, 12:30-15:30:**

**Introduction: Memory, Visual Culture, Nation, Globalization**

Reading:

Pierre Nora, "Introduction to Realms of Memory"

Jacques Le Goff, "The Stakes of Memory"

**2: Wednesday, June 5, 14:30-16:30:**

**Visit 11:00 AM Visit to the Basilica of Saint Denis**

**Realms of Memory, National Memory**

Reading:

Susannah Radstone and Bill Schwarz, "Introduction: Mapping Memory"

Bill Schwarz, "Memory, Temporality: *Les lieux de mémoire*"

Erika Apfelbaum, "Halbwachs and Social Properties of Memory"

Marita Sturken, "Tangled Memories: Introduction"

Recommended:

Michel Foucault "Nietzsche, Genealogy, History"

Benedict Anderson, "Imagined Communities"

Jan Assman, "Collective Memory and Cultural Identity"

**3: Thursday, June 6, 14:30-16:30:**

**Memory and Subjectivity: Psychoanalytic perspectives**

Reading:

Sigmund Freud, "Mourning and Melancholia"

Sigmund Freud, *Beyond the Pleasure Principle*

Richard Terdiman, "Memory in Freud"

Recommended:

Jacques Lacan "The Mirror Stage"

**4: Friday, June 7, 12:30-15:30**

## **Modernity and Visuality: Seeing Place, Seeing Nation**

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"

Emile Zola, extract from "The Ladies' Paradise"

***After Class Visit to the Arcades, Passage Vivienne, Dana Polan***

## **WEEK 2: Colonialism, The Museum, and The Memorial**

**5: Monday, June 10, 14:30-16:30:**

**The Memorial and the Countermemorial**

Readings:

Antoine Prost, "Monuments to the Dead"

Stephan Feuchtwang "Ritual and Memory"

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"

***Extra: Visit to Memorial de la Shoah***

**6: Tuesday, June 11, 12:30-15:30:**

**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"

**7: Wednesday, June 12, 14:30-16:30:**

**Visual Culture of Colonialism**

Readings:

Anne McClintock, "Soft Soaping Empire"

Deborah Cherry, "Algeria in and out of the Frame"

Nicolas Mirzoeff, "Diaspora and Visual Culture"

Malek Alloula, "The Colonial Harem"

**Extra: Morning Visit to the Cite de l'Immigration**

**8: Thursday, June 13, 14:30-16:30:**

**Cultural Oblivion, Forgetting & Disavowal**

Readings:

Julie Thomas, "The Manipulation of Memory and Heritage in Museums of Migration"

Elizabeth Jelin, "Political Struggles for Memory" and "History and Social Memory" from  
*State Repression and the Labors of Memory*

Elena Esposito, "Social Forgetting: A Systems Theory Approach"

**Case study:** Nicolas Sarkozy, speech on July 26, 2007 in Sénégal at the  
University of Cheikh Anta Diop in Dakar

Recommended:

Michael Rothberg, "Between Auschwitz and Algeria: Multidirectional Memory and the  
Counterpublic Witness"

**9: Friday, June 14, 12:30-:**

**Visit to Musée du Quai Branly**

Reading:

Sally Price, "Art of Darkness" and "Glass, Gardens and Aborigines"

**WEEK 3: Decolonization, Globalization, and Consumerism**

**10: Monday, June 17, 14:30-16:30:**

**Decolonization, Memory, and Consumerism**

Readings:

Kristin Ross, *Fast Cars and Clean Bodies*: Introduction, "Hygiene and Modernization"  
and "New Men"

Cheryl Finley "Authenticating Dungeons, Whitewashing Castles: The Former Sites of  
Slave Trade on the Ghanian Coast"

Stephan Palmié "Slavery, Historicism and the Poverty of Memorialization"

**11: Tuesday June 18:**

**Memory Tourism: All Day Trip to Normandy**

Reading:

Marita Sturken, "Memory Tourism"

Paula Hamilton "A Long War: Public Memory and the Popular Media"

Barbara Biesecker, "Remembering World War II"

Recommended:

Jay Winter, "Sites of Memory"

Dean McCannell, *The Tourist* excerpts

**12: Wednesday, June 19, 14:30-16:30:**

**The Marketing of Heritage/Branding the Nation**

Readings:

Laurajane Smith, "Uses of Heritage"

Liz Moor, "The Rise of Brands"

Melissa Aronczyk, "Living the Brand"

Sue Curry Jansen, "Designer Nations"

**13: Thursday, June 20, 14:30-16:30:**

**Global Culture**

Readings:

Tony Bennett, "Exhibition, Difference, and the Logic of Culture"

Saloni Mathur, "Museums and Globalization"

Group of short articles on Louvre Abu Dhabi

Barbara Kirshenblatt-Gimblett, "Destination Culture"

Recommended:

Amanda Anderson, "Cosmopolitanism, Universalism, and the Divided Legacies of Modernity"

Arjun Appadurai, "Disjuncture and Difference in the Global Cultural Economy" Joan

Ockman, "New Politics of the Spectacle: Bilbao and the Global Imagination"

**FINAL PAPERS/PROJECTS DUE MONDAY July 1**