
The Excess of Memory: Rhetorical Interventions of Weems, Schuleit and Attie

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Abstract

Rhetorical scholars interested in public memory have typically attended to permanent displays such as monuments or museums. This essay examines the rhetorical texture of installation artists who engage memory. These installations are found to engage aspects of the nonrepresentational dimensions of the experience of memory in ways markedly different from more permanent memorial displays.

Keywords: memory, art, installation, trauma, archive.

Scholars of rhetoric have become important participants in the interdisciplinary study of public memory, joining with philosophers, sociologists and art historians in exploring the dynamic processes through which the past is brought to bear on the present. Over the past few decades, rhetoric scholars have produced a prodigious body of work in the area of memory studies and the ‘rhetoric of memory’ has become a recognisable part of rhetorical studies. The conjoining of rhetoric and memory seems to have created a system of mutual influence whereby concepts within rhetorical studies have become increasingly familiar to scholars of memory and, in turn, the concerns surrounding issues of public memory have penetrated into the wider discussions of rhetoric.¹

Given this growing system of mutual influence, it is interesting to observe certain tendencies that have emerged within rhetorical studies of memory. For instance, while there have been some important explorations of public memory in terms of public speeches, the majority of memory studies have focused on more material manifestations like monuments and museums.² Seen historically this tendency makes sense. Carole Blair, Martha S. Jeppeson, and Enrico Pucci, Jr.’s landmark exploration of the Vietnam Veterans’ Memorial in 1991 not only helped to inaugurate the rhetoric of memory but also helped to spur the germinating interests in visual, material and spatial rhetorics.³ In the intervening years since that 1991 study, a remarkable number of articles concerning memorials, monuments and museums have appeared in journals devoted to rhetoric. A quick glance through Ebsco’s Communication and Mass Media Complete database reveals some 170 essays attending to ‘monuments’, almost 1,000 with keyword ‘memorial’ and more than 2,500 examining ‘museums’.

Beyond the historical circumstances of the introduction of public memory into rhetorical studies, there are other explanations of the attention to monuments, memorials and museums. One explanation is the sources from which public memory studies entered into wider circulation within the academy, namely from scholars like James Young who were struggling to understand the complex ways in which the trauma of the Holocaust is remembered.⁴ Attention to the Holocaust and other cultural traumas drew scholars toward the material efforts to commemorate tragedy and concretise an unsettling past. Another potential reason for the focus on monuments within rhetorical studies may be a sense that the construction of a monument or museum is one of the more gross displays of rhetoric’s potential to shape popular opinion and, in the case of memory studies, a public’s relation to events of the past and, in that way, the nature of that public itself. There can be little doubt that one of the reasons nation-states have invested so much energy into the careful stewardship of their history through museums, archives, official historical accounts, and monuments is the assumption that whoever controls the story of the nation’s past has great power over its future.

Here I want to move into the modest ambition of the present essay. Over the next few pages, I want to suggest that our attention to the formal and official work of monuments might be productively counterpointed by attention to other kinds of aesthetic interventions into public remembrance—mainly through an attention

to installation artists whose work presents, I will contend, a different formal sense of public memory. Casting this argument in terms I have used elsewhere, I will argue that official monuments function as public remembrance — which I have defined as “the kind of dominant, reified and calcified forms of remembrance that serve to establish broader frameworks within which the fantasies of public memory are contained and proscribed”.⁵ By this, I do not mean to condemn the work of monuments and museums so much as to observe a kind of existential violence they commit to the excesses of memory or the “surplus of memory that cannot be entirely contained or controlled by the disciplines of recollection or the public forms of remembrance; an unpredictable and fractious collection of images, fantasies and emotions”.⁶ In this way, I sense that the work of the kinds of artists I will attend to resonates with the observation by Bradford Vivian and Anne T. Demo that visual representations of memory exhibit the “simultaneous preservation and loss of memory that can occur” in part through the “simultaneous permanence and transience of images that assist personal and collective recollection alike”.⁷ The experience of visual representations of memories may, indeed, evoke aspects of memory that are themselves nonrepresentational. It is this aspect of the artistic intervention into memory that interests me here. The artistic interventions I will explore in this essay are not more “true” to memory or in any way more “authentic” than “official” monuments but, rather, engage us in a nonrepresentational experience of memory. By this I mean that each of these artistic interventions, and undoubtedly many others, invite an experience of memory that gestures toward its excess — that which lies beyond discursive facticity and within the realm of the visceral and affective.

The unique qualities of artistic interventions have been observed by others. Richard Marback, for instance, has examined the rhetorical qualities of Robert Graham’s “Monument to Joe Louis”, a large bronze statue of a forearm and closed fist in downtown Detroit. This public art installation, in Marback’s reading, “evokes experiences and materialises conditions of contemporary struggles for meaning and value in city life” and intersects in complex ways with the history of Detroit, the Civil Rights movement, and the bodies of those passing by it.⁸ The movement of bodies plays an important role in the work of Greg Dickinson, Brian Ott and Eric Aoki who note that museums and art galleries “engage visitors not only on a symbolic level through the practices of collection, exhibition, and display, but also on a material level by locating visitors’ bodies in particular spaces”.⁹ As suggested earlier, this bodily experience of moving through space and our engagement with physical objects is an experience that is beyond representational and engages us on a visceral and affective level. Works of art and, indeed, the galleries that display them are often attentive to this basic physical experience as Dickinson, Ott & Aoki observe. Not all art is designed to remain on permanent display; indeed, the works considered here are all temporary installations. Anne Demo, in her study of the work of the art collective the Guerilla Girls, notes the ways that their performances and interventions create a “perspective by incongruity” by unsettling the institutional spaces of art galleries

and museums.¹⁰ Building upon the work of these and other scholars, I want here to attend to the way artistic interventions unsettle and disorient the material and affective experience of spaces, in particular spaces of memory.

While numerous artists work with broad notions of memory, I have chosen three who provide a provocative opening to a wider exploration: Carrie Mae Weems, Anna Schuleit and Shimon Attie. Before turning to some specific examples of their work, it is worthwhile to justify their selection by citing their credentials within the broader art world. Weems is arguably one of the most influential contemporary photographers. Her work includes portraits of contemporary African Americans in her Kitchen Table series as well as interventions into the archival past of African Americans in her use of slave photographs in “From here I saw what happened and I cried”. She has won numerous awards and fellowships, including a MacArthur award, and her work appears in such venues as the Whitney and the Museum of Modern Art. In 2014 she became the first African American female to have a retrospective at the Guggenheim. *The New York Times* has contended about Weems that “No American photographer of the last quarter century... has turned out a more probing, varied and moving body of work” and called her “one of our most effective visual and verbal rhetoricians”. As well, her work has received considerable academic attention. bell hooks, for instance, has stated that “more than any contemporary photographer creating representations of blackness, [Weems’s] work evokes the exilic nature of black people”.¹¹

While Anna Schuleit is a newer voice on the contemporary art scene, her work has already received remarkable attention. Her installations have focused on institutional spaces as in her first major work, “Habeas Corpus”, in which a large, abandoned psychiatric hospital in Massachusetts was transformed into musical instrument through which J.S. Bach’s Magnificat was performed. Of this early work, Susan Bell has observed, “this careful, extended, multilayered work of art brought/embodied patients/people into view, honored, educated, and mourned with them”.¹² Schuleit’s work has garnered accolades including a 2006 MacArthur Fellowship. In awarding her this honour, the MacArthur Foundation noted, “Employing such ephemeral elements as choral pieces and seas of flowers, her powerful public works are designed to endure not as objects, but as vivid memories for those who experience the multisensory events she orchestrates”.¹³

In the final section of this essay, I will spend some time with a project from Shimon Attie. Attie rose to prominence after a daring projection of archival photos of the pre-Holocaust Jewish community onto the walls of contemporary Berlin. Of “The Writing on the Wall: Projections in Berlin’s Jewish Quarter”, James Young notes, “even though the images may have disappeared from sight as soon as Attie turned off the high-intensity projector, their after-image lived on in the minds of those who had seen them once... [these neighborhoods] are now haunted not by the Jews who had once lived here, or even by their absence, but by the images of Jews haunting the artist”.¹⁴

In numerous other projects, Attie has used images to evoke the past—hand written notes etched by lasers onto tenement buildings in New York, video installations portraying the Israeli Palestinian conflict—and, like Weems and

Schuleit, he has received numerous honors including the Rome Prize, and fellowships from Harvard's Radcliff institute and the Guggenheim Foundation.¹⁵ I chose these three artists not only because of their success and prominence in the contemporary art world, but also because while all working on the issue of memory each employs diverse media and highlights different formal dimensions of artistic interventions into memorial space: Weems with photography, Schuleit with multi-modal installation, and Attie with video. I see these artists as exemplars and provocations for thinking about the forms by which memory is made public and the simultaneous preservations/loss and permanence/transience these forms enact.

Carrie Mae Weems' *The Hampton Project* as Visual Palimpsest

The Hampton Project debuted in March of 2000 at Williams College Museum of Art. The installation used photographs by Weems as well as word art crafted by her in combination with archival photographs from the collection of Frances Benjamin Johnston, a photographer from the 1800s who catalogued life at the Hampton Normal and Agricultural Institute, later Hampton University. Hampton's original mission focused on educating African Americans and Native Americans and it is this legacy that lies at the heart of Weems' artistic intervention. [The project can be viewed here.](#)

Weems draws upon a variety of archival images including those of Johnston, which, as Holland Carter notes in the *New York Times*, exist "in a state of suspended animation. Whether in the classrooms or workshops, impeccably dressed students seem frozen in place, as if holding their breath". Intermingled with the archival images of Hampton are other images like a KKK parade and images of 'uncivilised' vernacular cultures, through which Weems lays bare the complex legacy of an institution that simultaneously effected the work of education and domestication. Indeed this provocation proved too much for Hampton University, which in spite of commissioning the project in the end chose to cancel it due to what it considered Weems' "interpretive misjudgments of the school's history and goals".¹⁶ While the controversy surrounding *The Hampton Project* is interesting, here I want to attend briefly to the formal qualities of Weems' installation and contend that Weems creates a visual palimpsest that provokes rather than subdues the excess of memory embedded into Hampton University's complex past. In addition to contemporary and archival photographs, Weems uses free hanging strips of semi-transparent fabric upon which some of the photographic images are printed. The artist thus crafts a complex visual layering of images; past overwriting present, present overwriting past. Surrounding this complex visual layering is the audio of Weems reading a "collage-like text about violence and loss".¹⁷ The visual layering and the accompanying audio creates a complex viewing experience in which various images of Hampton's (and by association America's) racial past overwrite and underwrite each other in what becomes a literal visual palimpsest.

In its literal definition, a palimpsest is “a very old document on which the original writing has been erased and replaced with new writing”.¹⁸ Importantly, the introduction of the new writing does not entirely replace the older writing but, rather, a trace of the old remains evident. Andreas Huyssen employs the metaphor of palimpsest in his thinking of urban memoryscapes and argues that the trope of the palimpsest is a means not of avoiding the material reality of spaces but of respecting “the fundamental materiality and formal traditions of the different media of memory”.¹⁹ In her combination of photographic, audio, and verbal texts as well as her careful layering, Weems employs the palimpsest to complicate and unsettle the material and formal traditions through which Hampton’s past has been transmitted. It is telling that this work draws much of its power through her use of the archive.

Derrida insists that the archive crafts the order of both the origin and the command and, in this way, imposes upon us the centrality of the question of the “there”: “There, we said, and in this place. How are we to think of there? And this taking place or this having a place, this taking the place one has of the *arkhe*”?²⁰ The archive, in Derrida’s conception, constitutes the identity of a location and the rule of law that governs what takes place within this site. But, the archive is always already constituted by obscuring or submerging other archives and with them other identities and other means of engagement. Thought of in this way, the archive is constituted not only by its existence but by its relationship to those other archives that it displaces—the “here” is constituted in part by the “not here” and, at times, the “no longer here”. The archive, like other forms of palimpsest, seeks to erase the traces of other archives and so present itself as the only place, or at least the only intelligible place.

By visualising the palimpsest of the archive, the layers of meanings and memories inscribed and reinscribed as well as those erased and ignored, Weems’ photographic installation challenges not just the archive but its originary and commanding orders as well. By bringing the images of the official archive into contact with those other, displaced archives whose traces faintly remain, Weems questions whether an institution made as a response to racism can effectively remove itself from institutionalised racism. This is, at least in my reading, not so much a critique of Hampton but recognition of the displacement that such an institution must, by necessity, enact. “How do we think of there”? in terms of Hampton is, in many ways, precisely the question Weems’ project seeks to reinscribe—written over the origins and authority of the official remembrance—and in this way her work can be seen as unsettling the archival discipline of recollection and gesturing to the excess of memories lying barely visible beneath the images of the past presented.

Anna Schuleit's *Bloom* and Ephemeral Presence

Bloom was installed into the recently decommissioned Massachusetts Mental Health Center (MMHC) in November of 2003. Continuing her earlier work in former mental health facilities, Schuleit chose in this instance to create a complex installation in which the hospital's spaces were filled with flowers and with the ambient sounds of normal institutional activities recorded in the hospital during its last weeks. Accompanying the four-day installation was a symposium about mental health, an open forum of "memories, stories, wishes, questions, musings, hopes, victories, reflections and descriptions" concerning MMHC, and an artist talk by Schuleit.²¹ [The project can be viewed here.](#)

The most visually stunning aspect of the project is the use of flowers. Schuleit began with the sense that, while flowers fill most hospitals, they are almost entirely absent in psychiatric facilities. Calculating the total number of patients passing through MMHC, Schuleit used one flower for each past patient—a total of 28,000 flowers. These flowers then filled the office, examining rooms, patient rooms, exercise facilities and all the other spaces in which the work of MMHC was conducted. Susan Bell observes that in *Bloom*, "the flowers, the controlled yet wildly extravagant blooms, are 'out of place' and displace the order of the hospital".²² One can imagine here the almost overwhelming effect of the presence of the flowers, not only the vibrant visual experience but also the olfactory experience of the many, diverse fragrances; experiences that must have seemed out of place in the usually sterile and antiseptic hospital environs. After the installation the carefully preserved flowers were delivered to psychiatric institutions throughout the area so that *Bloom* could continue to provoke different ways of thinking about mental illness and the institutions in which it is treated.

What I want to highlight here is the ways in which Schuleit's installation crafts a poignant visual marker of the ephemeral presence of memory within space. The vibrant flowers filling now empty halls are surrounded by the echoing sounds of everyday life in the building during the times in which both the flowers and the viewers were absent. This is a carefully crafted visual marker of the trace left by that which is no longer present; an enigma compounded by the fact that the space in which the trace is now so visually striking was one which was for so long concealed and ignored.²³ Flowers are a powerful symbol outlining the contours of the trace of the absent for several reasons. First, as Schuleit notes, psychiatric hospitals are sites in which flowers—markers of care and concern—are noticeable in their absence. Second, the striking colours of the floral displays, as Bell noted, serve to displace the institutional inhumanity (or at least ahumanity) of the hospital spaces through their spectacular display. Third, there is something in the flower as a marker of memory that resonates with the experience of memory. While deeply present flowers are, like all living things, also ephemeral. The living flower—as opposed to the preserved or fabricated—will, like all living things, perish and fade; so too will memories. There is a deep, existential resonance between the presence of the flowers and their capacity to mark the ephemerality of that presence.

Given the essential ephemerality of flowers, Schuleit's installation may, in both existential and institutional ways, speak to the absence in presence and the inevitable loss of memory in its appearance. I think here of Charles Scott's provocative suggestion:

Perhaps there are ways to speak performatively and presentatively of such loss, to speak of the occurrence of memory's loss in ways that allow its nonimagistic, nonsubstantive bearing to communicate nonmetaphorically in the midst of images, metaphors, and nouns. Speaking in such a way is like speaking of emptiness that preface determined experiences and things in the world or of passage of life in the coming of life.²⁴

This way of thinking is not merely a reframing of our sense of memory but also a way of marking the spaces in which we live in ways that craft a different moral vision for the empty and ignored institutional spaces of MMHC. Scott challenges us to seek ways out of the representation of memory and this is what Schuleit's installation provides. The presence of the multitude of flowers appropriates and even subverts the institutional spaces of the hospital reminding us in a visceral, nonrepresentational way of the lives that have passed through this space. And, like the human beings they stand in for, each flower strikes us simultaneously as part of the collective but also in its individuality. Each type of flower, and indeed each individual flower, is unique in its visual and olfactory quality. In their collective and individual vibrancy the flowers exceed their representational quality—standing in for the human beings who have passed through these halls—and, instead, become things in and of themselves. As Scott notes in his book, *The Lives of Things*: “Things stand out in their singularity. They stand out in their ‘just-so’ quality, their nonreducibility to anything else, in the simultaneous palpability and impalpability to their events”.²⁵

Schuleit's flowers-as-living-things mark through their vibrancy and intensity their own nonreducibility. So too the halls of the MMHC, once so clinical and sterile and homogenous, are filled with vibrant sights and intense smells and transformed into a disorienting embodied experience. The “experiential landscape”, as Dickinson, Ott and Aoki call it, of the institutional spaces is unsettled and in this disorientation we are called into engagement not with the collective of those who passed through them but with their intense, vibrant singularity.²⁶

Shimon Attie's *The Attraction of Onlookers* as Traumatic Threshold

In October of 1966 the small Welsh village of Aberfan experienced a tragedy that continues to haunt British collective memory to this day. A coal tip—a pile of waste rock and gravel from one of the coal mines—shifted due to excessive rainfall and created a landslide that buried the village's local school. Twenty-eight adults and 116 children, nearly the entire youth population of Aberfan, died that day. While perhaps not known in the US, the tragedy shocked Great Britain

and marked the village deeply into the national psyche—perhaps in ways not dissimilar to the way Columbine, Colorado is marked in America’s memory.²⁷

For the fortieth anniversary of the tragedy, citizens of the village along with BBC Wales invited American artist Shimon Attie to craft an artistic response to memories of the tragedy. What resulted was a 5-channel HD video installation in which the viewer is surrounded by a series of images displayed on large monitors on the gallery walls. [The project can be viewed here.](#)

Attie’s approach to the ill-fated village was to begin with the question “What makes a Welsh village”? and in so doing to recruit local villagers to depict the kinds of stereotypical figures prominent in the cultural mythos of the small village in Wales: the school teacher, the bobby, the boxer, the coal miner, the barman, etc. In Attie’s installation, each figure stands rotating against a black abyss and, at first glance, it may appear that these figures are still images that are constructed or digitally made to rotate. Closer inspection, however, reveals that these figures are not still figures. The actors blink and twitch, shift their positions as they rotate slowly before the viewer—an effect created by physically rotating the tableau before a camera that captures each figure or set of figures from all sides. Attie’s approach is designed, in part, to undercut the media obsession with the village; hence the title “The Attraction of Onlookers”. Gaynor Madgwick, one of the survivors of the school disaster and also one of Attie’s subjects, praised the work: “For years I have been portrayed as Gaynor the victim or Gaynor the survivor, but in this project I am pictured in a dress... relaxing on a chaise lounge. I think it is a true reflection on me”.²⁸ By confounding the expectations surrounding a site so rich in tragic memory, Attie challenges both the viewers and the viewed highlighting that there is, as Kingsley Baird has contended, “an ethical dimension to showing as well as looking”.²⁹

Attie is careful not to frame his commemorative intervention into the public memory of Aberfan in terms of tragedy or trauma and, in fairness, he has used a similar visual approach to other projects including a decommissioned racetrack and Palestinian and Israeli communities living in New York. Still, it seems to me that there is a space for considering the visual depiction of trauma within Attie’s Aberfan project. The depiction of the still figures as alone in a vast blackness suggests an element of trauma something akin to being adrift or falling. Eleanor Kaufman observes the parallels between falling and trauma and the sense that trauma has a kind of “abysslike structure”.³⁰ There is also a subtle parallel between the images of these figures—alone amidst the abyss—and the viewer standing in the darkened gallery surrounded by images of similar floating figures and also surrounded by the nothingness of the visual abyss. Our attention split among the multiple figures floating on the screens surrounding us we may experience a kind of diffused attention or decentred sense of looking. In her analysis of trauma in film Claire Sisco King notes, “This decentred looking can encourage viewers not to create any closed or coherent identification with a single character but instead to create multiple, shifting identifications. The subjectivity of the spectator who is offered almost limitless vision(s) may thus be torn apart

or shattered”.³¹ While the experience of Attie’s *Attraction of Onlookers* is nowhere near as violent as the films considered by King, the sense of displacement seems similar as we are also afforded the numerous, competing views with which and through which to identify. The parallel between viewer and viewed continues if we begin to consider the ways in which the floating figures are framed in terms of their shared trauma. It is clear that they are suspended in some ways, and Attie is careful to depict their suspended state in its most mundane, intelligible and stereotypical form: The barman pours a pint, the boxer wraps his hands, the shopkeeper retrieves an item. What is unclear is whether these isolated and suspended moments occur immediately before or after the traumatic event that engulfs them. In this way, these figures can be read as floating at the threshold of trauma—although on which side of this threshold we cannot ascertain. Their positioning defies any attempt to categorise them as victims even as our choice to view them is driven almost solely by that categorisation. They are simultaneously unmarked by the trauma we know awaits them and marked by the trauma we know they have survived. Detached from this flow of traumatic time, they are displaced and fragmented. Kristeva observes trauma as a “shattering of psychic identity”³² and, along similar lines, Kirby Farrell contends trauma reveals the “ultimate nothingness of the self”.³³

While this sense of shattered psyches floating near the nothingness of the traumatic abyss may seem hopelessly pessimistic—especially for an artwork that is designed to free the village from its traumatic legacy—there is also an optimism in displacing these individuals from the traumatic threshold that has defined their identities in British public memory. By suspending the moment-before, Attie forces us to reconsider not only the contours of trauma but our relation to it as victim and as viewer. Considering the place of trauma in relation to poetic creation, Gregory Orr observes “the very hopelessness of the shattered self is its hope, because this devastated self possesses a radical freedom”.³⁴ Aberfan resident and participant Keith Anderson notes a sense of this new hope when claiming, “to me it is a way of helping to draw a line under the media spotlight. It is like we have opened up and told you all we can, now we would just like to be left alone”.³⁵

Conclusion

The modest ambition of this essay has been to suggest ways in which contemporary artistic interventions into public memory operate differently than more traditional monumental and memorial work. This is not to imply that all contemporary artists are engaging memory in the same way but rather to propose that scholars of memory might learn new lessons about memory by attending to the less official and non-monumental interventions of some artists.

These artists, and others like them, gesture towards what I have referred to here as the “excess of memory”, the sense that our efforts at remembrance will always fail to capture the surplus of memories that they seek to contain. Recalling Plato’s simile that memory is like a mark in wax, it seems clear that the marks

made by past experience—particularly the deep and at times violent marks left by traumatic experiences—leave a deep trace that the icons of remembrance cannot fill. At times we imagine, perhaps better presume, that the official objects of remembrance can effectively fill these marks, these cultural wounds. But the space of memory always exceeds the capacity of stone, or buildings or ceremonies and the kinds of artistic efforts explored here seems to serve as reminders of this incapacity.

This sense of memory’s excess, of the way the experience of memory outstrips our ability to represent it, may be an important part of the “experiential landscape” evoked by artistic interventions. While it remains to be seen whether other artistic interventions into memorial space exhibit similar qualities, the three examples sketched out here suggest that one function of art is to gesture beyond the memorial and beyond the representational to the surplus of both meaning and experience that occurs during the appearance of memory.

There is hope in thinking that art can intervene differently into our experience of the past. As Geoffrey Harman writes “art as a performative medium—art not reduced to official meaning or information – has a chance to... provide a counterforce to manufactured and monolithic memory”.³⁶ My approach has sought to see these art works not as objects in need of interpretation but as expressing their own theories of memory—of the interplay between erasure and erased, the transience of presence, and the boundaries of trauma. What I hope to have suggested here, then, is the potential of bringing the art of rhetoric into a deeper dialogue with the visual and performative arts as we explore the persistent presence of the past within the spaces of the present.

Endnotes

¹The number of book length rhetorical studies of memory is indicative of this trend. See, for example: Jane Greer & Laurie Grobman, editors, *Pedagogies of Public Memory: Teaching Writing and Rhetoric at Museums, Archives, and Memorials* (New York: Routledge, 2016); Marouf Hasian, *Restorative Justice, Humanitarian Rhetorics, and Public Memories of Colonial Camp Cultures* (London: Palgrave MacMillan, 2014); Ekaterina V. Haskins, *Popular Memories: Commemoration, Participatory Culture, and Democratic Citizenship* (Columbia, SC: University of South Carolina Press, 2015); Kendall R. Phillips, editor, *Framing Public Memory* (Tuscaloosa, AL: The University of Alabama Press, 2004); Kendall R. Phillips and G. Mitchell Reyes, editors, *Global Memoryscapes: Contesting Remembrance in a Transnational Age* (Tuscaloosa, AL: University of Alabama Press, 2011); G. Mitchell Reyes, editor, *Public Memory, Race, and Ethnicity* (Cambridge: Cambridge Scholars Press, 2010); Bradford Vivian, *Public Forgetting: The Rhetoric and Politics of Beginning Again* (University Park: Penn State University Press, 2010).

²For example, Greg Dickinson, Carole Blair, & Brian Ott, editors, *Places of Public Memory: The Rhetoric of Museums and Memorials* (Tuscaloosa, AL: University of

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13. <http://www.macfound.org/fellows/789/>
14. James E. Young. *At Memory's edge: After-images of the Holocaust in Contemporary Art and Architecture* (New Haven, CT: Yale University Press, 2002), 72.
15. On Attie's earlier work see, Margaret Ewing, "The Unexpected Encounter: Confronting Holocaust Memory in the Streets of Post-Wall Berlin", in *Rhetoric, Remembrance and Visual Form*.
16. Cotter, <http://www.nytimes.com/2001/03/23/arts/art-in-review-carrie-mae-weems-the-hampton-project.html>
17. *ibid.*
18. "Palimpsest", Meriam Webster on-line dictionary. <http://www.merriam-webster.com/dictionary/palimpsest>
19. Andreas Huyssen, *Present Pasts: Urban Palimpsests and the Politics of Memory* (Stanford, CA: Stanford University Press, 2003), 7.
20. Jacques Derrida, *Archive Fever: A Freudian Impression* (Chicago: University of Chicago Press: 1996), 1.
21. "Bloom Invitation", 2003.
22. Bell, 329.
23. Here I am reminded of Ricoeur's observation about the founding importance of Plato's notion of memory as imprint in *Theaetatus*: "Our entire problematic of the trace, from antiquity to today, is truly the inheritor of this ancient notion of the imprint, which, far from solving the enigma of the presence of absence that encumbers the problematic of the representation of the past, adds to it its own enigma". Paul Ricoeur, *Memory, History, Forgetting*, trans., Kathleen Blamey &

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- ²⁴ Charles E. Scott. *The Time of Memory* (Albany, NY: SUNY Press, 1999), 4.
- ²⁵ Charles E. Scott, *The Lives of Things* (Bloomington, IN: Indiana University Press, 2002), 182.
- ²⁶ Dickinson, Ott & Aoki, 30.
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- ²⁸ Cathy Owen, "I'm Not a Victim or a Survivor", *South Wales Echo* (9 December 2008), 28.
- ²⁹ Kingsley Baird, "Patterns of Ambivalence: The Space between Memory and Form", in *Rhetoric, Remembrance and Visual Form*, 120.
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- ³² Julia Kristeva, *Black Sun: Depression and Melancholia* (New York: Columbia University Press, 1989), 222.
- ³³ Kirby Farrell, *Post-traumatic Culture: Injury and Interpretation in the Nineties* (Baltimore, MD: Johns Hopkins University Press, 1998), 185.
- ³⁴ Gregory Orr, *Poetry as Survival* (Athens, GA: University of Georgia Press, 2002), 121.
- ³⁵ Owen, 28.
- ³⁶ Geoffrey Hartman, *The Longest Shadow: In the Aftermath of the Holocaust* (Bloomington, IN: Indiana University Press, 1996), 104.

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