**Session 2 Of Public Memory**

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| **Faculty Presenter** | **Abstract Title** | **Abstract** |
| Jonathan Beecher Field | The Sleeping Historian. | This essay in progress, with the working title “The Sleeping Historian: Static Violence and Settler Epistemes.” argues that a Vermont state historical marker commemoratingthe 1780 Royalton Raid constitutes a continuing act of static epistemicviolence. In other words, the marker is a form of historical gaslighting, and an object that causes pain in its ongoing narration of a version of events that contrasts unwarranted Indigenous violence against vulnerable settler innocence. |
| Allison B. Kidd | Bringing Equity to Institutional Memory | Using as a catalyst the Clemson University research initiative The Woodland Cemetery Historic Preservation project, this paper sets the groundwork for the papers that follow in this session by exploring the applied methods and potential outcomes of collaborating to bring equity to institutional memory. It details how memory functions not as a history comprising solely of dates and facts but instead as the product of a malleable, iterative process of constructed and reconstructed stories, recollections, sentiments, and emotions. In doing so, it establishes how local, national, and global institutions have traditionally formulated memories that often exclude certain individuals and communities from their historical narratives, monuments, and identities. Taking into account previous misrepresentations and distortions of history, this paper outlines how institutions (especially Clemson University) can consciously undertake reparative work by using inclusivity as a shared, guiding principle that shapes the process of memory-making. |
| Krista M. Oldham | Rewriting Our Wrongs: Integrating Reparative Work in the Archives | It has long been recognized that archives are sites of powerful memory-keeping as well as sites of silence, oppression, and violence. In this presentation I will discuss how archivists can assist in rectifying deeply entrenched false historical narratives and oppressive language in the collection description of archives through the prioritization of reparative work, institutional accountability, and recognizing and challenging power imbalances. |
| Rachel de Cuba | Windswept Memories | Windswept Memories presents research developed through a studio practice creating artworks that utilize archival media, recorded stories, and interviews. The media investigates the power of language in colonized spaces within a family and community through creative technologies and craft practices. The presentation will show how a studio practice of moving between physical body-based studio approaches and digital creative technologies can build moving images that work outside of western normative depictions of narratives. As well as how public engagement can re-contextualize the understanding of migration and class in the the United States and Caribbean. |