



Chance
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MAPPING SPECTRAL TRACES

2010

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MAPPING SPECTRAL TRACES

2010

An exhibition of recent work by:

Chris Baeumler

Iain Biggs

Laurie Beth Clark

Gülgün Kayim

Rebecca Krinke

Mary Modeen

Mona Smith

Judith Tucker

Dane Webster

Edited by Karen E. Till

Curated by Deb Sim, assisted by Morgan Sayers and Karen E. Till

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Inside Cover: Gülgün Kayim © 2007, *The DMZ: Abandoned Turkish village, Paramalli, Greek side, Cyprus*.

Title Page: Judith Tucker © 2008, *Platform 1935 (i)*. Oil on Canvas, 50x40cm.

Table of Contents: Mary Modeen © 2009, *Dawning*. Limited edition digital photographic print with photography, watercolor, and oil paint, 22x30inches.

Inside Back Cover: Christine Baeumler © 2010, *Chestnut Headed Oropendola*, Natural History Museum, Lima, Peru. Ink, oil, and enamel on aluminum photo plate, 30x40inches.

Back Cover: Rebecca Krinke © 2010, *Unseen/Seen: The Mapping of Joy and Pain*, vertical sculptures (detail).





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When I raised the possibility of hosting exhibitions in coordination with the 2010 Virginia Tech Humanities Symposium with Professor Truman Capone, director of the School of Visual Arts at VT, and Deb Sim, head curator of the Armory and Experiential Art Galleries, they both immediately understood my vision and provided the leadership and professional acumen to make the exhibitions possible. I am grateful to them both for their generosity and mentoring. Without the local advice and experience of Professor Betty Fine, I would not have been able to coordinate this ambitious project. In addition, the excitement and support of Dr. Iain Biggs of the PLaCE Research Center, Dr. Judith Tucker of Land², and Dr. Christine Baeumler in the Department of Art of the University of Minnesota, proved to be invaluable in making this year's symposium a possibility. Special thanks also to Deb's assistant Morgan Sayers, the striking catalogue design and layout created by Somiah Muslimani, Director of FourDesign, and Emily Appleby's invaluable help in organizing the smallest details of these events. Dr. Victoria Walters at PLaCE also provided invaluable support and co-ordination in the UK.

I am especially grateful for the support provided by the numerous sponsors of this year's symposium, and its related exhibitions and catalogue. The Humanities Symposium is funded by the College of Liberal Arts and Human Sciences (CLAHS); Dean Sue Ott Rowlands generously provided additional support for this year's event. The PLaCE Research Centre, Faculty of Creative Arts, Humanities and Education at the University of the West of England, Bristol, and Land² were also major funders of the catalogue and key

partners for the symposium. At VT, the School of Visual Arts (SOVA) and the Armory and Experiential Galleries supported these artists, and related classroom and exhibition activities, as part of their Visiting Artists Series. At VT funding was also generously provided by the College of Architecture and Urban Affairs (CAUS); Institute for Society, Culture and Environment (ISCE); School of Public and International Affairs (SPIA); Alliance for Social, Political, Ethical, and Cultural Thought (ASPECT); Vice President's Office of Outreach and International Affairs; Center for the Arts; Women and Minority Artists and Scholars Lecture Series; Institute for Policy and Governance; Department of Landscape Architecture; University Honors; University Library Digital Collections and Archive. We are also grateful for additional contributions from the School of Design, University of Leeds; the Duncan of Jordanstone College of Art & Design, University of Dundee, Scotland; and the University of Minnesota. We wish to thank also our local partners, including the Town of Blacksburg Museums, the Christiansburg Institute, Roanoke Public Libraries, the Hurt Park and Gainsboro Neighborhood Associations, Total Action Against Poverty, the Tinner Hill Heritage Foundation, and Blue 5 Restaurant.

A special recognition is, of course, extended to the visiting and local artists whose work will no doubt inspire the many visitors that will visit these galleries and catalogue pages to think differently about the many worlds we inhabit.



Foreword: Making Connections

Mapping Spectral Traces is an international and interdisciplinary Virginia Tech Humanities Symposium and exhibition series that considers how difficult pasts can be researched, documented, represented, and animated in responsible and ethical ways. Held at historic, educational, and artistic venues in Southwest Virginia, the series calls on Virginia Tech faculty and students, local community members, and invited international artist-scholars to engage with a larger public to consider and develop socially engaged and creative research practices that might enable us to become witnesses of the geographies of loss that continue to structure local and global worlds. The range of events and venues, and forms of collaboration and conversation is intended to allow participants to explore multi-sensual aesthetic forms, alternative narratives, and activist topographies that delve into terrains not usually observable on Cartesian maps. International and local artists, scholars, and practitioners will consider the following questions: How might we listen to and recognize stories, remnants, and submerged ways of knowing as unresolved remainders of memory? What might mappings that are sensitive to past injustices look, sound, and feel like? Might there be approaches to environment that treat ground as home and resting place, as thresholds through which the living can make contact with those who have gone before?

The 2010 VT Humanities Symposium builds upon earlier studios and humanities symposia at University of Leeds, University of West England Bristol, University of Minnesota, and Virginia Tech. *Mapping Spectral Traces* will develop a new international network between these partner institutions that seek to promote respectful ways of knowing, acknowledging, representing, and mapping spectral traces through various media, creative and community-based projects, and publications.

On behalf of the visiting artists, as well as all the VT faculty, artists, and students involved in *Mapping Spectral Traces*, we hope that you will enjoy these two exhibitions.

Karen E. Till, Symposium organizer
Associate Professor, School of International and Public Affairs
ASPECT Affiliate Faculty
Virginia Tech
September 2010



MAPPING SPECTRAL TRACES

Karen E. Till

The storytelling that thrives for a long time in the milieu of work—rural, maritime, and then urban—is itself an artisanal form of communication, as it were. It does not aim to convey the pure “in itself” or gist of a thing, like information or a report. It submerges the thing into the life of the storyteller, in order to bring it out of him again. Thus, traces of the storyteller cling to the story the way the handprints of the potter cling to a clay vessel.

—Walter Benjamin¹

How have residual marks been created, left, and remembered? How might we conceptualize these afterlives and effects of experiences, perceptions, processes, and events? Traces acquire meaning through acts of discovery, juxtaposition, re-presentation, and relocation.² If traces are present yet not always visible, define the “thing” through a web of relations between the listener and teller yet are not animated until they come alive in particular settings, are always already known but not recognizable until they are brought out again in yet new but familiar forms, then the concept of spectral traces may provide us with a language of belonging, even as such traces speak of past loss.

Spectral traces, especially at places marked constitutively by acts of violence and injustice, often re-emerge when a society is undergoing change; individuals may come into contact with past lives through objects, natures, and remnants that haunt the contemporary landscape.³ In zones of transition, these (re)discovered traces complicate linear narratives, our habitual paths, and the circulation of capital. Indeed, spectral traces are not easily exorcised as Nicolas Abraham and Maria Torok remind.⁴ Memories and traces of displacement in particular have the potential to disrupt established zones of social identity, allowing the excluded to re-imagine how they might inhabit the spaces from which they and their ancestors were removed.⁵

Place making often results from cultural practices that delimit social relations to the past and future. When we also care for places, we may begin to acknowledge the ways that spectral traces structure our lives and worlds. For Michel de Certeau, Luce Girard, and Pierre Mayol, all places are haunted by ghosts.⁶ If places can be seen as thresholds through which the living can connect to the voices, imprints, and inheritances of those who have gone before, then a significant part of caring for place, I would argue, is to create the spaces and times for ghosts and for what Edward Casey describes as the “unresolved remainders of memory.”⁷ Casey notes that unresolved remainders of memory fall outside of the supposed lucidity of consciousness and exist beyond the formal realms of commemoration and narrative. Such remainders constitute the social realities of place; their resonance forms an affective network granting thick meaning to an inhabitant’s experience of belonging. Caring for place, then, invites an ethical relationship with spectral traces and recognizes how these past presences occupy the realities of our lived worlds—even while we also understand them as existing “elsewhere,” beyond the realms of the living.

The taken-for-granted qualities of place may be unsettled as a society witnesses, listens to, and acknowledges how spectral traces belong to the present day and a society’s possible futures. But how might we attend to phantoms, stories, remnants, and submerged ways of knowing as unresolved remainders of memory? Might there be practices that treat our environments as homes and resting places through which the living make contact with those who have gone before?⁸ What might alternative maps look, feel, and sound like?

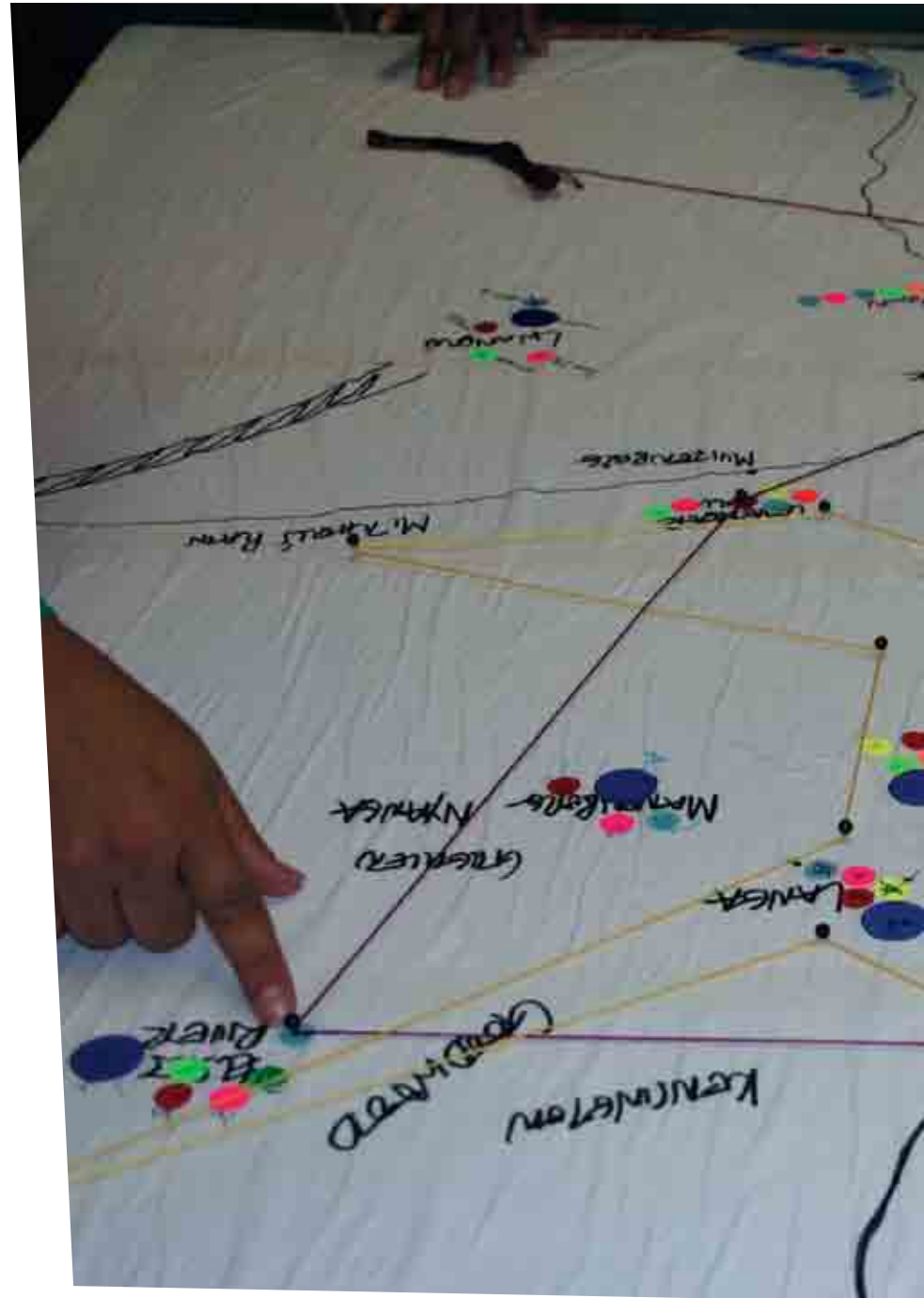
Attempting to map spectral traces may initially seem counterintuitive. All maps are models of the world, selective representations

of the data and sites considered most relevant by their makers. They present the user with place guides as well as spatial imaginaries. But when the sites to be mapped only exist through acts of discovery, when the places to be depicted are haunted by loss, when the map-maker cannot or does not want to distinguish the past from the present, or when the viewer desires to find presences that cannot be represented in Cartesian space, then the practice of mapping might allow us to orient ourselves to the unexplored potentialities of space, time, affect, spirit, and materiality in the pursuit of social justice. When understood as a spatial and cultural practice, mapping, much like Benjamin’s description of storytelling, does not seek to capture the “pure essence” or “gist” of the thing. It does not seek to represent the world according to information that is “understandable



in itself.”⁹ Rather, through the act of mapping one seeks to follow the multiple spatial-temporal pathways of the thing and see what happens when material and spectral traces (remnants, clues, imprints, routines, *Spuren*, silences) are tracked; when (and where) the matter, places, and human and non-human lives that went into the making of the thing are recognized; and when the peoples, institutions, places, and environments that have in some way been affected by its presence in the world are respected. Through the practice of mapping spectral traces, we might begin sketching contours that connect lives and places in one time to those understood as being located in another.

Such mappings of the moments, movements, and lives of traces across and through time is an open-ended project. Iain Biggs’, and Mike Pearson and Michael Shanks’ “deep mappings,” Julian Jonker and my spatial concepts of “memorial cartographies” and “haunted archaeologies,” Trevor Paglan’s project of “experimental geography,” and Lize Mogel and Alexis Bhagat’s activist “radical cartographies” provide us with examples of mapping practices that interweave the historical with the contemporary, the political with the lyrical, the factual with the fictional, and the discursive with the embodied in ways that make unexpected connections.¹⁰ In so doing, these mappings offer alternative spatial and historical imaginaries that defy hegemonic discourses of globalization and narratives of progressive inevitability. These scholarly, creative, and activist projects attempt to sketch out the complex pathways of political struggle and social trauma, joy and pain, mourning and memory, and invite us to engage our sense memory so that we may begin to understand our world through what Jill Bennett describes as “empathic vision.”¹¹



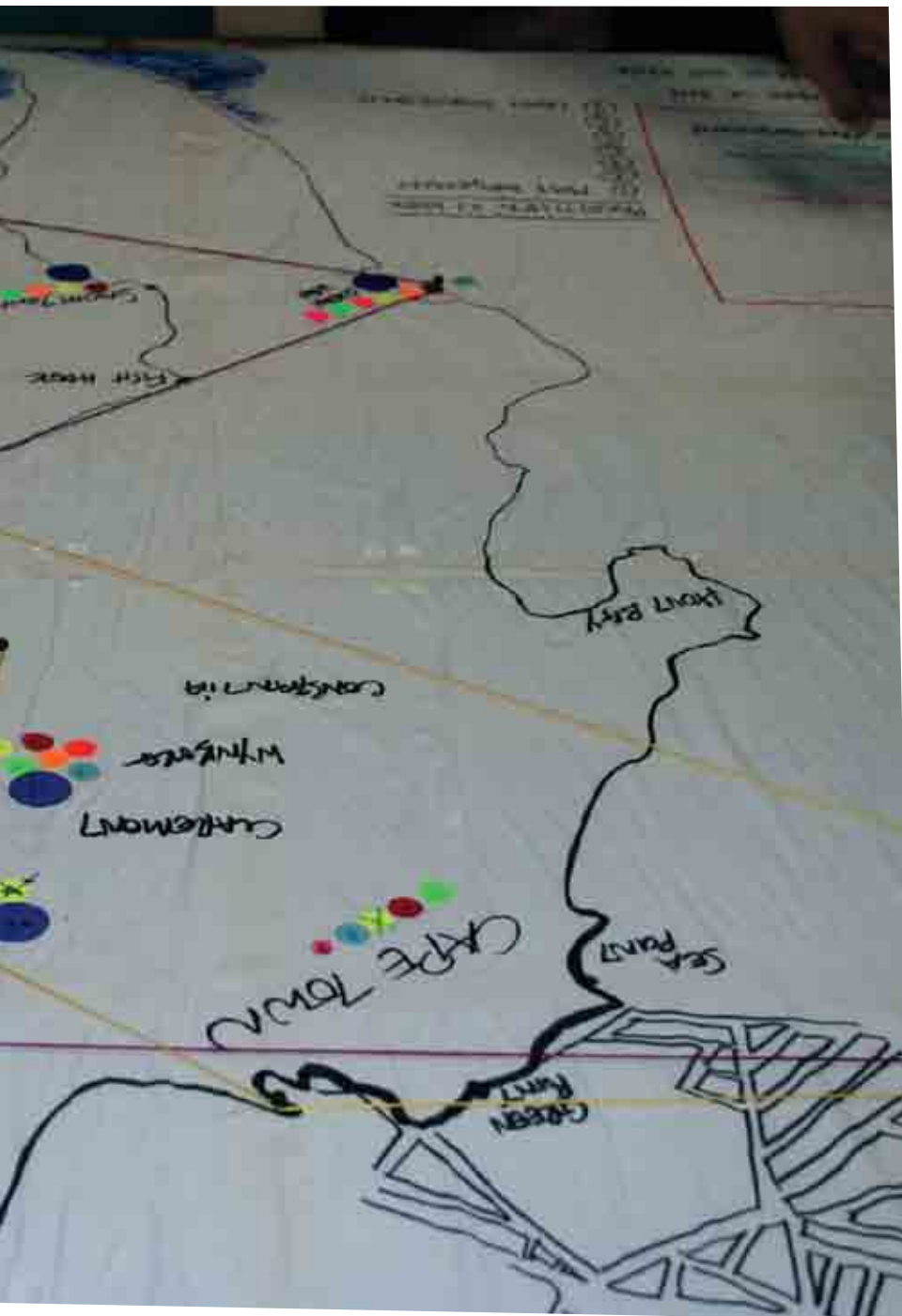


Photo credits: p. 1, 3-4: Karen E. Till, Memory Methodology workshops, District Six Museum Cape Town © 2004.

p. 2: Performance artist Tanya Heyward in *site*, Melbourne Watch House, 2006 © Talya Chalef. Photograph by Bronwyn Pringle, courtesy of the artist.

NOTES

1. Walter Benjamin, 1936, "The Storyteller: Reflections on the Works of Nikolai Leskov," reprinted in *Walter Benjamin: Selected Writings: Volume 3: 1935-1938*, Howard Eiland and Michael Jennings, Ed., transl. from the German by Edward Jephcott, Howard Eiland, and Others (Cambridge, MA: Belknap Press of Harvard University Press, 2002), p. 149.
2. Karen E. Till, 2005, *The New Berlin: Memory, Politics, Place* (Minneapolis: University of Minnesota Press), especially pp. 208-214.
3. Much of this essay draws heavily upon the work of Julian Jonker and Karen E. Till, 2009, "Mapping and Excavating Spectral Traces in Post-Apartheid Cape Town," *Memory Studies* 2 (3): 303-335, especially pp. 305-308.
4. Abraham Nicolas and Torok, Maria, *The Shell and the Kernel: Renewals of Psychoanalysis*, Ed. and transl. from the French by N.T. Rand (University of Chicago Press, 2004).
5. Jonker and Till, "Mapping and Excavating Spectral Traces," p. 307.
6. De Certeau, Michel, Girard, Luce and Mayol, Pierre, 1998, "Ghosts in the City," In *The Practice of Everyday Life: Volume 2: Living and Cooking* (Minneapolis: University of Minnesota Press), pp. 133-144.
7. On place, see: Karen E. Till, 2008, "Artistic and Activist Memory-Work: Approaching Place-based Practice," *Memory Studies* 1(1): 99-113; Yi-Fu Tuan, 1977, *Space and Place: The Perspective of Experience* (Minneapolis: University of Minnesota Press). On making space for ghosts, see Till, The New Berlin. Edward Casey, 2000, *Remembering: A phenomenological study* (Bloomington: Indiana University Press, second edition).
8. After Jonker and Till, "Mapping and Excavating Spectral Traces."
9. For Benjamin, information "lays claim to prompt verifiability. The prime requirement is that it appear 'understandable in itself.'" Benjamin, "The Storyteller," p. 147.
10. Iain Biggs, 2010, "Deep Mapping: An Introduction," this volume; Jonker and Till, "Mapping and Excavating Spectral Traces;" Lize Mogel and Alexis Bhagat, Ed. 2008, *An Atlas of Radical Cartography* (Los Angeles: Journal of Aesthetics & Protest Press); Trevor Paglan, 2008, "Experimental Geography: From Cultural Production to the Production of Space," in *Experimental Geography: Radical approaches to landscape, cartography, and urbanism*, Nato Thompson and Independent Curators International, Eds. (New York: Melville House and ICI), pp. 27-33; Mike Pearson and Michael Shanks, 2001, *Theatre/Archaeology* (London and New York: Routledge).
11. Jill Bennett, 2005, *Empathic Vision: Affect, Trauma, and Contemporary Art* (Stanford University Press).

“DEEP MAPPING:”

A BRIEF INTRODUCTION

Iain Biggs

Landscapes refuse to be disciplined. They make a mockery of the oppositions that we create between time [History] and space [Geography], or between nature [Science] and culture [Social Anthropology].

— Barbara Bender¹

In the USA, deep mapping is often described as an intensive topographical exploration of a particular (often small, rural) place, using engaged documentary writing of literary quality, sometimes combined with photography and illustration. However it is as much a critique as an extension of conventional topographic work and in its radical form is a collaborative process that challenges distinctions between academic and artistic outcomes, between healing fictions and scholarly critique, between amateurs and professionals. As such it implies an engaged pedagogic practice in the widest sense.

I understand deep mapping as using practices drawn from literature, performance, and the visual arts to evoke the warp and weft of materials, perspectives, and temporalities that “make up” a place. It combines something of the social aspirations set out in Mary Watkins and Helene Shulman’s *Towards Liberation Psychologies* with the concerns of Avery F. Gordon’s *Ghostly Matters: Hauntings and the Sociological Imagination* by deploying testimonial imagination to reconfigure the connectivities between communities, activism, memory, social psychology, and the arts.² It intervenes in the process of “time-mapping” by which communities construct and locate values through remembering and forgetting so as to mediate between site, “spectral traces”—those lingering traces of past lives that haunt particular places—and communities. As Julian Jonker and Karen Till have argued, it draws attention to what is temporally and spatially “out of joint,” not easily exorcised by orthodox memorial narratives, historical accounts, commercial constructions, or other ways by which the living *delimit* place to fit their own needs.³ Its ability to destabilize

existing territories and presuppositions makes deep mapping a potent catalyst for social change but, while it may engage with ghosts, it “requires a partiality to the living” in witnessing, evoking, and transforming multiple testimonies from the past so as to enact constructive reconciliations in the present.⁴

Deep mapping is often seen as originating with Wallace Stegner’s 1955 *Wolf Willow: A History, a Story, and a Memory of the Last Plains Frontier*, although one might trace its impulse back to Thoreau’s Walden.⁵ Stegner’s book offered a point of departure for William Least Heat-Moon’s 1991 publication *PrairyErth (a deep map)*, which explores Chase County, Kansas as the last remaining expanse of tall-grass prairie in the USA.⁶ Least Heat-Moon’s deep mapping can be read as a development of Stegner’s approach, linking environmental concerns, “participatory history,” and a questioning playfulness indebted to Laurence Sterne’s nine volume *Life and Opinions of Tristram Shandy, Gentleman*, published between 1759 and 1767, to interweave geography, history, oral testimony, geology, ethnographic material, memoir, natural history, journalism, travelogue, autobiography, experiments in attention and perception, and much else besides.⁷

Michael Shanks, now Professor of Classical Archaeology at Stanford University, has claimed (in a web reference now deleted) that he and Mike Pearson “invented” the concept of the deep map in 1994 “(after William Least Heat-Moon).” However, John Copper Powys’ 1929 *Wolf Solent* and 1932 *A Glastonbury Romance*, Alan Garner’s 1960 *The Owl Service*, and Tim Robinson’s work on the Isle of Aran all anticipate aspects of deep mapping as it is practiced in the UK.⁸ In performance and archaeological circles



deep mapping refers primarily to site-based performances—also called theatre/archaeology or performance archaeology—by Mike Pearson, Michael Shanks, Clifford McLucas, and the radical Welsh performance group *Brith Gof*, co-founded by Pearson and Lis Hughes Jones in 1981.⁹ The company pioneered performance dealing with place, identity, and the role of spectral traces in strategies of cultural resistance and community construction. Pearson and Shanks gave deep mapping a specifically archaeological orientation, evoking “eighteenth century antiquarian approaches to place, which included history, folklore, natural history and hearsay,” and stating that it:

attempts to record and represent the grain and patina of place through juxtapositions and interpenetrations of the historical and the contemporary, the political and the poetic, the discursive and the sensual; the conflation of oral testimony, anthology, memoir, biography, natural history and everything you might ever want to say about a place ...¹⁰

Shanks and Pearson’s archaeological reading of *PrairyErth* interacted with the specific cultural understanding of place given by the Welsh terms “*y filltir sgwar* (the square mile),”

“*yo fro* (neighbourhood, home district, *Heimat*),” and “*cynefin* (habitat)” that evoke “the matrix of particular folds and creases, the vernacular detail, which attaches us to place.”¹¹ After McLucas’ death in 2001, members of *Brith Gof* went their own ways. Mike Pearson continued to develop site-based performances, as documented in his book *In Comes I: Performance, Memory and Landscape*.¹² Here he draws as much on the cultural thinking of Raymond Williams as on ideas developed with Shanks. While there are some parallels between Pearson’s work and the psycho-geography of Iain Sinclair, Peter Ackroyd, and W. G. Sebald, his commitment to place-based performance, and his close attention to the ghosts, failures, and double meanings that haunt the excavation and archiving of all our life performances, continues to challenge any easy categorization of his work. Pearson, Shanks, and McLucas’ approach to deep mapping can also be linked to Gemma Fiumara’s critique of the academic privileging of *speaking over listening*, when “*listening*” is understood as heeding, hearkening, or attending to what is not captured by disciplinary categories.¹³ Deep mapping advances Fiumara’s critique of the “ever-increasing formalization of specialist languages” that “conceals the problem of reciprocity between different fields of research” and, in so doing, helps put in question what Doreen Massey calls “the elitist,

exclusivist, enclosures within which so much of the production of what is defined as legitimate knowledge still goes on.”¹⁴ As such it exposes “the monotony of so-called theoretical contrasts which perhaps only represent an archaic warlike strategy transposed into the realm of epistemology.”¹⁵ In this it coincides with Till’s understanding that “artistic and political engagements with memory” through spectral traces can move them “beyond claims to interdisciplinarity within academia” and, as a result, begin to demonstrate how we “might develop more socially responsible research practices” within contingent frameworks of engagement that are informed in equal parts by scholarly, vernacular, and imaginal practices.¹⁶

The concerns of deep mapping in its visual and performing arts manifestations are best indicated by Clifford McLucas’ text *There are ten things that I can say about these deep maps*.¹⁷ For McLucas deep maps appear in the interaction between three basic elements: graphic or freestanding visual work; a time-based component—film, video, performance, or music; and a database or archival system that remains open and unfinished. He sees the process of deep mapping as challenging our presupposition that knowledge is the specialist domain of professional experts and wants it to bring together “the amateur and the professional, the artist and the scientist, the official and the unofficial, the national and the local.” McLucas also argues that deep maps should be a “politicized, passionate, and partisan” evocation of a site, involving “negotiation and contestation over who and what is represented and how.” Deep mappings should give rise to “debate about the documentation and portrayal of people and places” and be unstable, fragile, and temporary—*conversations not statements*.

A chronological account of deep mapping cannot avoid being reductive in terms of wider connections. For example, almost ten years before the publication of *PrairyErth*, the Native American artist Lewis DeSoto started on the *Tahualtapa Project* (completed 1988). The title translates as “The Hill of the Ravens” and refers to a mountain that is central to the lore of the Cahuilla First Nation in the San Bernardino Valley in California. This had been extensively mined for marble and cement to the point where much of it has been removed. The installation combines photographs, sculpture, maps, and plans for public art that evoke spectral traces so as to destabilize the claims that legitimized this exploitation, claims implicit in the renaming of the mountain “Mt. Slover” by European settlers. DeSoto’s exploration of this process and its physical repercussions over time shows how cosmological beliefs are reflected in naming and points up how the earth is used by different peoples. This exemplary project suggests a visual artist using a sophisticated form of deep mapping well before the term came into being.

There are many parallels between the approach of a wide spectrum of contemporary visual artists or performance groups—from Marlene Creates, Helen Douglas, and Eve Ingalls to Simon Whitehead, Lone Twin, Tim Brennan, and Wrights & Sites—and it may be significant that many involved in deep mapping are involved in practices that work across or between disciplines and occupations. For example, Sue Palmer makes and teaches “devised theatre” and





contemporary performance, as well as working with sound, video, and digital artworks to create dialogue through collaborative community site-based projects. She has also produced a digitally articulated deep mapping of migratory and transitory paths made by humans and non-humans in the Blackdown Hills on the Somerset-Devon county border in southwest England. Gini Lee, Professor of Landscape Architecture at Queensland University of Technology, Australia, and the Irish geologist and artist Antony Lyons have come to deep mapping from other disciplines. This might seem to reflect Pearson and Shanks' argument that in theatre/archaeology the two disciplines coexist within a *blurred genre*: an integrated mixture of narration and scientific practices for recording, writing, and illustrating the material past.

Our lives leave remainders (they say more than they mean) just as our categories leave residues (they mean more than they say). Lives and categories are incommensurable. They exceed each other, leaving in their wake a fertile precipitate of an-archical *sens* or *signifiante* which ex-sists beyond and between given categorical frameworks, beyond and between the knowable and the already known—as an always available (re) source of difference, resistance, and change: of being-otherwise-than-being a re-presentation of an already instituted (and therefore *pre*-scribed, *pre*-dicted, and *pre*-determined) category or class ...¹⁸

It is with this “fertile precipitate,” as it is located “beyond and between the knowable and the already known,” and as found in the specifics of place, that deep mapping is ultimately concerned.

Photo credits: pp. 6-8: Iain Biggs, *Stills from Uplands (dreams, memories, spectral traces)—towards a case history* © 2010.

NOTES

1. Barbara Bender quoted in Doreen Massey, 2006, “Landscape as a Provocation: Reflections on Moving Mountains,” *Journal of Material Culture* 11 (33): 34.
2. Mary Watkins and Helene Shulman, 2008, *Towards Liberation Psychologies* (Basingstoke: Palgrave Macmillan); Avery F. Gordon, 1997, *Ghostly Matters: Hauntings and the Sociological Imagination* (Minneapolis: University of Minnesota Press).
3. Julian Jonker and Karen E. Till, 2009, “Mapping and excavating spectral traces in post-apartheid Cape Town,” *Memory Studies* 2(3): 1–33. Here and throughout this paper I draw upon arguments set out in Jonker and Till, and in Karen E. Till. 2005, *The New Berlin: Memory, Politics, Place* (Minneapolis: University of Minnesota Press).
4. Gordon, *Ghostly Matters*, p. 208.
5. Wallace Stegner, [1955] 2000, *Wolf Willow: A History, a Story, and a Memory of the Last Plains Frontier* (London: Penguin Books).
6. William Least Heat-Moon, 1991, *PrairieErth (a deep map)* (London: Andre Deutsch).
7. Laurence Sterne, [1759-1767] 2003, *The Life and Opinions of Tristram Shandy, Gentleman* (London: Penguin Books).
8. John Copper Powys, 1929, *Wolf Solent* (New York: Simon and Schuster); J Copper Powys, 1932, *A Glastonbury Romance* (New York: Simon and Schuster); Alan Garner, 1960, *The Owl Service* (London: Penguin).
9. Mike Pearson and Michael Shanks, 2001, *Theatre/Archaeology* (London: Routledge).
10. *Ibid*, pp. 64-65.
11. *Ibid*, pp. 138-139.
12. Mike Pearson, 2006, *In Comes I: Performance, Memory and Landscape* (Exeter: University of Exeter Press).
13. Gemma Fiumara, 1990, *The Other Side of Language: A Philosophy of Listening* (London: Routledge).
14. *Ibid*, p. 17; Doreen Massey, 2005, *For Space* (London: SAGE Publications), p. 75.
15. Fiumara, *The Other Side of Language*, p. 8.
16. Karen E. Till, 2008, “Artistic and Activist Memory-work: Approaching Place-based Practice,” *Memory Studies* 1(1): 98.
17. All quotations in this paragraph are in McClucas, *There are ten things that I can say about these deep maps*, <http://metamedia.stanford.edu/~mshanks/projects/deep-mapping.html> (last accessed 10 October 2009).
18. Geraldine Finn, 1996, *Why Althusser Killed His Wife – Essays on Discourse and Violence* (New Jersey: Humanities Press), pp. 171-2.

ARMORY GALLERY

A conversation, a dialog, an interaction between two or more, the imprint of one on another, the reflection of one in many, that which is tangible, that which is ethereal.

To be of a place is to be that place. There is no getting around the simple, undeniable fact that once you are somewhere, you have impact.

How one's impact is recorded, remembered, documented, chronicled, cited, duly noted is both a determined consequence of one's actions and a random occurrence of chance.

And so it is with *Mapping Spectral Traces*. It was an e-mail, which once answered, became a conversation, a new collaboration and now an exhibition, about place. This space is North America, the United States, Virginia, Montgomery County, Blacksburg, Draper Road, the Armory, and the Armory Gallery. It is a building that is also a bridge, a connector, a gateway, a transition in transition between town and campus. The School of Visual Arts gallery on the Virginia Tech campus has a rich and varied exhibition history. It is a cool architectural space, halogen lights, nice wood floors, the sound of marching, of basketballs, of the music of Doc Watson and Merle Watson.

This is a gallery, correct?

Traces, bits and pieces, the ghosts of its history inform its presence, as it exists today. The Armory was built in 1936, as that, an armory - a military structure where arms and ammunition and other military equipment were stored and training was given in the use of arms. The National Guard met and trained there, left for war from there, came home to their loved ones there. It was a center, an intersection of pride of place and duty to one's country, a place of community gatherings of both joy and sorrow. Metamorphosis, modification, evolution, the building became Blacksburg's recreation center. It became a place of basketball games, and dances, community meetings and concerts. Surrounding buildings were once middle and high school

buildings, now home to programs in the College of Architecture and Urban Studies and other Virginia Tech programs. The Armory transforms again, becoming the Art and Art History department of Virginia Tech.

The building whispers its history informing its present day incarnation as The School of the Visual Arts.

When the conversation between Karen Till and I began, grasping for understanding of the ethno-geography/art connection brought me to this place, this understanding of the Armory Gallery. It is the perfect location for an exhibition that maps that which existed exists or will exist because the artists make it so. They respond, record, create, document, take notice of, and make visual those bits, and transitions and histories and memories of who we are and where we've come from, informing the to be written future.

Deborah A. Sim
Curator, Armory Gallery
Virginia Tech
September 2010



MARY MODEEN

The prints you see in this show are built up layer by layer, each layer both the following through of a guiding idea and an experiment with textures and associations. These layers have all kinds of sources—my own drawings, paintings, etchings, screen prints, and photographs, images from my own life and travels, and also images found by chance or truffling about in archives. In other, earlier series, on alchemy, for example, or on women storytellers (*Graces, Fates, and Furies*), similar layerings became lithographs or screen prints, but more recently, working with images from Australia, Scotland, New Zealand, and the Isle of Man, I have embraced electronic techniques of montage and laser printing which offer wondrous subtleties of shade and mass and line. At any stage, I can go back one layer, or six, or sixteen (there may be up to thirty) to see where I have been and perhaps to think again about where I'm going. It is a process that appeals to a long established printmaker, conversant with layers and separations, using stages for constructing an image slowly. I am taken with the density of it all; just as ethnographers talk about thick description, I think about thick renderings of experience—thick but not so thick you cannot look into the deeper places, in a compelling recession of space and time. The hand of the artist is present in each, unusually in what some might assume as the impersonal mechanics of photography.

When working as a guest artist and researcher in New Zealand, I became acutely aware of how very differently the same place—a pool, a cliff, a forest, a mountain—seems—and signifies—to Maori or to Pakeha. Closer to my home in Scotland, just a few miles away, crofts were destroyed, their usable timbers salvaged by the landlords, glens were cleared, their inhabitants packed off to Nova Scotia, or Otago, or the Carolinas, making way first for sheep and then for pheasant, grouse, and deer. The Gaelic names remain on the old Ordnance survey maps, and if you look carefully you can find a pile of stones or the lines of runrigs to show where the land was cultivated once upon a time. To adapt a phrase from Derrida, they are apparitions of the inapparent. Others might refer to them as subaltern traces. They remind us that time is at work here as well, simultaneously in the shifting patterns of sun and cloud, in the shadows, in the buried but discernable circles of shepherd's huts, in the geologic cuttings of erosion and shifting forces of glaciers and volcanoes, water and wind. Neither the "seeable" nor the "sayable" tells the whole story.

Look now: why should you believe me? Just as easily, I could say: "I am a traveler, descended from immigrants and Native Americans, profoundly influenced by place and the identity that comes from place, but not easily defined, moving between stasis and change, shifting perspectives, stepping in and out of definitions and locations. Shaped by these invisible forces, I find myself equally attuned to the visible and the invisible." I wonder about my ancestor Mary Grasshopper, up at Fond du Lac, in Minnesota, and those who came into her world from Trondheim, Stockholm or Québec City. As Dickinson puts it: "One need not be a chamber to be haunted, / One need not be a house."

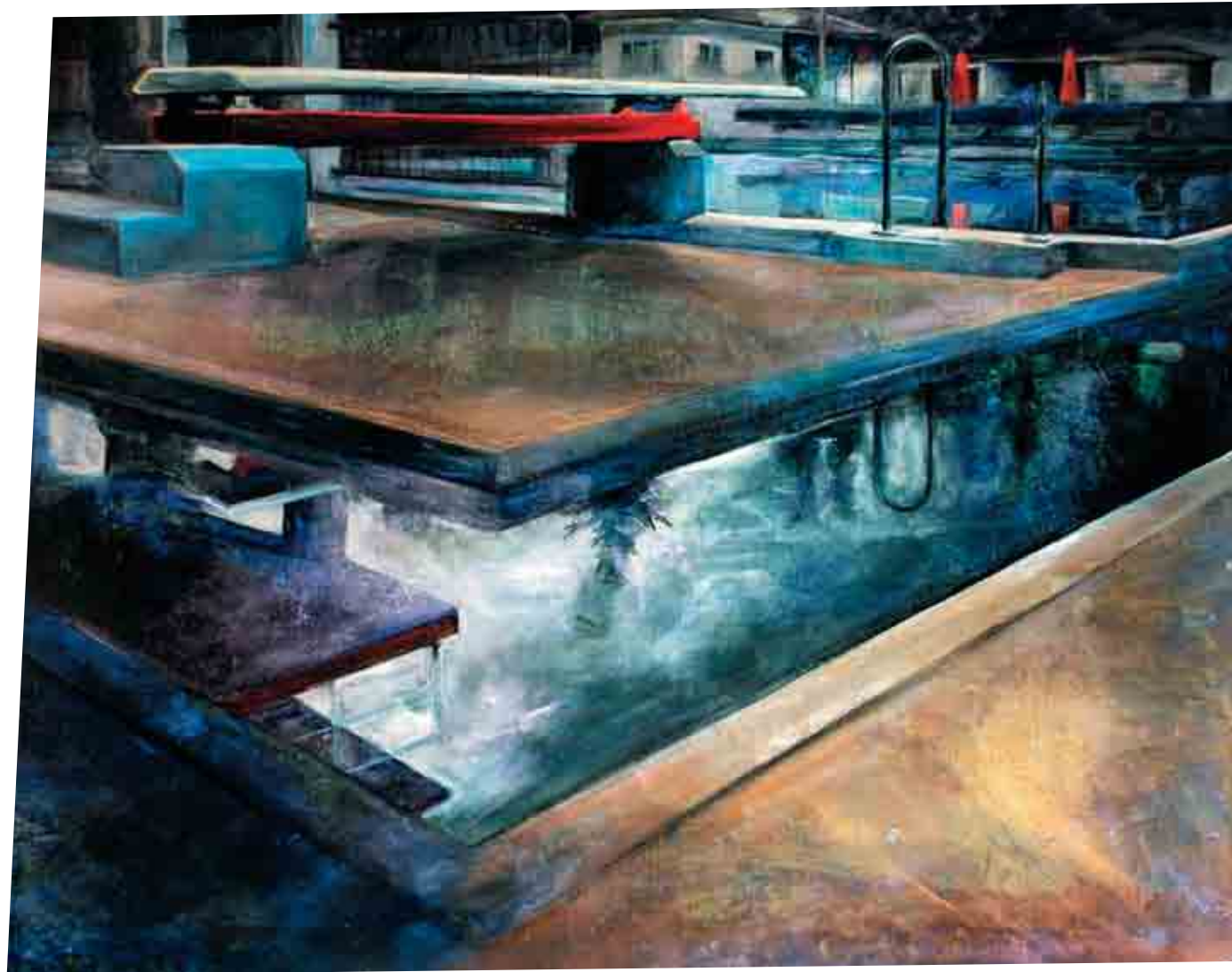


In *Landscapes of Epiphany and Memory*, I ask how we know more than we can easily explain, and ask, too, what people mean by *I*, and *we*, and *they*. In its representation of multiplicity, my inquiry challenges the theory and practice of point of view and speculates about the identity of the seeing *I* (and eye). Likewise, this inquiry never takes for granted the nature of the *we* that stands for both shared identity and individual quirkiness, or the *they* that can rather easily deny the unfamiliar. Cultural memory does peculiar things to pronouns, some of them bad and some magnificent. To ignore the past is futile, for it will haunt us anyway, so why not see what gifts the specters bring us? Fellow travelers, there is no one way to see these works. You might care to see the individual prints as single images or multiples, or as both at once—as spectral traces or epiphanies, reclusive secrets, and illuminations. The visible and invisible, biding and moving, compel me to suggest: *abide with me*.

Mary Modeen, *Vestiges* © 2010; *Revelation* © 2009. Limited edition digital prints on rag paper, conservation sprayed; photography with pastels and watercolor.

JUDITH TUCKER

My mother and grandmother were German Jews who emigrated to England in 1938; they brought with them a family album. For some years I have been considering a triangular relation between these pre-war images of half-forgotten places and people, the contemporary continental European resorts my relatives once visited (depicted in their snapshots), and my re-presentations of the former two through drawing and painting. These re-presentations have been inspired by these family photos as well as by Marianne Hirsch's considerations of postmemory, Julian Jonker and Karen Till's notions of haunted archaeology and memorial cartography, and Iain Biggs' interpretations of deep mappings.



In *Postmemorial Landscapes: Places in Play*, I exhibit together for the first time paintings from two series that explore memory, place, and mourning: *Tense* and *Spectres on the Beach*. These two bodies of work—one based on the German Friedrichroda lido, the other on the Danish Bornholm beach—offer the viewer distinct ways to explore the paradoxical and anxious associations of violence with leisure and mourning through aesthetic pleasure. Friedrichroda in Thüringen, known as the “Green Heart of Germany,” is the town where my mother learned to swim and, coincidentally, where the 1936 German Olympic Team practiced. The existing pool is neither a ruin nor a site of destruction; indeed, while it might be considered a remnant of another era, it is actually rather well cared for. Historical photos of the pool and the surrounding forest bear the traces of unknown lives, just as the actual pool today, with its careful paintwork and the forest regrowth, do not. Thus in these works I deal with the notion of spectral traces in a way that is not straightforward; it is their very absence that is critical and might be recompensed through painting.

Whilst working in situ in Friedrichroda, it occurred to me that the swimming pool architecture, as situated within lush woodlands, offered not only the notion of bringing the domestic outside, of creating a “home away from home,” but also invited questions concerning what other architecture might have been built at that time in the same Thüringen forest for a much more sinister purpose. In these paintings I re-present lido architecture in meaningful connection to the forest; the relations between the private and public are developed through this trope to interrogate the uncanny in this tourist landscape. My drawings and paintings of this resort landscape do not seek either guilty enjoyment or fetishization of a violent past; I seek to avoid the idea of “dark tourism” in my work. However, in my recent series *Spectres on the Beach* I choose to address this phenomenon more directly.

The Danish island Bornholm has long been known for its particular mix of tourist idyll and strategic military history. Sitting in the middle of the Baltic, the beaches of Bornholm might be seen as sites of both “jouissance” and danger. During the 1920s and 1930s, it was an alternative to the Mediterranean for German tourists; later, when it was occupied by Germany relatively early in the Second World War, the island served as a lookout post and listening station. Several concrete coastal installations were built during this period but are now neglected, sitting in close proximity to holiday homes. These remnants of the Third Reich have become the subjects of *Spectres*; they operate at the same time as uncanny doubles of the holiday “homes away from home” and as what Edward Casey would term “unresolved remainders of memory.”

My new work explores these visual remnants of past military activity that interrupt and disturb the holiday resort. Stubborn lumps of concrete—remains of a former U-Boat station—lie unnoticed amongst the rocks and sea birds along the shoreline. Past the dunes, large concrete structures remain nestled in the woods among the picturesque holiday homes. One, a gun emplacement—a wartime ruin that was never used—is now a space for tourist exploration and play. This rocket launcher made me think of the so-called Scandinavian ghost rockets, one of which is supposed to have crashed on the island in 1946. Whether these ghost rockets were the result of meteorite storms or came from Soviet-occupied East Germany, from the island of Peenemunde, remains a matter of debate. Columnist Marquis Childs suggested that sightings of spectral rockets were a kind of collective neurosis. As he wrote in *Washington Calling* in 1946: “The most extraordinary phenomenon of post-war Europe is the report of flying bombs or rockets that are now beginning to come from widely separated areas. If they are real, then we have a small taste of what the next conflict will be like. If they are a mere illusion, then we have an example of the uneasy state of mind of the people who live on this troubled continent.” For me the relation between the solid concrete remains and these stories of collective ghosts are intriguing and paradoxical.



Judith Tucker, *Springboard (i)* © 2008; Maze © 2010. Oil on canvas.

EXPERIENTIAL GALLERY

Experiential, is it even a word? Such latitude is taken with language. It's texted, tweeted, condensed, graffitied, made up, used, abused, misinterpreted, but always understood. Oddly, we seem to be, for the most part, willing to take that leap of understanding. And so it is with experiential.

Although the building is new to the town, the land reaches back to the original town plan, and even its frontier origins. "The small, fragile settlements along the east coast of North America in the early 1600's initiated 'The Great Migration,' the historic ever-westward march of humanity that eventually populated this country. Around 1750, the frontier of this migration reached the Allegheny Ridge (or Eastern Continental Divide), which was a difficult barrier to be crossed. The frontier settlement of Draper's Meadow (now Blacksburg) originated on one of the earliest and best routes over the mountainous ridge. The site of the settlement was selected because of the abundance of fertile land and numerous springs, just within the eastern boundary of the great Mississippi River basin. In 1750 Samuel Black purchased 650 acres of land at Drapers Meadow, which was later inherited by his sons William and John Black. In 1798 William Black set aside 38 acres of his land to establish the village of Blacksburg" ("A History of Blacksburg," <http://www.blacksburg.gov>). A grid of streets referred to as "The Old



Blacksburg, Va.,

July 11th 1901

Mr. J. R. R. [unclear]

BOUGHT OF ALEXANDER BLACK,

TRUNKS,
MATTINGS.

Dealer in Dry Goods, Notions, Groceries, Q
Boots, Shoes, Clothing, Hats, Cap

PRINTED BY G. S. [unclear]

ord Arthur Key	1
" Geo. B. Albert	50
" Geo. B.	50
" Geo.	20
ord George Adams, 2 hats	22
1/2 doz. shoes	10

ex·pe·ri·en·tial
GALLERY
for creative technologies

"Sixteen Squares" was created out of that land purchased by the Black family. The Alexander Black House, formerly located on this site was moved in 2002 to make way for the retail and residential complex of which the Gallery is now part.

So, as with the Armory Gallery and its relationship to the works presented there, Experiential Gallery brings its own traces incorporating Blacksburg's history with the histories and stories these artists render their own. Digitally, photographically, through installation and participation, these artists bring their particular histories into the strata of experience of this new space where technology and imagination entwine as art.

The Experiential Gallery is a place where understanding and imagination collide. It is a place of art and technology, smoke and mirrors, of expertise and child-like wonder. It was created in 2009 as an exhibition space to showcase the collaborative efforts between artists, musicians, computer scientists, educators, and engineers. It recognizes the limitless possibilities of creative endeavor of those willing to reach across the boundaries of labels, titles, fields of emprise and expertness. It serves as a prototype for CCTA, the Center for Creative Technologies in the Arts, which will provide an applied research environment for faculty from across campus as part of a new Center for the Arts scheduled to open in 2013.

Deborah A. Sim
Curator, Experiential Gallery
Virginia Tech
September 2010

CHRISTINE BAEUMLER

Amazon Visions, Vanishing Acts is an installation based on travels to the Lago Preto Conservation Concession in Peru as part of an Earthwatch Institute expedition in 2008. This area is one of the most bio-diverse habitats in the Amazon and is home to an extraordinary number of avian species, as well as a great diversity of primates, fish, and frog species found in the region. The work in this exhibition presents the lush environment of the Amazon Rainforest through video images, sound recordings, and photography. The non-narrative video presents twilight on the Amazon River and recreates a mysterious landscape, glittering with fireflies and lightning, and echoing with the sounds of frogs, insects, and birdlife. This vibrant world is juxtaposed against images of taxidermied species from the Natural History Museum in Lima, Peru.





While key wildlife species of the Lago Preto Conservation Concession are recovering due to the cooperative efforts of scientists with twenty-one local Cocama-Cocamilla Indian communities, the Amazon basin is under the constant threat of deforestation, oil exploration, and climate change. This project asks visitors to consider what could be lost if such threats continue to impact the remarkable environment of the Amazon basin.

In a quest for direct experiences and a deeper understanding of environmental issues to inform my work, I have also accompanied scientists and naturalists to the Northern Australian Rainforest, the Great Barrier Reef, and the Galapagos Islands. By witnessing these species at close range and in their own habitat, I also glimpsed lives as largely separate from a human context and discovered behavior that seemed to confirm Charles Darwin's observation in *The Descent of Man* that "the difference in mind between man and the higher animals, great as it is, is certainly one of degree and not of kind.

Christine Bauemler: Blue Headed Parrot, Striated Heron, Natural History Museum, Lima, Peru © 2010. Ink, oil, and enamel on aluminium photo litho plates.



IAIN BIGGS

Uplands (dreams, memories, spectral traces)—towards a case history is part of an ongoing “deep mapping” project that takes as its starting point tenuous links between the former parish of Southdean on the English-Scottish border and the old “supernatural” Borders ballad *Tam Lin*. I began this project in 1998 and the deep map (unfinished and indeed unfinishable) is being realized through wall-based work and, more significantly, through a number of book works. These include *Between Carterhaugh* and *Tamshiel Rig: a borderline episode*, *8 Lost Songs*, two volumes of the *Debatable Lands* series and, more recently, the appropriation of my friend Helen Douglas’ *Wild Wood* and second-hand copies of Anni Hawker’s *Martin Farrell*. These books and related material—my own mostly have a CD or DVD attached—will at some point be assembled, together with a final book that constitutes an explanatory text and catalogue, as a boxed set of texts and objects that will constitute the “deep mapping.” *Uplands (dreams, memories, spectral traces)—towards a case history* will be included.

I have been deep mapping the connections between Southdean and songs associated with it onto other sites and communities so as to indicate how the values of a historically specific region and way of life have unfolded into the modern world. I do so in order to understand—and hopefully help others understand—how attending to suppressed elements of a particular quasi-pagan minority Borders culture might be used to re-reflect contemporary issues of identity, power and understanding.



Iain Biggs, Stills from *Uplands (dreams, memories, spectral traces)—towards a case history* © 2010.

LAURIE BETH CLARK

Places of Memory is part of a long-term exploration of global practices of memorialisation. In this interactive project, I invite gallery viewers and web participants worldwide to share personal experiences at trauma sites. In the gallery, side-by-side monitors offer access to a Google Earth layer that maps memory sites globally and a blog that compiles discussions of the sites. The gallery installation also includes examples of the kinds of objects frequently brought by visitors to “places of memory” and a small selection of the thousands of photographs of memorials that I have taken in the last nine years.



Laurie Beth Clark: Tuol Sleng Museum, Phnom Penh, Cambodia
© 2009; Son My (My Lai) Vietnam © 2004.



I began this work on 18 September 2001 when I paid my first visit to Ground Zero in New York. Just a week after the towers fell, the site had already established itself as a pilgrimage destination, attracting such large numbers of “tourists” that the city was forced to find ways to manage the crowds while the community was still grieving. Within the first week, street vendors were already selling homemade postcards at the perimeter of the still smoking ruin. This odd mix of reverence and commercialism I experienced at the site, along with my own unresolved emotions about the events, led me towards an exploration of how other cultures have dealt with places so marked by trauma that they could no longer be recuperated for ordinary uses. I have visited

concentration camps in Poland and Germany, atomic blast sites in Japan, slave forts in Ghana, clandestine torture centers in Chile and Argentina, ossuaries in Cambodia and Rwanda, museums recalling apartheid in South Africa, and sites associated with the American War in Vietnam. What these places have in common is not the nature of the events they recall but rather the memorial impulse, the challenge of “curating” intractable places, and the sometimes contradictory performances that visitors enact.

While my current research focuses on “industrial scale” tourism (more people visit concentration camps *each year* than the total number that were murdered during the Holocaust), I am deeply invested in other elements of

memory culture as well, such as the impromptu shrines that were devised around the posters of missing persons in New York. I am especially moved by ruins that have yet to be recuperated into memory culture (like the extensive untended Jewish cemeteries throughout Eastern Europe) and by the incredibly creative projects that local communities and individual artists have devised. In this vein, I am just starting work on *Ossuary*, a project that will instigate the productions of hundreds of artist-made bones in hopes of emphasizing the ways that trauma exceeds any single instance thereof and how memory can be refigured through creative acts.

GÜLGÜN KAYIM



Stories from the DMZ is an installation based on field research for the *Self Portrait Project*, a trilogy of biographical performances exploring themes of conflict, memory, and migration on the Mediterranean island of Cyprus. Two communities—Greek and Turkish—currently exist in opposition to each other on Cyprus, separated by a UN demilitarized buffer zone (DMZ) that physically divides the island. This partition represents 80 years of conflict between the two ethnic groups and effectively divides two political entities. The southern, Greek side, known as the Republic of Cyprus, is internationally recognized as a member of the European Union; the northern Turkish side, controlled by the unrecognized Turkish Republic of Northern Cyprus, has attempted to make an illegal, unilateral accession. Years of remembered violence and animosity by the residents and displaced citizens of Cyprus continue to reinscribe the physical boundary of the buffer zone across generations and within claims to citizenship and belonging.



Gülgün Kayim: Gülgün Kayim, *Untitled #1* © 1998, performed at the abandoned Drake Marble Factory in Saint Paul, Minnesota; Abandoned Greek home on Turkish side of DMZ, Cyprus © 2007.

Stories from the DMZ emerges from the performances, desires, and research tied to *Untitled #1* (1998), performed at the Drake Marble Factory in St. Paul, Minnesota, and *The Orange Grove* (2003), presented at a former munitions factory in northeast Minneapolis. Both of these performance works addressed childhood experiences and sensations situated within my memories, experiences, and postmemories of historic violence and dislocation associated with Cyprus. The third part of the trilogy, *Self Portrait ...for now*, is a work in progress that grew out of an insatiable desire to navigate my divided political history as set within the framework of my own family's experiences and stories. The project's personal narrative is combined with the disputed versions of reality through the competing narratives of Turkish and Greek islanders. Yet because the intended setting for *Self Portrait... for now* is in the DMZ, the project awaits a future performance site that symbolically and physically represents these unresolved personal and political disputes.

In *Stories from the DMZ*, the visitor encounters accounts of Greek and Turkish Cypriots in their search to find a sense of belonging on an island decimated by war, divided by conflict, and partly invisible to the international community. They describe the particular places on the island to which they still felt attached; their personal stories about identity, place, home, and belonging are situated within the context of a ruptured and scarred landscape. My life circumstances navigate similar concerns: What is the meaning and location of a "Self" who has no tangible existence because all the places connected to birth, ancestry, and future are either located within the DMZ or dislocated through migration and exile? I feel no allegiance to a seemingly stable identity or the political spaces of a state. I only long for those places of my origins that no longer exist in real time, but survive within the boundaries of memory.

REBECCA KRINKE

Unseen/Seen: The Mapping of Joy and Pain challenges conventional ways of seeing space, in this case the Twin Cities of Minneapolis-St. Paul. This temporary, traveling, participatory work of public art visited Minneapolis parks, the Walker Art Center, and other public spaces in the Twin Cities during the summer of 2010. The project created a setting and opportunity for the public to map where in Minneapolis and St. Paul they have experienced joy and pain.



Rebecca Krinke, *Unseen/Seen: The Mapping of Joy and Pain*; Participants at mapping table with vertical elements to side, Father Hennepin Bluffs Park, Minneapolis, photo by Rebecca Krinke © 2010; participants mapping at Gluek Riverside Park, Minneapolis, photo by Jim Tittle © 2010.



Unseen/Seen is part of a larger, ongoing body of work called *The Place to Share Beauty and Fear* that explores environments and objects of trauma and transformation. The trajectory of this work is toward engaging the public directly in this dialectic; in the case of *Unseen/Seen* it is undertaken through mapping. And while mapping is conceived here as a potentially silent, rather private act in public space, the profound sharing of stories at the map itself suggests that this body of work may expand to operate more overtly within the realm of testimony, witnessing, and recording.

Unseen/Seen's sculptural setting included a unique table-like object containing a very large custom wood map of the Twin Cities. The map became a space as well as a

compelling object for participants, who in fact stood and moved around this unique map to locate and add color to places where they experienced joy (gold) or pain (dark gray). The project's sculptural language also refers to joy (gold leaf) and pain (dark gray surfaces that allude to the skin or body).

Members of the project team were on hand at each location to talk with anyone interested in the project. Periodically, a mapping of the body was facilitated on the table, through mylar templates of the body that participants were invited to add color to, similar to the spatial mapping. *Unseen/Seen* has generated a range of responses: from an individual marking a specific place in silence and leaving, to people telling us long stories of

joy and pain. One man showed us the scar on his back after he mapped and talked about his bicycle accident. By inviting this emotional mapping, the project offers an emotional engagement for individuals or groups of individuals—revelation, catharsis, remembrance—while presenting us with a new view of the city.

Unseen/Seen is the first step in what will be a continuing exploration of pain/joy through public art and community engagement. Following *Unseen/Seen*, the next iterations of *The Place to Share Beauty and Fear* will address the traumatized body in places of trauma. Object, space, participation, and performance are all seen as avenues to reveal relationships between the traumatized body and spaces of trauma and healing.

MONA SMITH

Dakota elders teach that it is vital to “know who you are and know where you are.” *Cloudy Waters: Dakota Reflections on the River* was a beginning point for my deeper understanding of where I am. And a way to share with non-indigenous people a few Dakota expressions about this place, this Dakota homeland. The state of Minnesota takes its name from the Dakota name for this region, *Mnisota Makoce*. The Minneapolis-St. Paul area is a site of genesis and genocide for the Dakota people. It is also *Maka Cokiya Kin*, the center of the earth. Knowing the meaning of this place in ways that resonate beyond the intellect has changed me, strengthened me.



The sounds of nature are meant to fill the space around the listener with a circle of animals and birds and weather. The seasons and the weather correlate with the stories of the river told by the Dakota people. The voices recorded for *Cloudy Waters* include elders and young people, scholars and students, artists and seekers, traditional people and not so traditional people. Video projected into the pond was intentionally soft, much like imagined pictures or memories. The primary video, paired with the primary “voices” audio rotates above the pool, and both are on a loop that plays over and over so that a visitor can enter into the space at any time, stand anywhere around the circular pond, and still be in the “right” place.

In the past, this country has chosen to make the indigenous invisible for many reasons. But now, at this critical time on the planet, humans must recognize “where” they are, and strengthen or develop relationships

to the places that nurtures them, that shapes them. The people who have lived longest in a place and who have maintained their connections to the landscape, the spirits, and the ways to live taught by a specific place have much to share with others. Elders tell us that the earth remembers our footprints. Even those apparently erased by greed and injustice are remembered by the place. The relationship continues.

The art and media that I produce help the non-indigenous listen to the indigenous, particularly the Dakota people of Mnisota Makoce. I hope *Cloudy Waters* creates an environment reminiscent of the experience of sitting by flowing water, the changing colors of the water and the land, and the reflections of the water and ourselves, all of which trigger internal voices of wisdom, of dream, of memory. And in that experiential state, the words of the Dakota voices might shatter metaphorical walls to enter the heart and the mind of the listener.

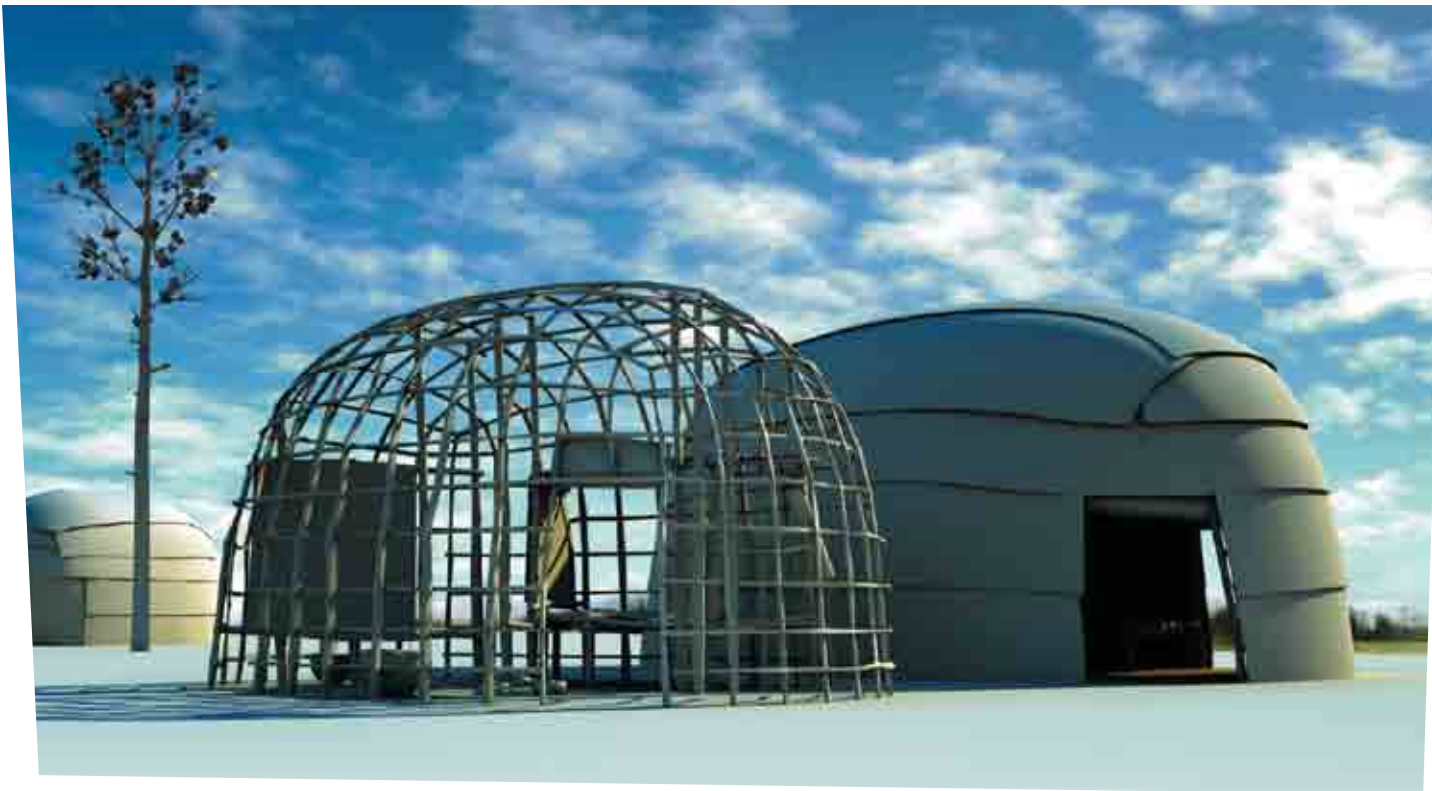


Mona Smith, *Cloudy Waters*; *Dakota Reflections on the River*; Simulated image of 2005 installation, Minnesota History Center; clouds reflected in flowing water, images within waiting to be seen © 2010.

DANE WEBSTER



The Virtual Jamestown Archive is a digital research, teaching, and learning project that explores the legacies of the Jamestown settlement and “the Virginia experiment.” As a work in progress, Virtual Jamestown aims to shape the national dialogue about the founding of the Jamestown colony. A relatively new component of this archive is *Virtual Jamestown: The Paspahugh Site*, a virtual re-creation of a large grouping of longhouses (dwellings) containing various artifacts related to the day-to-day lives of the Paspahugh Indians. Paspahugh is one of only a handful of excavated Native American villages in Virginia, which date to the Early Contact Period. Located just six miles upstream of Jamestown, the site provides a unique opportunity to understand how direct contact with European colonists affected the native societies of the Virginia Coastal Plain.



Dane Webster, *Virtual Jamestown: The Paspabegh Site*, lighting study and screen capture from the real-time visualization (<http://www.virtualjamestown.org>) © 2010.

The virtual re-creation is based on specific archeological evidence archived at the Virginia Department of Historical Resources. During the simulation, participants are able to “walk” through the settlement and click on various items that display text-based information about the artifacts. The simulation is posted on the Virtual Jamestown website (virtualjamestown.org), where PK-12 educators can access it for use in their classes. While the “game-play” aspects of the simulation are still a work-in-progress, *Virtual Jamestown: The Paspabegh Site* demonstrates the potential of “serious games” as a powerful tool for educators. In the future, we hope to develop digital hunting and gathering missions that will allow students to experience the day-to-day activities of the Paspabegh Indians.

My approach to *Virtual Jamestown: The Paspabegh Site* falls firmly on the practitioner side of the scholar/practitioner duality that governs my work. A real-time simulation project like this is always about things like efficiencies in 3-D modeling or the creative use of texture maps. As a technical advancement for my own work in this area, the utilization of high-dynamic range images in the process of “baking” lighting information for textures was a step forward in the visual quality of the work and solved problems that would have arisen in trying to describe lighting for both interior and exterior spaces.

Artists' Short Biographies

Christine Baeumler is Associate Professor in the Art Department at the University of Minnesota. Her work explores the power of the imagination and memory as tied to direct environmental action. Travel has inspired her studio work, which shadows naturalist explorers of the past and draws connections between the diminishment of ecosystems and the extinction of human experience of these environments. Locally, Christine works to reclaim urban ecosystems by reconnecting participants and visitors to nature in their own neighborhoods through the revitalization of degraded green spaces. Engagement over the past fifteen years in a series of New Genre public art projects has culminated in a large-scale effort to transform a twenty-seven acre polluted rail yard along the Mississippi into a new city park, the Bruce Vento Nature Sanctuary. Her community-based environmental work is collaborative and involves the ecological restoration of urban green spaces with special attention paid to increasing biodiversity, providing habitats, and improving water quality, while attending to the aesthetic dimension of the sites. As an artist-in-residence of the Capitol Region and Ramsey Washington Metro Watershed District (under the auspices of Public Art Saint Paul), she has had a new opportunity to use art as a means to connect residents to stormwater management practices and make water quality efforts visible (<http://www.formandcontent.org/chris.htm>).

Iain Biggs is Reader in Visual Art Practice in the Faculty of Creative Arts, Humanities and Education, UWE Bristol, UK and Director of PLaCE. An artist, printmaker, and writer, he co-convenes LAND² and is a former editor of *The Journal of Visual Art Practice*. His creative approach as a teacher/artist/researcher over the last twelve or so years is best understood as a version of Mike Pearson's and Michael Shanks' deep mapping practice (*Theatre/Archaeology*, 2001). Until recently this work was animated by an auto/ethnography focused by a particular location on the English Scottish border rich in spectral traces linked to a regional musical tradition. The working process was inflected by Iain's visual arts education and a preoccupation with multi-media and multi-disciplinary perspectives employing testimonial imagination. The various strands of this came together in a process of orienting that engages: "... the textures of social and cultural experience; the means and materials of forging cultural ecologies or milieux which attend to that contemporary tension between the global and the local; how we model the event of this cultural production, the weaving of connections through such indeterminate times and places" (Pearson and Shanks: xvii-xviii). Iain is also currently working on a collaborative "deep mapping" of older people's connectivity with their environment in rural North Cornwall as part of a major research project, *Grey and Pleasant Land? An Interdisciplinary Exploration of the Connectivity of Older People in Rural Civic Society*, funded by the UK's Economic and Social Research Council. A team of five people based in rural North Cornwall work with social scientists to explore older people's connectivity with their environment. The team seeks to find ways to deep map the dynamics that generate the various different "living spaces" within the rural community itself, and between the community and the powers that make up authorized knowledge. As such the project seeks to extend the capacity for deep mapping as a social poetics that can engage with and illuminate what is unheard by the social sciences.

Laurie Beth Clark is Professor in the Art Department of the University of Wisconsin at Madison where she teaches courses in Video, Installations, Performance, and Visual Culture Studies. Clark's studio practice includes large scale site-specific installations, single channel videos and virtual environments, and solo performances. Her work exists "between theory and practice," between scholarly and tangible explorations of content. Just as she might differentiate her research approach by its phenomenological and curatorial bent, so too is her "studio" practice theoretical and propositional. Clark offers the term "studio" in quotation marks because, in truth, she makes work out in the world. Whatever the medium, Laurie Beth always makes work in social space with a community actively defining the project. This approach, which has come to be known in the last few years as "relational aesthetics" has been at the heart of her creative work since her first performances in the 1980s (see: www.lbclark.net). Laurie Beth is currently working on the book *Always Already Again: Trauma Tourism and the Politics of Memory Culture*. As part of her research for that project, she has developed an interactive project that can be seen in the gallery or downloaded at www.traumatourism.net.

Gülgün Kayim is an interdisciplinary theater artist, co-founder and principle of *Skewed Visions*, a Minneapolis-based site-specific performance collective, and Affiliate Faculty of the Department of Theater Arts and Dance, University of Minnesota. Her artistic work merges ideas from public art, theater and architecture to investigate cultural resonances of violence, conflict and trauma within the landscape, as they relate to memory and identity. Gülgün understands performance as a strategy of survival in the search for belonging. Trained as a theater artist, she has developed and adapted approaches that combine experimental theater practices with architectural theory to create site-based performances tailored to specific locations. Her preoccupations with place and identity, however, come from being a Turkish Cypriot immigrant. She uses the body, language, and sense memory to sort through and re-examine historical events, propaganda, stories, and ideas. These interests are explored in her work *Self Portrait...for now* made for the Cyprus demilitarized zone, and based on her personal story as well as the stories of others who experienced violence and dislocation as a result of the Greek/Turkish civil war on the island of Cyprus.

Rebecca Krinke is a multimedia artist and designer working in sculpture, installations, and site art, and is Associate Professor of Landscape Architecture at the University of Minnesota. Her research and creative practice centers on issues surrounding trauma and recovery. Her work moves from body to space, from object to landscape, and explores trauma as it moves from individuals to societies to ecosystems and back again. Krinke's sculpture has focused on embodying trauma using the body as a starting point, and her installations and restorative site works focus on ideas of recovery through environments designed to calm, heal, or transform the body (primarily through the designed outdoor environment, but also through interior installations). Rebecca has also explored traumatized sites—sites with toxic land or water—in her practice and publications. Her sculpture uses the physical body, the emotional body, the absent body, the animal body, and aspects of domestic objects and architecture to investigate and objectify trauma. The bodies are porous, enmeshed, hybrids, or remnants, and adaptation processes (often unusual, thwarted, or unnatural) are visible. Memory and repression, the power of relationships, and the desire for and fear of change fuel this work.

Mary Modeen is an artist/academic, American born but residing since 1989 in Scotland, where she lectures at the University of Dundee, and convenes the Art, Philosophy and Contemporary Practices course. She exhibits, publishes, and lectures worldwide, and has taught undergraduates and postgraduates for many years. Modeen combines studio practice with critical writing. Her academic background includes postgraduate degrees in aesthetic education and humanities in addition to studio art. She is currently co-investigator for a U.K. Arts and Humanities Research Council funded project: "Poetry Beyond Text: Vision, Text and Cognition." As artist-researcher her work usually begins with place, examining interplays between memory, perception, cultural identities, and art. Her creative work springs from a fascination with perception as a cognitive and interpretative process. As an academic who has taught in the sketchily-mapped territories where art and philosophy overlap, interspersed with literature and psychology, she returns again and again to thinking about the ontological, aesthetic, and metaphysical aspects of knowledge. As a visual artist, Mary sees these challenges and enigmas (obsessions, if you'd rather) embodied in particular places, in the sound, smell, feel, and look of them, in their framing by plural histories and cultural values. To her way of thinking there is no contradiction in using the latest in electronic craft to conjure the past into the present and bring the many presents into many pasts. A future founded only on our present would be a sorry spectacle. The past opens out backwards and the future divides ahead; it is the present, the moment, for which we have carried our past to be here and share this now.

Judith Tucker is Lecturer in the School of Design at the University of Leeds and a former Visiting Research Fellow at the University of the West England, Bristol. An artist and academic, she co-convenes LAND2. From 2003-6 she was Arts and Humanities Research Council Fellow in the Creative and Performing Arts at Leeds; during this period she developed a research project, entitled *Painting and Postmemory: Re/visiting, Re/visioning, Re/placing?* that resulted in a new alignment between landscape painting and theoretical research in postmemory. Her current practice might be considered as creating meeting spaces that explore personal memory, social history, and resort landscapes. Her painterly investigations have begun to interrogate place: might they also be a journey to the past through an embodied exploration in the now? The richly textured and reflective surfaces of Judith's paintings operate both as enticement and sometimes as a screen to prevent one from seeing. While her paintings and drawings depict liminal spaces, the beach or lido, and indeed perhaps the uncanny, what is important is how the paintings themselves become places in between through the mediation of her material practice. Judith's canvas, as an interstitial space between past and present, arguably holds the potential for postmemorial affect; it is the time taken to make these images that forges a memory that not only allows for a strong sense of the place but also offers a way, to accommodate ghosts.

Mona Smith, Sisseton-Wahpeton Dakota, is a multi-media artist, educator, and co-founder of *Allies: media/art*. Her new media work includes art projects for the web and multimedia installation work, most notably, *Cloudy Waters; Dakota Reflections on the River* (Minnesota History Center, 2005), *City Indians* (Ancient Traders Art Gallery, Minneapolis, 2006-2007), *MniSota Dakota Home*, (Form+Content Gallery) and the *Bdote Memory Map* (with the Minnesota Humanities Center). Her artistic and educational practice uses image, sound, and place to work "between"—the place of healing, of relationship, of meaning—where the spirit and physical, life and death, fear and strength, and night and day meet. Mona first spends time listening. As she listens, she hears rhythms in language, in meaning, in described vision; as she edits, such as was the case for *Cloudy Waters*, she creates both a flow and a cycle. And then after listening and editing primary audio, Mona works with technical artists to translate to the media at hand (fabric, bare trees, lighting, very high tech directional speakers, etc.). Through her work, Mona seeks to extend the range of hearing and to spark the visitor's personal relationship to a place that is at once part of us and surrounding us, in our memories and in what we know to be our physical reality.

Dane Webster is an Assistant Professor of Computer Animation in Visual Communication Design in the School of Visual Arts, Area Coordinator for the Creative Technologies Program, and Co-Assistant Director of the Collaboration for Creative Technologies in Arts and Design at Virginia Tech. His work explores the interface between art, research, and practice through computer animation work. As an artist and scholar, Dane is passionate about creating worlds, building experiments within the virtual space, and investigating his own ideas about the intersection of art and science. As a practitioner, Dane often works in interdisciplinary settings, taking in the problems of groups outside of the arts. Computer visualizations for projects outside the realm of fine art include architectural renderings and historical recreations. His newest creative work, such as *With Delicate Risk* and *Always Uncoupled*, explores ideas of creation myth, evolution, and the simple reactive qualities of virtual biological forms. Dane's *Organica* still images are abstracts influenced by his interpretations of the microscopic realm. Even his escapist short films *Idea Development* and *Sixty Second Tragedy*, which on the surface are simple stories about individuals confronting a problem, are built on a process whereby Dane becomes an amateur scientist, building worlds within the computer, exploring the use of virtual physics, anatomy, light, and sound.

Armory Gallery

Mary Modeen, *Landscapes of epiphany and memory*: Limited edition fine art digital prints on rag paper, conservation sprayed; photography with painting, etching, lithography, and/or pastels: Dawnning (2009), Danger (2008), Revelation (2009), Transubstantiation (2009), Vestiges (2010), Winter Epiphany (2008). Video (2010), 3.23 minutes. Project Assistance: Cheryl McDonald (Australia) and Laurence J. Davies (Scotland). Student Research Assistance (Scotland): Miriam Mallalieu, Liam McLaughlin, and video assistant, Khalid Alsayed. Music copyright permission for video: Christos Granias. Printing of artwork: Pharos Editions, Brian Gilkes, Master Printer, Australia. Framing: Original Frameworks, Jay Rainey, Blacksburg, VA.

Judith Tucker, *Postmemorial Landscapes: Places in Play*: Oil on canvas. From the series *Tense* (2008): Evi Swims Oil, Platform 1935 (i), Platform 1935 (ii), Platform, The Diving Board in the Forest (ii), Springboard, Springboard (i), Changing. From the series *Spectres on the Beach* (2010): Maze, Concrete Circle.

Experiential Gallery

Christine Baeumler, *Amazon Visions, Vanishing Acts*: Ink, oil, and enamel on aluminium photo litho plates: Striated Heron, Blue Headed Parrot, Howler Monkey, Toucan, Chestnut Headed Oropendola, all from Natural History Museum, Lima, Peru, 2010. Installation: Twilight in the Amazon, 2010, video, 6 minutes; Mobile Rainforest Unit, 2010. Animation creation and sound assistance: Amy Waksmonska. Video editing assistance: David Donovan. Project supported by the University of Minnesota's Grant-in-Aid for Research, Artistry, and Scholarship, and the Imagine Funds Grant. Installation: Morgan Sayers and Bobby Beaton, with assistance from Julie Utterback.

Iain Biggs, *Uplands (dreams, memories, spectral traces)—towards a case history*: Fourteen minutes loop video of images and spoken word (Wild Conversations Press, Bristol 2010). Speakers: Yvonne Buchheim, Mel Shearsmith and Iain Biggs. Singer: Victoria Walters. Text, UK photographs, and graphic images: Iain Biggs. Photographs from the Tar Heel Mica Company, Plumtree, North Carolina: Elizabeth Turrell. Editor: Mel Shearsmith. Installation: Morgan Sayers and Bobby Beaton, with assistance from Julie Utterback.

Laurie Beth Clark, *Places of Memory*: Interactive media, workstation, map projection, artifacts, photographs. Production Support: Dale Kaminski, Erika Robb Larkins, Ginger Lukas, Michael Peterson, Jenny San Martin, Deb Sim, Morgan Sayers, Bobby Beaton, Karen Till, Julie Utterback, and Michael Velliquette.

Gülgün Kayim, *Stories from the DMZ*: Photo stills, soundscape, installation. Concept: Gülgün Kayim and Katinka Galanos. Sound design: Jennifer Kotting. Photography: Gülgün Kayim. Installation: Deb Sim, Morgan Sayers, Bobby Beaton, and Julie Utterback.

Rebecca Krinke, *Unseen/Seen: The Mapping of Joy and Pain*: Mapping Table: wood, found objects (doors), gold leaf, and mixed media, 80 x 60 x 29 inches. Student research/studio assistants: Jamuna Golden, David Kerber, Michael Dorfman. Video documentation: Joey Cronick. Public engagement: Eric Maass. Laser cutting/woodworking expertise: Kevin Groenke, Justin Kindlespire, W. L. Hall Workshop, University of Minnesota. Installation: Deb Sim, Morgan Sayers, Bobby Beaton, and Julie Utterback.

Mona Smith, *Cloudy Waters*: Installation, soundscape, video. Concept, editing, audio recording: Mona Smith. Videography: Mona Smith and Marty Case. Collaboration: Media Department of the Minnesota Historical Society, Chuck Turning, Jesse Heinze, and Dan Schindelar. Installation: Deb Sim, Morgan Sayers, Bobby Beaton, and Julie Utterback.

Dane Webster, *Virtual Jamestown*: The Paspahugh Site: Computer game simulation on flat screen. Expertise in Virginia history: Professor Randy Shifflett, Rhyannon Berkowitz. Simulation programming: Pete Inge, Sabrina Killian. Additional 3-D modelling: Pete Inge, Cherry Wood, Celeste Leizer, ShaoZhuo Cui. Installation: Deb Sim, Morgan Sayers, Bobby Beaton, and Julie Utterback.

Major Sponsors



T. Truman Capone

Director/Professor

School of Visual Arts (SOVA)

Collaboration for Creative Technologies in Art +
Design (CCTAD)

Virginia Tech

The School of Visual Arts (SOVA) is privileged to have the opportunity to celebrate these inventive contemporary visiting artists. This ultimately highlights and enhances our progression in the arts through this international engagement. These nine internationally acclaimed artists, and their exhibitions in connection with a Humanities Symposium here at Virginia Tech, project us toward community and university involvement and participation in the arts on a large scale.

The School of Visual Arts has emerged as a high-demand program on the verge of national recognition and prominence. This particularly relates to the School's interaction and collaboration with the University Arts Initiative and Center for Creative Technologies. The School emphasizes the intersection of fine arts and new technologies as a vehicle for voice and vision through creative activities and scholarly research. Collectively, this endeavor provides practical instruction, research, and outreach reflecting a comprehensive knowledge of the history and theory of art and design.

A principal goal of SOVA is to further develop new programs and interdisciplinary collaborations within and beyond the university. The School of Visual Arts encourages the vital link of the studio artist's knowledge of traditions and materials, the visual designer's connection to technology and concept development, and the art historian's understanding of our links between past and contemporary cultures. Our goal is to provide the Commonwealth and the larger world with talented, imaginative, and diverse artists and designers who interface with society creatively and positively in careers and specialized professions in the 21st century. Working collaboratively with PLaCE, a creative research centre addressing issues of place, location, context, and environment, and Land², an artists-led international network, is truly an awarding experience for faculty, students, and the larger community.



Iain Biggs

Director

PLaCE

Co-covener of LAND²

Reader of Visual Art Practice

University of the West of England-Bristol

As a core funder of LAND², the PLaCE research centre in the Faculty of Creative Arts, UWE, Bristol, is very grateful to all those at Virginia Polytechnic Institute and State University, and most particularly to Dr. Karen Till, for creating this important opportunity for us to work together. The 2010 Humanities Symposium *Mapping Spectral Traces* and associated exhibitions will provide a significant milestone in our ongoing work by enabling us to extend an inter-disciplinary conversation that began around 2006, took a firmer, more resonant direction during a week-long workshop at the University of Minnesota in 2007, and has since gained momentum through various connections and exchanges. Our shared interests were further extended by symposia held at Virginia Tech and at Leeds University in the spring of 2010, in preparation for this event.

The PLaCE (www.uwe.ac.uk/sca/research/place/) Research Centre addresses issues of place, location, context and environment. Through its projects and programmes, research and partnerships, it examines recent progressive theorizations of place – as event in process, as produced and producing – through a consideration of relevant contemporary creative practices. Led by researchers in the Faculty of Creative Arts, PLaCE is committed to investigating, testing, imagining, and analyzing the following fields of research: commissioning and curating in and out of place; site-specificity and situated practices; creative intersections with urban and rural geographies; interdisciplinary approaches to urban renewal and the environment; memory, place, and identity, including issues of commemoration and conflict.



Sue Ott Rowlands

Dean

College of Liberal Arts and Human Sciences
Virginia Tech

As Dean of the College of Liberal Arts and Human Sciences, I am pleased to provide words of welcome for the VT Humanities Symposium exhibitions catalogue. The College takes great pride in its collaborative initiatives, and the VT Humanities Symposium, supported by a Humanities Symposium Award from the College, is an outstanding example of such work.

The five days of programming with local, national, and international participants reflect key aspects of the College's mission and core values: to illuminate human experience and expression through discovery, learning, and engagement; to engage critically with the complexities of a diverse, global society; to pursue transdisciplinary and integrative approaches to academic fields of study; to foster the importance of the arts and humanistic thought; and to engage respectfully with the community.

The VT Humanities Symposium activities undoubtedly are the first of many that will result from this gathering of artists and scholars. I am delighted that the College of Liberal Arts and Human Sciences could play a fundamental role in making these exciting and distinctive events a reality.



Jack Davis

Dean/ Reynolds Metals Professor

College of Architecture of Urban Studies
FAIA LEED
Virginia Tech

The College of Architecture and Urban Studies (CAUS) is pleased to welcome and support the *Mapping Spectral Traces* exhibitions and symposium with an array of impressive and talented artists both locally and internationally. There is no better way to do this than through collaboration with PLaCE, a creative research center focused on issues of place, location, context, and environment, and Land², an UK artists-lead network of artists, students, scholars, and practitioners interested in landscape and place-oriented creative practice. CAUS is made of up Schools (of Thought) that support research and scholarship in all aspects of the built and visual environment. Our programs are engaged in societal activism through design and art, particularly in concerns of community and the environment. Our faculties are often interdisciplinary, enriching the peer-to-peer learning and the growth in knowledge across multiple domains, and subsequently our students become critical thinkers dedicated to positive change at a global scale. I hope you will enjoy the symposium, presentations, and environment(s) of Virginia Tech.



Ruth Waalks

Executive Director
Center for the Arts
Virginia Tech

The Center for the Arts at Virginia Tech is pleased to support the *Mapping Spectral Traces* Humanities Symposium and be part of bringing these dynamic international artists to our region. When it opens in 2013, the Center for the Arts will present programs of regional, national, and international significance from artists who share our passion for learning, discovery, and public engagement. Center programs will reflect the diverse world around us, through both traditional arts and across contemporary expressions, and with new technologies. Even now as the center is being built, it is our goal to support and develop strong collaborations that increase the presence and practice of the arts on campus and across all communities we serve.

Along with my colleagues on Virginia Tech, I add my welcome to *Mapping Spectral Traces*, which promises new perspectives and opportunities for rich reflection and dialogue.



Judith Tucker

Co-covener of LAND²
Programme Manager, B.A. in Art and Design
Lecturer, School of Design
University of Leeds

The U.K. network of artists and thinkers that constitute LAND² promote a fuller, richer, and more comprehensive understanding of landscape and place in all their complexity (www.land2.uwe.ac.uk/). Our encounters and conversations between places, peoples, and practices are open-ended, rhizomic, and non-linear in character. Because the meanings of these conversations resonate differently in relation to the various discourses introduced and institutional locations in which these encounters take place, we are curious and excited to be part of what is certain to be a stimulating set of interactions with Virginia Tech faculty and students, local community leaders, and the larger region of Southwest Virginia. PLaCE and the LAND² artists-led network are privileged to be involved in the 2010 *Mapping Spectral Traces* Humanities Symposium. We are delighted to be invited as guests to Blacksburg and Roanoke for this innovative series of workshops, lectures, exhibitions, educational programs, excursions, publications, and public exchanges.



Karen A. Roberto

Director

Institute for Society, Culture and Environment
Center for Gerontology

Professor

Human Development

The Institute for Society, Culture and Environment (ISCE) welcomes participants to the Virginia Tech Humanities Symposium. This international event provides an exciting forum for engaging distinguished scholars, artists, students, and the community at-large in interdisciplinary collaborations and public dialogue in mapping spectral traces.

As one of the six Research Institutes of Virginia Tech, ISCE is tasked with strengthening the university's competitive position in the social sciences, humanities, and arts. With a presence in both Blacksburg and the National Capital Region, ISCE provides support for targeted creative, interactive, multi- and interdisciplinary research endeavors. The programmatic focus for ISCE is the area of *Social and Individual Transformation*. Scholarship in this area focuses on the causes and consequences of the increased interdependence of economic, social, political, and institutional systems and, much as the goals of this symposium, touches both societal and individual life.

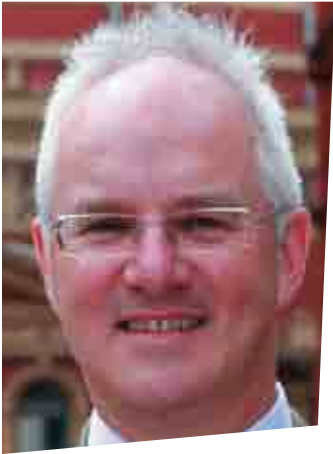


Timothy W. Luke

University Distinguished Professor, Political Science
Interim Director, ASPECT
Chair, Government and International Affairs
Program, School of Public and International Affairs

The Alliance for Social, Political, Ethical, and Cultural Thought (ASPECT) doctoral program welcomes everyone to exhibitions and various symposia associated with *Mapping Spectral Traces*. By hosting a number of highly celebrated artists from the United States, United Kingdom, and Australia, Virginia Tech once again highlights the considerable depth and real strengths of its richly talented faculty and quite diverse programs in the arts, humanities, and social sciences.

The ASPECT graduate program is a new interdisciplinary, intercollegiate, and interdepartmental effort, which seeks to bring community-based action research and multidisciplinary theoretical traditions together in the study of culture, ethics, politics, and society in applied settings. This outstanding collection of events does much to advance the same intellectual goals. By organizing artists, citizens, students, teachers, and other participants to collaborate in many shared cultural dialogues and enjoy different artistic displays, the VT Humanities Symposium, in cooperation with PlaCE and Land², will provide a very enriching set of public events that will weave together the arts, humanities, and social sciences for all who can enjoy them.



Gerry Kearns
Director
School of Public and International Affairs
Professor
Government and International Affairs

Mapping Spectral Traces is a field of marvels. The School of Public and International Affairs (SPIA) is proud to be involved with and supporting this program of meetings, teaching, exhibitions, and field trips. On behalf of the School, I would like to welcome all the artists, academics, and students who will be exploring this field together in Blacksburg and Roanoke.

SPIA hosts professional and scholarly activity in the fields of environment, urban planning, public administration, and international relations. The irruption of unresolved pasts shapes present experience in all the fields and scales of the School's intellectual and practical activity. Our environment carries the rebuke of our earlier contempt for its integrity. Our cities roil with injustice of previous exclusions. Our public policy has to engage with the legacy of hurts that we find it difficult to admit let alone confront. Our relations with others across our planet are crippled by a history of theft, genocide, and racism.

Perhaps scholars and artists can enrich each other's imagination and open vistas for us in which we can learn or remember the civility essential to peaceful coexistence, not only with each other but with our respective pasts.



Betty Fine
Professor
Department of Religion and Culture

On behalf of the Humanities Program in the Department of Religion and Culture, welcome to the 2010 Humanities Symposium, *Mapping Spectral Traces*. The Humanities Symposium, begun in 2002, is funded by the College of Liberal Arts and Human Sciences, and is designed to stimulate interdisciplinary research in the humanities. This year's symposium, organized by Professor Karen Till, illustrates the breadth of humanistic research, as it draws on scholars and artists from fields as diverse as forestry, geography, theatre, art, anthropology, history, folklore, Appalachian Studies, and urban affairs and planning.

Memory lies at the heart of the human condition, linking us to our individual and collective identities. *Mapping Spectral Traces* explores the efforts by scholars and artists to map and memorialize the hidden histories of past injustices, reminding us that both memory and forgetting are socially constructed acts. How can we re-inscribe and bring to life "forgotten" events in a way that expands and deepens our understanding of ourselves as human beings? I welcome you to Virginia Tech and invite you to participate fully in the intense dialogue and artistic expression of the 2010 Humanities Symposium.



