Abstracts and biographies

Session 1

Koen Leurs

Young connected migrants: the smartphone as pocket archive

During the so-called "European refugee crisis,' the dichotomies of bodies that were naturalized into technology usage and the bodies that remain alienated from it betrayed the geographic, racial, and gendered discriminations that digital technologies, despite their claims at neutrality and flatness, continue to espouse. In this moment of crisis, the digitally connected migrant was getting a lot of flak, which is exemplary of "high-tech Orientalism" (Chun, 2008, p. 73). News headlines and social media tropes commonly questioned Syrian refugees who arrived in Europe carrying smart phones. For example, a front-page headline on the Dutch daily Algemeen Dagblad questioned, "Why do those refugees take selfies all the time?" (Rosman & van Mersbergen, 2016) while right-wing social media memes depicted refugees carrying smart phones as bogus asylum seekers. So far the relationships between media and migration have mostly been considered from the perspective of news framing, representation and meaning making.

However, digital media use provides a timely entry-point to explore the migrant condition from the perspective of migrants themselves: migration and digital technologies are both characterized by paradoxical experiences of space and time. This presentation will share experiences of young forced migrants – particularly young Syrians - living in the Netherlands. Their smart-phone use was taken as a main entry point to study processes and perceptions of identification, learning, affectivity and human rights. Drawing on on-going in-depth interviews, digital ethnography and participatory research, the smart phone is operationalized as a personal pocket archive.

In my research, publications and dissemination I invites participants to reflect on the content of their own pocket archives. As part of this project, I am working on an interactive installation consisting of short video-portraits where young connected migrants reflect upon and curate their own pocket archives consisting of photos, videos, music play-list and app preferences. Experiences of young connected refugees shed a particular light on digitally mediated trauma processing: smartphone and social media use are found to both alleviate as well as exacerbate stress, unbelonging and trauma.

Koen Leurs is Assistant Professor in Gender and Postcolonial studies at the Graduate Gender Program, Department of Media and Culture Studies at Utrecht University, the Netherlands. He obtained his PhD in 2012. He is a critical internet researcher interested in migration, diaspora, gender, race, urbanity, multiculturalism and youth culture using mixed methods and ethnography. Leurs is the principal investigator for the Netherlands Organisation for Scientific Research (NWO) funded research project 'Young connected migrants. Comparing digital practices of young asylum seekers and expatriates in the Netherlands' (2016-2019).

Nour Munawar

The role of media in postwar heritage reconstruction

The ongoing ruination of built heritage in the Middle East and Northern Africa has been the major characteristic of the unrests and conflicts that followed and accompanied the revolutionary movements or the so-called "Arab Spring". At the same time, media reports promptly promoted the vandalistic and iconoclastic actions of ISIS; ignoring – together with the international community – that heritage had been threatened before the ISIS offensive attacks to control the (World) Heritage Site(s). The asymmetric conflict in Syria and Iraq is not limited to the destruction of the (in)tangible patrimony, it has also resulted in one of the biggest humanitarian catastrophes since the Second World War. Millions of local stakeholders have been forced to flee their homeland. Thousands of these have made their way through the Mediterranean Sea and sought refuge in Europe. The destruction of internationally renowned sites such as Aleppo, Palmyra, and Mosul has prompted a massive political and academic reaction in the west and many schemes have been devised to assist with the reconstruction of heritage sites in the post-conflict era. All this triggers significant debates, starting from questioning

how objective the media was when they shed light only on ISIS destruction of heritage sites in Palmyra, Nimrud and Nineveh. Is ISIS the only "bad guy" in the Syrian and Iraqi conflicts?

This paper goes on to investigate how local people approach the legacy of their ancestors and to question whether they value the traumatic memories caused by the destruction of heritage and the contentious attempts to distort their identity via the intentional cultural cleansing. I go beyond to explore how social media platforms help in tracing individual voices in processes related to heritage at war, and how digital media can assist in negotiating individual traumatic memories into the (re)construction of heritage in the aftermath of war. To conclude, I will ask how social media may be used to create a vibrant and sustainable public archaeology among the global community of traumatized locals in exile.

Nour A. Munawar is a PhD researcher in Archaeology at the Amsterdam School for Heritage, Memory and Material Culture (AHM). Nour's PhD project is about: "The (Re)construction of Syrian and Iraqi Cultural Heritage in Post-Conflict Contexts". He is a UNESCO expert on Safeguarding Syrian Cultural Heritage and Member of The International Council on Monuments and Sites (ICOMOS-Nederland).

Anna Menyhért
Transcultural trauma and digital homes: blogs and Facebook communities of Hungarian migrants in Europe
This paper investigates blogs and Facebook communities of Hungarians living in other (mainly European countries), looking at the reasons why Hungarians relocate elsewhere, and at their complex, ambivalent and often traumatic relationship to the home country. For example, the blog and community 'Bordercrossing' (Határátkelő) that has over 50 000 followers, defines itself via the slogan 'The country crossed a border, so we will cross the border, too.' That is an especially significant gesture of break-up in a country that has an anthem known by heart by all school children worded "there is no other place / for you upon the Earth (…) / you must live and die here." The most common element that appears in the blog accounts is the loss of future in the home country, or the description of the

relationship with the homeland as abusive. Eastern-Europeans in Western Europe are often considered 'economic migrants', as opposed both to expats and refugees. The term 'economic migrant' is frequently used in a derogatory way in a political context (see the Brexit terminology). My research sheds light on the fact that the reasons for migrating are much more complex than simply looking for a better job or livelihood in another EU country. However, while in the 1970-1980s Adelmalek Sayad wrote about the 'suffering of the immigrants', and their displacement and double homelessness, today, in the digital era, we meet the 'connected' migrants with transnational ties who are able to build online networks as digital homes. Contrary to some opinions I think that keeping in touch with the home country and with the online communities does not slow integration in the host country, but in many cases allows for migration not becoming traumatic.

Anna Menyhért is a Hungarian writer and academic, currently a Marie Sklodowska-Curie Individual Research Fellow at the University of Amsterdam School for Heritage, Memory and Material Culture as well as the Slavonic Studies Department. For the last five years she worked at Eötvös Loránd University, Budapest, Hungary, at the Institute of Cultural Studies and Hungarian Literature as the Principal Investigator of the Trauma and Gender in Literature and Culture Research Group. She has experience in teaching, in academic programme development and in leadership and management within academia, in the cultural and civil sectors both in Hungary and internationally; she was the vice president of the European Writers' Council and the head of the Hungarian Studies Department at the Balassi Institute in Budapest as well as the Director of the Hungarian Literary Authors' Collecting Society. Her research interests include trauma studies, cultural and digital memory studies and women's literature.

Session 2

Orsolya Rákai

Between collectivity and particularity: „lost in translation"

While the positive role of (digital) social media in trauma-prosessing can«t be underestimated, it's also important to point out, that this new kind of virtual publicity has its own limits and questions, too. To show these elements I propose to change the notion of silence to the notion of particularity. Particularity was always in close connection with (traumatic) silence: on the one hand, as traumatic experience cuts the person out of normality, reduces him/her down to mere particularity, unimportance, and therefore trauma appears as a sign of abnormality/failure/sin/strangeness, the feeling of excludedness culminates in loosing the capability of speech. On the other hand, speechlessnes and silence serves as tools for exclusion, suggesting that only things with general relevance can gain space in the fields of social communication. Silence appears in both cases simultaneously as a sign of excludedness and as a tool of particularization.

Virtual media spaces can provide the feeling of collectivity even though the given virtual community is very small; but this kind of collectivity is very fragile. As long as it's about personal trauma experiences (shared between the members of a group), it can help the recovery process very effectively. But when it's about such traumatic experiences which are deeply rooted in social, institutional, symbolic and ideological structures, the successfulness of these virtual spaces becomes more and more limited. Although the members of a group can find understanding and resemblance between each other, they can have the experience that they can't become part of a real collectivity, as the hegemon collectivity purposedly refuses to see common patterns or resemblance between the traumatic cases, and sticks to refer to them as individual, particular cases. In my paper I'd like to illustrate this process with the example of handling the problem of family violence in Hungary.

Reka Deim

Conflicting Memories of the Communist Era in Hungary and New Traumas after 1989

Memories of the communist era continue to play a crucial role in the national and international politics of the countries that were once part of the Eastern Bloc. Behind the apparently successful transformation of the former communist countries into democratic societies since 1989 there was a constant struggle over the memory of totalitarian domination with far-reaching political and ethical implications, which confirms the role of memory in the construction of national identity. In this process, where certain memories have been overshadowed due to political interests or social taboos, new traumas are being produced. This research addresses the issue of absent memories and their implications on young generations in Hungary after 1989. The aim of the project is to identify the traumatic aspects of private memory transmissions that shape conflicting memories and narratives today. The research focuses on the effect of the memory of collaboration with the communist regime on subsequent generations by analyzing life-story narratives of 1) former informants who decided to speak about their pasts only years after 1989; 2) the children of informants who learnt about their parents' secret identities from the Historical Archives, such as the cases of Péter Esterházy and András Forgách. The paper employs Frank van Vree's notion of "absent memories" to explore memories that are neither censored by the state nor traumatic in a mere psychological sense but stimulating fear of shame and social stigmatization, as well as Marianne Hirsch's concept of "postmemory" to analyze how the traumas of the generations who find out about their parents' secret pasts are produced. By contrasting personal memories represented by cultural products and oral histories to the official narrative propagated by political elites and museums, such as the House of Terror Museum in Budapest, the project will shed new light on underrepresented and increasingly significant features of the interactions between individual and collective formations of national identity.

Réka Deim is a PhD researcher at the Amsterdam School for Heritage, Memory and Material Culture (AHM), department Media & Culture. Her research areas include conflicting memories of totalitarian regimes in Central-Eastern-Europe and memory transmissions in literary, cinematic, artistic representations and oral histories. She holds MA degrees in Cultural Analysis (University of Amsterdam, 2013), in Art History and in English Literary Studies (Pázmány Péter University, Budapest, 2011). Réka is interested in alternative research methods, such as interviewing, filmmaking and curating exhibitions. She has participated in several

art-related projects, authored exhibition catalogues and documentaries. She currently works on a documentary related to her PhD project, which will contrast life-story narratives of four artists focusing on social and professional stigmatization due to their activities before 1989.

Session three

Koen Kluessien

Mass atrocities in the digital age: can we stop a genocide with our cell phone?

In 2005 the Responsibility to Protect (R2P) was endorsed by all member states of the United Nations to prevent genocide, war crimes, ethnic cleansing, and crimes against humanity. However, due to international political divisions, the Security Council has failed to uphold its basic function: the maintenance of international peace and security. Now it seems independent organizations are taking matters in their own hands to prevent and deal with mass atrocities using . The conference paper will scrutinize the role of technology in the prevention and deterrence of mass atrocities.

Genocides do not happen over the course of a day, it is a long-term and deliberate process. This means that although only military intervention will stop the extermination, there are other means of ending the process before it reaches the phase of mass killing. This is especially important to note given the fact that most national governments and transnational organizations such as the United Nations are reluctant to intervene.

A number of non-governmental organizations have initiated projects that use satellite imagery to document and possibly deter the perpetration of atrocities. Other initiatives use mobile phone applications that retrieve, manage, and map data sent by individuals on the ground. Through these apps researchers and policy makers will have a bulk of shared information instead of a number of individual entries. But can mobile phones or satellite imagery actually prevent genocides? One thing that is sure is that the age of digital humanitarianism has arrived and the field of international criminal justice is beginning to take note.

Koen Kluessien has earned a BA in history and an MA degree in Holocaust and Genocide Studies at the University of Amsterdam and the NIOD institute for war, Holocaust, and genocide studies. During his studies he specialized in transitional justice and genocide denial in Bosnia and Serbia and has presented on these topics at a number of conferences, among others at Columbia University and Clark University. Since then, Koen has worked as a researcher for the International Holocaust Remembrance Alliance (IHRA) and the NIOD institute for war, Holocaust, and genocide studies where he was part of the research team that conducted an exploration research on the course of events before, during, and after the fall of Srebrenica in 1995.

Vlad Strukov

The Trauma of Digital Coming-out: Sexuality and Social Media in the Russian Federation

Since the introduction of the so-called 'anti-gay propaganda' law in the Russian Federation, discourses about sexuality and especially homosexual sexuality have been subdued due to the fear of legal prosecution and especially due to the fear of possible attacks by homophobic activist groups. Some members of LGBTQ communities have turned to the internet as they perceive it to be a safer place for individuals to meet and discuss their interests. Others refrain from using social media and apps due to the fear of discrimination and abuse. In the Russian Federation, digital coming-out has become one of the principal ways in which LGBTQ communities oppose the government and fight for recognition. In my presentation I wish to explore how members of a few online communities use social media to support digital coming-out, how they construct their sexual identities and deal with traumatic experiences. I aim to demonstrate how traumas associated with digital coming-out are translated into activism and social awareness. I will focus on individuals who, after performing a digital coming-out, decided to create an online museum of queer culture in Russia as a way to deal with their personal and collective traumas.

Vlad Strukov is an Associate Professor in Film and Digital Culture, specialising in world cinemas, visual culture, digital media, intermediality and cultural theory. He explores theories of empire and nationhood, global journalism and grassroots media, consumption and celebrity by considering the Russia Federation and the Russian-speaking world as his case study. Before taking his position at the University of Leeds in 2008, he had had teaching and research positions at the following institutions: University College London, Universities of Helsinki, Pittsburgh, Edinburgh, Leuven, Moscow and Voronezh.

Elizaveta Gaufman
The Ukraine Crisis as Manifestation of WWII Post-Trauma in Russia

World War II – commonly referred to in Russia as 'The Great Patriotic War', is remembered as the country's most traumatic episode in its recent history (Gudkov 2005, Oushakine 2013). It is also one that remains to this very day, a powerful image to grip the popular imagination, and which is frequently used to conjure up shared memories of deathly danger. It is also the most important heroic and unifying event in recent Russian history and is now actively used in nation-building efforts (Gudkov 2005, Kucherenko 2011). This makes the Great Patriotic War a post-memory phenomenon (Hirsch 2008), particularly prone to being recounted in a mythologized narrative that has started to take root under General Secretary Brezhnev (Gudkov 2005).

Conceptualization of the Great Patriotic War as a traumatic unifying event came especially handy in 2014. The events in Ukraine have become a litmus test for the mainstream Russian media, where Russian 'memory entrepreneurs' resorted to this powerful collective memory reference. Apart from calling the people on Maidan 'fascists', mainstream Russian media make a connection between both the US and the EU as aggressors and fascists – which is a very common Soviet technique, especially popular in Soviet-era caricatures and rhetoric. Moreover, government-sponsored discourse on fascism is visibly present on social networks, which suggests that the majority of Russian netizens agree with the government's point of view. This article analyses social network rhetoric in Russia pertaining to the Ukraine Crisis in 2014-2015 paying special attention to World War II references.

Elizaveta Gaufman is a post-doctoral fellow at the Institute for Intercultural and International Studies at the University of Bremen. Her research focuses on the impact of verbal and visual enemy images in new media, including representations of gender and ethnicity. Her monograph "Security Threats and Public Perception: Digital Russia and the Ukraine Crisis" was published by Palgrave Macmillan in 2017.

Session four

Mariëlle Wijermars
New Media and the Expression of Alternative Views on the Past in Russia: The Russian Revolution as a Social Media Feed

On the occasion of the centennial of the Russian Revolution, various initiatives have emerged to commemorate the events of 1917 and their legacy. Within Russia's highly controlled media sphere, and given the regime's continuing reliance on history to support its legitimacy, a clear top-down dynamic can be discerned in how "1917" is framed in the public domain. The paper examines the role of the Internet as a space for circulating alternative memories of the Russian Revolution by the example of the online project "1917 - Free History." This website allows its visitors to relive 1917 in real time. Presented in the format of a Facebook feed, one can explore what "really" happened through the eyes of both famous and lesser-known contemporaries. Whereas, in the state-controlled mass media discourse, the representation of the revolutionary year and the lessons it harbours for today's Russia tend towards unambiguity (emphasizing the tragedy of the demise of the Russian Empire and destructive nature of radical political change), the website presents a wide array of voices without imposing a single interpretative frame. As a result, narratives that have long been neglected or repressed, are given a platform. The paper will explore, among other questions, how the social media feed format and the interactivity it promotes (linking, sharing, commenting) may play a role in societal and individual processes of coming to terms with the revolution's traumatic impact, as well as with the tensions characterizing Russian society today.

Mariëlle Wijermars is a postdoctoral researcher at the Aleksanteri Institute of the University of Helsinki. She is associated with the Russian Media Lab, where she conducts research into the current state of freedom of speech in Russia, in particular with regard to Internet freedom. She holds a PhD from the University of Groningen (2016), specialising in memory politics in contemporary Russia and the remediation of cultural memory in Russian cinema and television. Previously, she has lectured at the University of Groningen and University of Amsterdam. Her work has been published in Problems of Post-Communism and Digital Icons,

among others. In addition to cultural memory studies, her current research interests include contemporary Russian politics, propaganda and censorship, and the changing societal functions of the Runet.

Annelieke de Natris
#Holodomor - Transcultural Trauma: the migration of trauma and manifestation in a new homeland

Between 1932-1933, a disastrous famine struck the Ukrainian Soviet Socialist Republic and caused the deaths of approximately 2.5 – 7.5 million Ukrainians. The famine, which later was named the Holodomor, was the result of the harsh collectivization policy of Joseph Stalin and his refusal to sent aid to affected areas when the famine was at its height and approximately 25.000 people were dying of starvation each day. In the former Soviet Union the famine was a state secret for decades. Stalin did not want his disasters to be known to the world, because it would harm his reputation and that of communism in general. This meant that the Ukrainians couldn't speak openly about what had happened during the famine and weren't able to process their trauma.

For people in Ukraine this situation only started to change after the collapse of the Soviet Union. However, due to the Second World War, the ongoing repression of the Soviet Union and the start of the Cold war a massive group of Ukrainian migrants fled from Ukraine between between the 1940's and 1950's. A big part of these migrants ended up in the United States and Canada. In these democratic societies the veil of state secrecy was lifted from their trauma and the migrants were able to express and process their trauma. In the following decades two interrelated developments in the procession of the Holodomor trauma proved to be especially relevant. On the one hand the Holodomor was an important aspect in the formation of a collective identity for the Ukrainian migrants. Thus their trauma was a feature in the establishment of an Ukrainian community in a new homeland and with the formation of the community they were able to express their trauma. The way they defined the Holodomor was a second important development in the processing of the trauma. In order to emphasize the gravity of their trauma and find (inter)national recognition they defined the famine as a genocide. Up until now this stance proved to be highly controversial and is not widely accepted.

Thus the (inter)national recognition of the Holodomor as a genocide remains a focal point for the Ukrainian community and during the past decades these efforts have found a new impulse through the medium of the internet. Through the different forms of social media, for example Twitter and Facebook, people have found new means to promote the Holodomor and have successfully eliminated the element of silence. Therefore it is important to examine the role of these new media and their influence on the processing of the Holodomor and the recognition of a certain definition of this trauma.

Annelieke de Natris is a student enrolled in the master program 'History' at the University of Amsterdam. This think piece broadly sketches the subject of her thesis subject.

Stéphanie Benzaquen-Gautier
Crowdfunding remembrance: the digital economy of memorials on Kickstarter
"Because this will be YOUR memorial... One which we want you to love like it's your own child. To take selfies and share on Facebook," claims Jay Singh-Sohal, coordinator for the WWI National Sikh Memorial project on Kickstarter. The argument worked well. Thanks to over 150 'backers', the project's organizers collected £20,000. The memorial was inaugurated at the National Memorial Arboretum (UK) in November 2015. On Kickstarter, the "world's largest funding platform for creative projects" as it self-defines,
one may found numerous memorial projects to be supported, commemorating 9/11, war
veterans, victims of man-made violence or natural disasters. Kickstarter is the social media form of an old practice. The emission of public subscriptions—the financial participation of individuals in the costs of the memorial's construction in exchange for a certificate—is not a new phenomenon. In the 1920s and 1930s this was how monuments honoring the dead of the First World War were built. How does the digital medium alter this practice? To what extent does it affect memorial forms? I propose to look more closely into the digital economy of remembrance generated by Kickstarter. Marketing is central to the platform's campaigns. The

project must be attractive in terms of concept and image. It requires packaging and a communication strategy. The creator handbook of Kickstarter even suggests all kinds of ideas for rewarding those pledging money, pivoting around customization, scarcity and access to the behind-the-scenes of the project. Through the analysis of projects such as the 'Cambodian Tragedy Memorial', 'We are still here memorial' for Native American communities, 'Have you seen me? A memorial to slavery', and 'Survivor to Survivor: Haitian memory', the paper investigates the ways in which trauma is mediated, transacted and finally brought into concrete forms via Kickstarter. It examines the visual and discursive arguments used by the campaigners, the interaction of project carriers and the backers, and when possible the actual outcome of the campaigns. Last, it reflects on the kind of community, if any, that Kickstarter creates around traumatic historical events and their memorialization.

Stéphanie Benzaquen-Gautier is an art historian and associate researcher at the Centre for Historical Culture, Erasmus University Rotterdam (NL). She received her master's degrees in art history from the Université La Sorbonne Paris I in 1997, and PhD degree from the Erasmus University in 2016. She also works as curator and has organized exhibitions and projects in Israel, France, Germany, Central and Eastern Europe, Russia, and Thailand. She is a recipient of a Leon Milman Memorial Fellowship at the United States Holocaust Memorial Museum in Washington DC (2012), a recipient of a fellowship at the Stone Summer Theory Institute at the School of the Art Institute in Chicago, Illinois (2010), and was a researcher in the Theory Department at Jan van Eyck Academie in the Netherlands (2005-2006).

Session five

Gwen Le Cor

Trauma narratives in electronic literature: of fragments and glitches.

This paper seeks to show how the digital medium allows electronic literature to display narratives that perform traumatic features. I intend to focus on two specific figures found in digital narratives, fragments and glitches. These esthetic hiccups may affect the linearity of the piece, its visual coherence, or even language itself. Fragments and glitches thus let electronic works freeze time, or even, altogether step out of (narrative) time to display a form of traumatic time. It is the case for instance of David Clark's digital work 88 Constellations for Wittgenstein (to be played with the left hand). The work oscillates between constellations and fragments, between a voice-over enticing us to "join the dots" and a narrative told in vignettes; one where "constellation 36: Sep 11, 2001" will be linked to a vignette that brings to the fore another 2001, that of Stanley Kubrick's film "2001: A Space Odyssey". The work is complex and both vignettes will also be linked to the one entitled "The limits of language". By joining the dots and exploring the work, the reader is thus confronted to a questioning on time and language, which leads him/her back to 9.11.

Ultimately, I intend to link these esthetic figures to psychoanalyst Sandor Ferneczi's analysis of how the psyche reacts to trauma, that is to say, through a form of protective fragmentation. The digital works that play with fragments and glitches perform traumatic mechanisms without eliminating the very possibility of narrative.

Gwen Le Cor is professor of English at the University Paris 8, and co-head of the "TransCrit" research lab. She is a member of Marc Amfreville's trauma studies research group at the Sorbonne, (Paris, France). Her own work on trauma concentrates on post-9.11 American literature. She is also a member of the Electronic Literature Organization and has chaired several workshops and conferences on electronic literature. From 2014 to 2016, she chaired "Text/ures: The Book Object from Print to Digital", a three-year research program sponsored by the Labex Arts-H2H, and is now working on a program on the "Esthetics of the Ephemera." She published articles on the print and digital works of Jen Bervin,

David Clark, Percival Everett, Jonathan Safran Foer, Nick Monfort, Flannery O'Connor, Mark Sample, Art Spiegelman, Stephanie Strickland, Steve Tomasula and Robert Penn Warren.

Silvana Mandolessi

Is trauma fiction out of place in digital culture?

This paper aims at analysing the blog Diario de una princesa montonera, 110 % verdad (Journal of a Montonera Princess, 110 % Truth) (2009-2012) by Mariana Eva Perez, as paradigmatic example of a new way of coping with trauma in post dictatorship Argentina. Perez, Human Rights activist, playwright and daughter of disappeared, published in 2012 a book made up of a selection of entries of her blog. The book is now recognized as a seminal work within the literature of the second generation and although is undoubtedly a book on trauma, it does not comply with any of the traits of trauma fiction (Whitehead 2004, Luckhurst 2008, Caruth 1995). I will explore in which way the blog allowed a different processing of trauma, leading to a new 'trauma writing'. Particularly, I will focus on the following elements: the role played by humour and parody as tools to deal, individually as well as collective, with pain; the creation of a new kind of community based on the blurring of the boundaries between private/public that redefine how a subject deal with the traumatic event 'autofiction' and 'mediated intimacy' (Ladagga 2008) as new forms of exhibiting the (traumatized) self in the digital era. Based on the analysis of these features, I will return to the traditional definitions of trauma fiction. My objective is to asses to what extent the deconstructive, post-structuralist, or textualist guise of trauma theory has become 'out of place' in the current digital scenario and the cultural practices it promotes.

Silvana Mandolessi is Assistant Professor of Cultural Studies at the University of Leuven, Belgium. She is the author of Una literatura abyecta. Gombrowicz en la tradición argentina (Brill, 2012), and co-editor of Transnational Memory in the Hispanic World (a special issue of the European Review, 2014), El pasado inasequible. Desaparecidos, hijos y combatientes en el arte y la literatura del nuevo milenio (Eudeba, in press 2017), and Sujetos, territorios y culturas en

tránsito. Dimensiones de lo transnacional en la cultura hispánica contemporánea (a special issue of Nuevo Texto Crítico, in press 2017). She is currently Director of the ERC Starting Grant Project DigitalMemories "We are all Ayotzinapa: The role of Digital Media in the Shaping of Transnational Memories on Disappearance" about digital memory as a new configuration of memory in post-scarcity culture.

Melissa Kerr Chiovenda
Ethnic Hazara Cultural Trauma and Social Media: Afghanistan's Enlightening Movement

The history of the Hazara people of Afghanistan includes genocide, enslavement, removal from ancestral lands, and mass killings. A majority Shi'a group, they especially suffered under the Taliban government and continue to be targeted by the Taliban and Islamic State insurgents today. Attacks against Hazaras are widely shared by social activists and ethnic nationalists via social media, leading to a transnational movement that seeks to ensure greater rights for Hazaras. These social media activities promote an ethno-national identity highly influenced by the experience of collective, cultural trauma, a theory posited by sociologist Jeffrey Alexander which suggests that not only can a people be collectively traumatized, but also, if their very culture and cultural values seem at risk, they can also experience cultural trauma. This paper will focus on three issues concerning the cultural trauma of Hazaras. First, I will explain how cultural trauma is promoted by Hazara activists and experienced in Bamyan and Kabul, Afghanistan, based on 18 months of ethnographic fieldwork I conducted in the country. Second, I will discuss several themes that are recurrent in Hazara activist social media activities, which are widely shared and read by both Afghan and diasporic Hazaras, and consider how such themes contribute to not only cultural trauma, but a "culture of trauma" among many Hazaras. Finally, I will give particular attention to the promotion of the Enlightenment Movement via social media, which encouraged thousands of Hazaras to protest in Afghanistan for better infrastructure. As one of the movement's protests was attacked by suicide bombers in summer 2016 in the Dehmazang attack, I will also consider how the attack was portrayed and used by Hazara activists to promote their cause and a particular type of Hazara national identity.

Melissa Kerr Chiovenda is a research fellow at Harvard University Medical School's Department of Social Health and Global Medicine, and an affiliated faculty member at Emerson College in Boston. She received a PhD in anthropology from the University of Connecticut on 2016. Her dissertation focused on collective and cultural trauma among Hazara civil society activists in Bamyan, Afghanistan, and she spent 18 months conducting research there. Melissa also holds an MA in Russian, Eurasian, and East European Studies from Georgetown University, and has lived, worked, or studied in Kyrgyzstan, Uzbekistan, Tajikistan, and Russia. Melissa is starting a new research project with the Afghan refugee population in Athens, Greece.

Shruti Devgan
Digital Construction of Traumatic Memory: The Case of Anti-Sikh Violence

The Sikh community in India suffered state-backed mass massacre in two separate but related events in 1984. The anti-Sikh violence of 1984 became a taboo subject for community members in India, overshadowed by state-created and mass media-circulated stories and Sikh militant voices. But in the early 2000s, an intergenerational cohort of Sikhs in the diaspora began doing "memory work," the deliberate and conscious public practices of searching for fragments of painful pasts and piecing them together to give cultural meaning and shape to tenuous traumatic experiences, especially in and through digital media. I use the term first generation to refer mainly to two main sets of diasporic Sikhs: first, the women and men who directly confronted the violence of 1984 in India and migrated to North America because of these experiences of persecution either as voluntary migrants or refugees, and second, the individuals who were part of the diaspora prior to 1984 and for whom the year marked a deep and durable transformation in community identity and relationship with India. The term second generation refers to children of direct survivors of 1984 as well as descendants of pre-1984 Sikh immigrants. In this presentation I will examine traumatic memory sociologically by studying the memory struggles of the community against many kinds of social barriers to establish trauma as such. I focus on how Sikhs, especially the second generation, are using digital media, the Internet in particular, to look back and also find a public space to legitimize their marginalized stories. Memories of 1984 are changing and evolving because of shifts in media that are underway. Digital media is developing and extending the potential of mass media, by changing ways in which the "written about" become "authors" or individuals and groups themselves engage with media, interpret and construct events.

11

Shruti Devgan is a Visiting Assistant Professor of Sociology at the College of William and Mary. She completed her Ph.D. in Sociology at Rutgers University in 2015. She studies culture, collective memory and trauma, media and transnational flows, narratives and emotions with a focus on the Sikh diaspora and South Asia. Her recent scholarship examines diasporic, intergenerational and digitally mediated narratives of state-sponsored anti-Sikh violence of 1984 in India. She teaches courses on media cultures and institutional inequalities.

John Hanna
Mapping Conflicts: The Lebanese Civil War in Social Media and Digital Archives
Memories are materially localized and harbored in spaces. Amidst traumatic events, the relative immutability of places is jeopardized, and consequently memories become blurred and distorted. Over the past few years, an increasing number of memory initiatives has emerged within the Lebanese society, to engage with the contested history of the Lebanese civil war (1975-1990). This paper explores the role digital tools play in opening new channels for memorizing and understanding traumatic events. The paper takes the Facebook page La guerre du Liban au jour le jour and its sister group The Lebanese War (1975-1990) as case studies to investigate the ethics of dealing with memories on public social media communities. Through comparing with other conventional sources of historical data, this paper further examines the potential of digital methods for creating accessible platforms to challenge traumatized memories and official narratives. In so doing, the paper proposes a practical framework for utilizing digital archives and social media in conducting historical research on contemporary urban conflicts.

John Hanna graduated from the Faculty of Architecture at Graz University of Technology in 2014. During his study years, he volunteered and worked with housing and shelter organizations in Zambia, Egypt and Brazil. In the past few years, he worked closely with contemporary art institutions in Graz and in Cairo. Hanna has recently started his doctoral programme at the Chair History of Architecture and Urban Planning at Delft University of Technology, with a research project on the spatiality of urban conflicts, laying a focus on the Lebanese civil war (1975-1990).

Session seven

Paul Arthur - Virtual Memorials and Grief Networks

Online memorial sites are increasingly being integrated into everyday social interactions using social media. What are these sites? What forms do they take? How are they functionally different from physical sites of remembrance? These questions are addressed in this paper through a discussion of the features of physical memorials and an overview of online memorialisation since the early 1990s. The focus then turns to social media and networking. What is striking today is that the same social media services that are being used in life are also used after death, fulfilling different functions. It is becoming clear that online memorialisation does not have an easy equivalent in the gravestone; rather, it relates more closely to rituals of grieving and grief therapy. Virtual memorials allow a dynamic to be created whereby extreme expressions of intimate testimony or reflection can be shared in a largely public space. Online memorialisation may be evidence of the trend towards vernacular memorial-making or what has been referred to as 'cenotaphisation' (that is, memorialisation away from the resting place of the deceased, often close to home). The integration of personal and public also enables the formation of communities in a complex, new sense of the idea of collective consciousness. Public exhibition of deeply private trauma brings together two categories that would not be compatible without Web 2.0 technologies, and is leading to new notions of identity, and hence of memorialisation. The public place paradoxically becomes a safe haven where trauma can be expressed, as though privately, and yet, within the supportive framework of a community of other victims of trauma, to the wider world.

Paul Arthur is Professor of Digital Humanities at Western Sydney University, where he leads the Digital Humanities Research Group. He was previously Deputy Director of the ANU Centre for European Studies, a joint-funded special initiative of the European Commission and the Australian National University. From 2010-13 he was Deputy Director of the National Centre of Biography, ANU, and Deputy General Editor of the Australian Dictionary of Biography. A Fellow of the Royal Historical Society, he has over fifty publications in fields of history, literature, communication and cultural studies, and has held fellowships in Australia, Europe and North America. Paul Arthur is inaugural President of the Australasian Association for Digital Humanities, and a member of the steering committee of the Alliance of Digital Humanities Organizations and the executive council of centerNet, the international network of digital humanities centres. He also serves on the executive committee of the International Auto/Biography Association and the advisory board of the Australasian Consortium of Humanities Research Centres.

Laurie Faro
The Digital Monument to the Jewish Community of the Netherlands: ritualization and meaning

In April 2005, the Digital Monument to the Jewish Community in the Netherlands went online. This monument is an internet monument dedicated to preserving the memory of more than 100000 men, women and children, Dutch Jewish victims of the Shoah. Main objective is to reconstruct the picture of the Jewish community in the Netherlands at the eve of their destruction by means of 'returning' to each individual victim his or her identity. Each individual may decide what they consider important to 'voice' at the community and as a result the memorial refrains from taking sides and imposing closure upon the audience's interpretation of the memory of the Shoah. In line with Casey and Savage (who launched the term 'therapeutic' monument) there seems to be a 'healing' effect in expressing oneself in a public, in this case a virtual, environment.

Laurie Faro has been educated in the field of law and culture studies. Already as a young attorney she developed a strong interest in empowering the victim in the legal process. This focus remained when she switched to scientific research in the field of health law. She has published extensively on the subject of quality of care and patients' rights. In 1990 she completed a PhD project on this subject. In 2015 she completed a PhD focusing on the context and meaning of 'postponed' monuments as a separate category within Dutch monument culture. 'Postponed' monuments are monuments erected a long time after the event or disaster to be commemorated took place. This study is a qualitative exploration within the field of ritual studies. This contribution is based on the results of one of the case studies explored within the context of the PhD study.

This second PhD research project is the result of her personal interest in the

experiences of people who have been burdened with traumatic experiences in the past and the impact of their ritual commemoration practices, especially at the site of a public monument

Elena Zezlina
Taborišče Rižarna/Risiera di San Sabba: a virtual reminder on the Italo-Slovenian border
The 'Risiera di San Sabba', located on the outskirts of Trieste, on the Italian northeastern border, was the only Nazi camp on Italian soil to have (rudimentary) killing facilities and a crematorium. In the 18 months of its operation, about 20,000 people went through the camp; while most prisoners were then deported towards other camps elsewhere in Europe, between 3000 and 5000 people were killed in the Risiera. Around 1400 prisoners were Jewish, but the majority of the inmates, and the vast majority of those who were murdered, were partisans fighting against the Nazis: some locals of Italian ethnicity, some locals of Slovenian ethnicity, and some of Slovenian or Croatian ethnicity from other parts of the Operationszone (a territory occupied militarily by the Nazi) to which Trieste belonged at the time. In my talk, I will look at a virtual reconstruction of the camp by a group of Slovenian photographers and civil society organisations, funded by EACEA (Education, Audiovisual and Culture Executive Agency) through its Europe for Citizens programme between 2012 and 2014. The aims of the project were to produce a set of digital resources, including, specifically relevant to this talk, a 3D reconstruction of the concentration camp, a 3D virtual museum featured in the 3D virtual world Second Life, 360° photographs and an application for smartphones called Layar. By looking both at how the project is introduced and presented by the makers, and at how the camp is represented in the virtual space, I intend to concentrate on the notions of dislocation and directionality. I will discuss and problematize the extent to which such works are indeed capable of thawing 'frozen currents' and of providing alternative, community-led versions of the traumatic past.

Elena Zezlina, PhD candidate at the Department of Italian, Faculty of Modern and Medieval Languages, University of Cambridge, United Kingdom (currently intermitting). I started my doctoral research on the memorialisation of the Holocaust on the northeastern border of Italy in October 2013. In 2014 I founded the research group 'Places of Amnesia', and co-convened with other researchers a series of seminars and a two-day conference in April 2016. Previously, I gained an MA in Contemporary Literature from Birkbeck College, University of London, an MPhil in Philosophy of Science from the University of Cambridge and a Laurea in Philosophy from the University of Pisa. I have recently been a convenor and presenter in a panel on Places of Amnesia at the Memory Studies Association inaugural conference in Amsterdam and lectured on memorial architectures at the University of Architecture - IUAV in Venice (both in December 2016).

14

Session eight

Courtney Cole

The Public Afterlife of Personal Testimony: Online Trauma in South African, Sierra Leonean, and Liberian Truth Commission Testimony

In the aftermath of mass violence, particularly in countries of the global South, truth commissions have gained strength as practically expedient and morally just ways of dealing with the past. One of the primary functions of truth commissions is to facilitate testimony about the past from those who lived through it. In particular, these institutions aim to solicit, collect, and analyze stories of government repression and authoritarianism, mass violence, civil war, and genocide. Whether victim, perpetrator, bystander, or some combination of these identities, the official submission of one's personal experience in the form of written (often captured from oral speaking) or spoken testimony (at public events, where selected participants speak about their personal experiences) forms a substantial part of truth commission process.

The testimony collected during truth commissions is usually quite personal, focusing on the individual experience of mass violence. Yet, what is the organizational and public after-life of such testimony, once formally submitted to the commission? In previous work, I have examined the way one truth commission participant's narrative was re-told and re-framed after his performance at a public hearing, as well as the intellectual property issues implicated in truth commission testimony. For this project, I am interested in investigating critically the ethical implications of collecting people's stories, saving and organizing them, and making them accessible via online web technology.

Thus, I focus on three truth commissions I have engaged in previous research and which are connected through shared commitments, personnel, and practices: South Africa, Sierra Leone, and Liberia. My project considers what it means to archive and publicize someone else's traumatic story of violence, in the context of truth commissions. This, in turn highlights the role of truth commissions as a key institution where traumas of the past are produced and preserved online for digital publics.

Courtney E. Cole (PhD, Ohio University) is a qualitative scholar of transitional justice, peacebuilding and organizational communication. In her work, she examines dynamics of partnership, narrative storytelling, and voice in transitional justice and peacebuilding projects. Recent work examines how gender, diaspora, and space are relevant to postconflict peacebuilding and transitional justice.

Angela Boone

The deportation of German Jews from the Netherlands to Germany by the Dutch government in the period 1945-1950

German Jews who fled to the Netherlands were confronted with triple persecution, prior to the Second World War in Germany, during the war in the Netherlands and after the war by the Dutch government. The post-war deportations lasted far longer than the deportations during the war. At the end of the Second World War the Dutch government decided to no longer make a distinction between Jews and non-Jews, but to qualify every resident with the German nationality as an enemy of the Netherlands.

German Jews in the Netherlands had to apply for a non-enemy declaration individually, in order not to be expropriated and deported to Germany. In October 1944 the Dutch government with the 'decision enemy property' started to expropriate German Jews in the Netherlands. This expropriation continued until July 1951.
From October 1945 onwards, German residents were deported to Germany. German Jewish refugees were among the first to be arrested by the Dutch police, imprisoned in internment camps and deported to Germany. From 11 September 1946 onwards this postwar ethnic cleansing was named Operation Black Tulip.

Social forgetting, silencing as well as spatial erasure mark this dark page in Dutch history. This hindered the trauma processing. Personal files that were compiled by the Dutch government on deported and expropriated German Jews in the postwar period are mainly archived in the 'Central Archive Special Justice' (CABR). This CABR contains hundreds of thousands of files on persons (both Dutch and German) who were labeled as enemies of the Netherlands after the war. Copying

of CABR files was banned by the Dutch national archive in recent years, out of fear that these copies would be digitized and made public by journalists, researchers or relatives. This presentation will focus on the fear for the digital, with reference to the recent developments with the CABR. There has been much discussion (between archivists, researchers, journalists, relatives) in recent years about the sudden ban on copying of CABR files. This ban on copying has in particular hindered the trauma processing for relatives, since the contents of CABR files (on their family members) is of great emotional value for them. The CABR is currently the most studied section of the Dutch National Archive. Different archives in different (European) countries apply different policies with regards to digitization.

Angela Boone hold a MA in cultural anthropology (in Amsterdam) and a MA in humanitarian action (in Groningen). During her studies she worked for Jewish Social Work in Amsterdam for several years. At present she conducts independent research concerning the post-war situation in the Netherlands. She reviewed literature, conducted archive research in disclosed and undisclosed sections of several archives, visited museums and memorial sites, collected oral and written stories from eyewitnesses. In 2016 she received a fellowship from the European Holocaust Research Infrastructure for conducting archive research at the International Tracing Service in Bad Arolsen and kept presentations about this topic at universities in Belgium, the United Kingdom and Germany.

Kartika Pratiwi
Hopes out after 51 years of waiting
30 September until October 1st 1965 was a sign of the transition between the first Indonesian president Soekarno to the new order of the Soeharto Era. Soekarno himself was a nationalist president and promoted people against colonialism and imperialism. His biggest support came from the PKI/Indonesia Communist Party. On October 1st 1965, Army's official newspaper published stories accusing leaders and members of PKI (The Indonesian Communist Party) of the killing of Indonesian army generals. Other newspapers were banned. In about three weeks after the events in Jakarta, mass killings began to take place in around Java. It was estimated that between 1-2 million were killed.

Before the 1998 reformation, people accepted the 1965 Tragedy discourse according to the version of the New Order regime. Accordingly, history teachers in Indonesia had to use this conventional perspective in history books that were controlled by the regime. The fall of the regime in 1998 triggered people's motivation to explore further for the truth beyond the 1965 Tragedy, aside from the conventional version. Many critical groups created documentary movies, music, books, and other mediums in order to provide an alternative discourse on history. The narrative produced through documentary films is a multi-dimensional and a multinarrative one, as the writing of history requires not only written source.

Meanwhile, in music, a choir group called Dialita (an abbrevation of "Di Atas Lima Puluh Tahun" or (eng: Above 50 Years Old) which members are female survivors or relatives of the 1965 victims released their recorded album, which is available to be downloaded for free. Songs of Dialita were mostly composed when the composers were in jail between 1960s-1970s. In this album, Dialita, collaborated with young musicians, who want to share their life journey in a different perspectives with the younger generation. Dialita choir group performs their songs not only to reconstruct history, but the singing also serves as their way of healing a trauma that had be to kept silent for more than 50 years.

We wish that the project can be put online so it can be a counter-narrative on the New Order propaganda. This workshop will be very useful for me to learn how the digital, which is considering the digital security to be sure, serves as an education tool. Looking at those views now we can see how different are the hopes of the victims of Indonesia's 1965-66, clarifying the understanding of the 1965 Tragedy and renew digital historiography that can bring the nation into reconciliation and justice.

Kartika Pratiwi graduated from a Master Program in Cultural Studies. She has been an independent researcher with an interest in narrative discourse on the 1965 genocide in Indonesia, Chinese-Indonesian issues and digital storytelling. Since 2008, she has been part of kotakhitam Forum – an independent organization, dedicated to research; workshops and documentary movie production for social and political changes. During that time, she has been

involved in documentary film productions including Api Kartini (2012); and several video archives on Indonesian political history and collective memory. With kotakhitam Forum, she regularly runs Seroean Sedjarah, History on Screen, and RePLAY project to facilitate history teachers and youth to use popular media as a learning tools in schools. Since 2015, she has worked for EngageMedia, a non-profit organisation to provide strategies for the effective use of video distribution on digital era, connecting video makers, journalists, and activists.

Gernot Howanitz and Erik Radisch
Contextualizing Bandera: A Quantitative Approach towards a Traumatic Figure

Marianne Hirsch's concept of "post-memory" (Hirsch 2012) illustrates the fact that dealing with a traumatic past one has not witnessed has to rely on (emotionally charged) mediation. Her example of Art Spielman's graphic novel Maus illustrates how images (and by extension, videos) provide a different, maybe more intense emotional reaction than texts. When studying trauma in the digital age, it is thus necessary to consider non-textual media; not only because of its emotional impact, but also because a decisive part of Internet culture consists of pictures and viral videos, which are copied, transformed and redistributed and thus, become 'memes' (Shifman 2013). However, because of the vast amount of videos, the well-established methods ('close reading') of Literary and Culture Studies are not applicable.

This paper proposes a method to survey a large corpus of videos: 'distant watching'. The first itera- tion of this approach tried to identify different video genres by means of computing frame differ- ences and was created for an article on cultural memory online which investigated how Stepan Ban- dera, a Ukrainian nationalist from WWII, is controversially discussed and remembered on Wikipedia, Twitter and YouTube (Fredheim/Howanitz/Makhortykh 2014). The second, more ad- vanced iteration of this genre detection was applied to Czech pop culture (Howanitz 2015).

Now, we return to Bandera as a key figure associated with transnational traumatic events in both the past and the present, with WWII as well as the Evromaidan and the Russian annexation of Crimea. Changing the methodology, we now try to automatically assess visual content in YouTube videos, by using a state-of-the art algorithm called SIFT (Lowe 2004), which allows to locate predeter- mined objects in picture. WThis Algorithm is used to frame and contextualize Bandera, e.g. the Swastika or the Ukrainian coat of arms (see Illustration 1). As this paper is based on previous re- search, we are able to revisit data collected in 2013 and 2015 and compare it to the current situation on YouTube, which allows to analyze the symbolic framing of a traumatic figure from a diachronic point of view.

Gernot Howanitz studied Russian Literature and Applied Computer Science in Salzburg, Moscow and Prague. Currently he is a PhD candidate at the Chair of Slavic Literatures and Cultures at the University of Passau, Germany, and a member of the Passau Centre for eHumanities (PACE). Since 2014, he serves as co-editor of the journal Digital Icons: Studies in Russian, Eurasian and Central European New Media. His research interests include contemporary Russian, Polish and Czech literature, Internet culture, computer games and Digital Humanities.

Erik Radisch studied Eastern European History, Russian studies and Political Science in Marburg, Leipzig and Prague. Currently he is a PhD candidate at the Chair of Eastern European History at the University of Bochum and the coordinator of the Passau Centre for eHumanities. His research interests cover recent and modern history of the Russian Empire, the Soviet Union and its successor states.

Session nine

Lora Nouk
Vulnerable Web: Notes Toward the Trauma Monster

The web is vulnerable. Made up of unstable selves, schizoaffective comment threads, distributed bodies and unpunctuated tweets, online content is non-pedantic, performative and deletable, never the same, and always suffering digital loss and overflow. The vulnerability is embedded in its technical language a broken image, dead links, low resolution, the heartbleed bug, orphaned pages. Concurrently, the web absorbs all, which is an apt duality for RL vulnerable subjects. From the emergence of phenomena such as mourning forums to sad twitter and black twitter, the online social has become a site pervasively and acutely attuned to personal and collective trauma.

More broadly, there's a brokenness inherent to online vernacular, spaces and embodiment that
evokes what Julia Kristeva terms the chora - the boundaryless psychosexual stage of the nourishing maternal chaos where the subject is multiple and in perpetual motion. It expresses itself as poetic expulsions and secretions. The social web on a the secret as secretion personal and commune level as a monstrous organism of resistance in a larger contemporary act of disowning erroneous notions of order, hierarchy, logic, language and reason in western society. While society has privatized trauma and suffering, placing systemic problems on the individual, the vulnerable web seeks to externalize and share it.
We already know the brokenness as it may be closer to the actual experience of being. Never
the same, contradictory, and, as Margrit Shildrick puts it in Embodying the Monster, "so close to falling apart," though humans pass as such due to concepts like individuality and memory, humanism paradoxically constitutes itself on repression and forgetting a mode that also implies the normative, the canny, the homely. This mode of being is existentially altered in deep hurt and the unhomely. In trauma and mourning, everything is broken, and the body can't forget it. In conveying themes of trauma processing, memory, secret, the Real and embodiment, I will present examples from my online art practice to contour the

trauma monster, digital vulnerability and the secretion of the uncanny.

Lora Nouk is a Scandinavian-born New York-based artist, poet and MA in Visual Culture graduated from University of Copenhagen in 2013. She works across various mediums including new media, performance, net art and text. She has presented work and performances in solo- and group exhibitions at David Lewis Gallery, New York (2015); The Manila Institute, New York (2016); Deiglan, Iceland (2016); Picture Room, New York (2016); and ISEA 22nd International Symposium on Electronic Arts, Hong Kong (2016), among others. Her poetry has appeared in Museum of Post Digital Cultures, Blackmail Reader, and Galavant, and her book is published by Codette (2015).

Jenna Ann Altomonte
Occupying Online Space: dead-in-Iraq and the Iraqi memorial

American artist Joseph Delappe uses the online platform as a site for protest, commemoration, and memorialization. Since 2006, his digital projects involve occupying, disrupting, and educating online users about the traumatic after-effects of the Iraq War. The intent of this paper seeks to investigate two digital projects created by Delappe: dead-in-irag from 2006 and iraqimemorial.org from 2007. Each piece serves to expose viewer-participants about the number of deceased soldiers and civilians killed during the war in Iraq. In the first piece, dead-in-iraq served as a performance-intervention of an online video game created by the United States Army, titled America's Army. For five years, Delappe used an avatar to disrupt game play by typing the names of actual American soldiers killed in Iraq into the game textbox. His intention behind the piece served to dismiss acts of violence in exchange for memorializing real American troops killed since the invasion of Iraq in 2003. As a compliment to dead-in-iraq, the iraqimemorial.org began as a collaborative project to memorialize Iraqi civilians killed as a result of the war. Unlike dead-in-iraq, the iraqimemorial.org project serves as a collective space for users to gather and remember the thousands killed in the war, providing testimony, memorial proposals, and donation services to NGO and non-profit relief organizations.

Considering the premise for dead-in-iraq and the iraqimemorial.org, this paper seeks to investigate each project-performance as a type of didactic intervention. Each piece acts as a platform for informing the public about the violent after-effects of modern warfare, particularly through the use the digital edifice. Throughout the paper, I question Delappe's choice to us the online platform as a space for memorialization. Questions to consider: Why use the digital platform to memorialize victims of war? How does the digital platform compliment/complicate memorialization?

Jenna Ann Altomonte is a PhD candidate in Interdisciplinary Arts at Ohio University, specializing in contemporary visual culture and digital performance studies. She completed her Master of Arts in Contemporary Art History in 2009, focusing on Post-War French artist Christian Boltanski and the role of secondary trauma. She is currently finishing her dissertation project titled, Confronting Trauma in the Digital Age: Case Studies on Iraqi and American Online Visual and Performance Art. The project examines the works of Iraqi and American artists affected by the Persian Gulf and Iraq Wars. Current research endeavors seek to connect representations of trauma to the virtual/digital realms in the post-9/11 era. She has current appointments in the Art History and Interdisciplinary Arts Departments at Ohio University.

Natalia Sánchez-Querubín
The wounded-healers of Instagram
Arthur W. Frank (1994) frames health-storytelling (for example, writing a book) as an act that transforms the sick person and/or their caretakers into "wounded-healers." By making their stories public they teach others through their own vulnerability about building an identity outside patienthood and narratives of 'cure' as well as how to build a life 'that is not diminished' (xvii). The storytelling helps the narrator as well as those that receive the story (usually people in similar conditions) to build community, recover agency, and thus to begin (and redefine) healing. This paper updates Frank's framework to social media using digital methods (Rogers 2013). It takes as its case study Instagram accounts run by mothers whose children are disabled and who speak publicly about life after diagnosis both in terms of grieving and normalizing. I argue that Instagram is enabling these women to become wounded-healers. If Frank argued that through communities of readerships patients turned into 'celebrities' and helped people heal, what new type of healing strategies is social media articulating? And if one departs from the argument that contemporary health-storytelling is shaped by the interfaces and vernacular of platforms, how may one study wounded healing as a medium-specific activity?

Three points are developed by analyzing a corpus of Instagram accounts (and their associated metadata). First, life after diagnosis is told through the 'content feed' and the temporality of the update, and thus rebuilding one's identity is performed publicly and with the assistance of users and platform feedback. Second, hashtags articulate communities around conditions driven by awareness between users rather than by interaction, helping mothers become networked spokespeople and making wounded-healing connective. Thirdly, selfies, comments, and metrics are providing not only new modes of engagement to speak through trauma but also to respond to it; stories about illness and disability are shared, liked, as well as flagged and censored depending on platform politics.
In all the paper argues that Instagram and social media are making recovering and healing into social activities and serving as a valuable medium for what Frank calls a 'pedagogy of suffering', whereby those who suffer gain renewed authority as healers through their social media storytelling and following.

Natalia Sánchez-Querubín is a doctoral candidate currently investigating how social media enables new forms for health-storytelling and practices of care and compassion. Natalia is a member the Digital Methods Initiative, a doctoral researcher with the Amsterdam School for Cultural Analysis, and lecturer at the Media Studies at the University of Amsterdam.

Mykola Makhortykh

Encyclopedizing the Holocaust: Memory about the Babi Yar massacres in Wikipedia

The paper investigates how the Babi Yar massacres carried out by German forces in Ukraine during the Second World War are represented and interpreted in Wikipedia. By examining Wikipedia entries for the massacres in Ukrainian, Russian, German, and English, the paper asks how different versions of encyclopedia are processing this instance of collective trauma. Among the questions that the paper strives to answer are the following: How various language versions of Wikipedia (re)construct the narratives about the Babi Yar massacres online? What strategies of consensus-building are employed by different editorial communities? And, finally, how those digitally mediated narratives interact with existing interpretations of this traumatic Second World War episode?

Mykola Makhortykh is a PhD candidate at the University of Amsterdam. His PhD project focuses on Second World War memory in Ukraine and how it is affected by the processes of de-Sovietisation, nationalisation and digitisation that the country is currently undergoing. In his doctoral thesis he unravels the digital discourse surrounding two milestones in Ukrainian war memory—the capture of Lviv and of Kyiv—in a selection of several social media platforms. In recent research, Mykola also explored the use of social media in the context of the Ukraine crisis and the role of cultural memory in securitisation of the conflict in Eastern Ukraine.

Aleksandra Szczepan

Traumatic Performances in the Digital Age: Video Testimonies of Holocaust Bystanders

The genre of video testimony – an epitome of digitalizing the processes of transmitting and communicating historical trauma in the "era of witness" (A. Wieviorka) – has undergone in recent years some meaningful changes, which coincide with a shift in Holocaust studies towards researching the so-called decentralized Shoah "by bullets" (P. Desbois), outside the biggest extermination camps, on Central and Eastern European "bloodlands" (T. Snyder). Thus, testimonies collected for years by institutions such as Fortunoff Archive, USC Shoah Foundation or USHMM have established an almost separate genre with certain poetics and rules, showing usually a survivor, a motionless witness in the intimate interior of a private home or the neutral space of a library. On the other hand, initiatives such as USHMM's project "Perpetrators, Collaborators, and Witnesses" or Yahad – In Unum foundation's archive have been collecting (only for last 20 years) the testimonies of bystanders – primarily to identify the victims, localize the killing sites and commemorate them. Those accounts take testimony into the landscape: interviews with bystanders are conducted often outdoors, in the space where they have usually spent their whole lives, in surroundings they conceptualize with vernacular vocabulary and spatial categories. Moreover, very often interviewees take their interlocutors to the very place "where it happened" and tell the story in situ – in unmemorialized sites of genocide of Central and Eastern Europe. In those intimate journeys, bystanders not only identify the place of now invisible slaughter but also performatively engage themselves, through repeated visits, showing the place to others and, finally, reenacting the scene of events by taking up different roles in it (victims, perpetrators, onlookers).

In my paper, I will analyze several bystanders' video testimonies, in which aforementioned situations take place, in order to examine how the performative practices of bystanders may shed a new light on the already quite established genre of Holocaust video testimony and how those testimonies, construed as a form of digital transmission of the trauma of the Other, may compel us to confront the Shoah from an utterly different, more precarious standpoint.

Aleksandra Szczepan is trained in literary studies and philosophy. She has just completed her PhD on realism and representation of trauma in Polish post-war literature at the Department of Polish Studies of Jagiellonian University, Krakow, Poland. She is a member of the Research Center for Memory Cultures and teaches at the Department of Polish Studies of JU. She has published a monograph Realista Robbe-Grillet (2016) and numerous articles. Her research interests include: redefinitions of realism in 20th-century literature and art, representation of identity, trauma and past, performative practices of memory.

Maria Zalewska

From #Auschwitz to 'Yolocaust': The Epistemology and Ethics of Documenting Digital Encounters with the Holocaust Past

The 'spatial turn' of the late 20th century has encouraged scholars in the humanities and social sciences to regard space as a dense entity that is actively produced.1 Spatial dimensions of colonialism, nationalism, and imperialism have invited studies of space as a set of social and power practices. More recently, the rise of digital media and globalization has shifted scholars' attention towards virtual and technologized spaces2. Considerations of the ways in which space informs culture (and its texts), politics, and our reading of history can be summarized in one broad question: how does space function heuristically and what do we learn about ourselves based on our relationship to different spaces and places?

By analyzing the digital encounters between social media, augmented reality technologies, spaces of memory, and places of commemoration, my presentation focuses the epistemological and ethical problems tied to the collective and individual Holocaust discourse in the digital age.

I am interrogating whether (and how) these new digital technologies (re)shape our attitudes towards physical, real-world environments of memorialization. My presentation establishes a methodological and theoretical framework for how people engage with specific sites of memory (lieux de memoire3) via social media and augmented reality apps. By looking at three specific case studies, it asks whether physical space of commemoration still matters in the digital age. First, it discusses the selfie culture in the context of Instagram selfies from Auschwitz and other places of Shoah remembrance; then it interrogates the 2016 phenomenon of Pokémon Go and the controversy of catching Pokémon in Auschwitz-Birkenau and other former concentration camps and places of memory; lastly, it presents the controversial 2017 art project 'Yolocaust' by Shahak Shapira that shames contemporary digital media culture and the proliferation of selfies taken at Berlin's Memorial to the Murdered Jews of Europe.

Finally, as the national framework of remembrance has been the main lens through which the Holocaust has been analyzed, this project proposes an alternative comparative framework. It emphasizes the relationship between social media outlets as transnational media and modes of memory expression.

Maria Zalewska is a Ph.D. candidate in Cinema and Media Studies at the USC School of Cinematic Arts and a 2016-2018 Mellon Ph.D. Fellow in the Digital Humanities. Her research interests include cinematic representations of the Holocaust; documentary film; national and transnational modes and media of memorialization; digital humanities; politics of technologized memory; place and space in cinema; history as film/film as history; and political economy of film. Her dissertation project, "#Holocaust: Rethinking the Relationship Between Spaces of Memory and Places of Commemoration In The Digital Age," focuses on the relationship between interactivity, (documentary) film studies, and Holocaust memory. In 2009-2010, she worked for the Auschwitz- Birkenau Museum and Foundation. Since 2010, she has continued to work for the Auschwitz- Birkenau Museum and Foundation on a volunteer basis.