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Memory and Countermemory: *For an Open Future*

Arizona State University, November 8 & 9, 2012

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On November 8 & 9, 2012, we mark the first anniversary of the 2011 symposium on [Memory and Countermemory](#). Last year's gathering gave birth to lively conversations and new areas of questions about inheritance and transmission of memory. The event brought together scholars, writers, and activists from Holocaust studies, indigenous and decolonial studies, trauma studies, and memorial and memoir projects. Given the intensity and impact of the conversations, we are seeking to extend an opportunity for our creative exchanges. We are particularly interested in exploring the productive tension between oral and written (and now digital) modes of transmissions as well as between indigenous, post-traumatic, and post-Holocaust trajectories of the inherited past that we memorialize (forget as well as un/forgive) *for* an open future.

Thursday, November 8, 2012

Michael Rothberg

[*What Does It Mean to Inherit the Past? Migrant Archives of Holocaust Remembrance*](#)
(pdf: [printable postcard](#))

7:00 - 9:00 PM |

[Arizona Jewish Historical Society, 122 East Culver Street, Phoenix, 85804](#)

Friday, November 9, 2012

Research Seminar

8:45 AM. - 6:30 PM. |

**The University Club, Heritage Room |
Tempe Campus of Arizona State University |
425 East University Drive, Tempe.**

Memory and Countermemory: For an Open Future

Arizona State University, November 8 & 9, 2012

Friday, November 9, 2012

Research Seminar

8:30 AM coffee

8:45 AM Opening Word: Martin Beck Matuščík

Session I: 9:00 – 11:00 AM

Laura Tohe, "In Dinetah," a poem of Removal and Return

Arthur Sabatini, "Without trauma, and yet . . . or, the resonance of memory and effects of indirect reception"

Tressa Berman, "I-Thou, Self and Other: Ethnographic Flashbacks and Reflections on Peoplehood"

Session II: 11:15 – 12:30 PM

Shahla Talebi, "The Dilemma of Seeking Justice in Post-Revolutionary Iran"

Michael Rothberg, "Multidirectional Memory and the Implicated Subject"

Lunch: 12:30-1:45 (rsvp required)

Session III: 1:45 – 3:45 PM

Volker Benkert, "Compartmentalized Memory: Coming to Terms with the Nazi-Past and the Discourse on German Suffering"

Nimachia Hernandez, "*Ohpokaopiim Atsistapitakixsini*: Alternatives to Remembering without Reenacting"

James Hatley, "Witnessing Usurpation through Midrash: Strategies of Healing, Recuperation, Renewal"

Session V: 4:00 – 6:30 PM

Patricia Huntington, "The Gifted Child and Transgenerational Trauma"

Simon Ortiz & Gabriele Schwab, *Children of Fire, Children of Water*

Martin Beck Matuščík, *Out of Silence: A Memoir of Survival*

Dinner: 7:00 PM (rsvp required)



Presentation Abstracts (alphabetical order of presenters)

Volker Benkert,

“Compartmentalized Memory: Coming to Terms with the Nazi-Past and the Discourse on German Sufferings”

With this opening line of his 2002 novel *Im Krebsgang* Günter Grass seemingly sparked a new discussion about the sufferings of Germans in World War II. Though the Nobel laureate was perhaps the most influential figure to weigh in on this issue, he was not the first to spearhead this debate. W.G. Sebald argued in his 1997 lecture *Literatur und Bombenkrieg* that there was a taboo against writing about the bombings of German cities. With a similar view of breaking inhibitions, *Eine Frau in Berlin* (1959), an eye-witness account describing rape of German women at the onset of Soviet occupation, was re-edited in 2002 and turned into a film in 2008. Quick to pick up on the notion of neglect of Germans' wartime agonies, *Der Spiegel* featured a series entitled Germans as victims in spring 2002. Although these debates focused on civilians, the defeated soldier at the end of the war and as prisoner of war (POWs) is also included in today's victim-discourse. Guido Knopp's TV-documentaries *Stalingrad: Das Drama* (2002) and *Die Gefangenen* (2003) showed the sufferings of German soldiers at war and in captivity but almost ignored the army's participation in war-crimes described by the *Wehrmacht* exhibitions in 1995 and 2002. In this supposedly novel discourse about the miseries at home and on the frontline, four topics become evident: flight and expulsion from the eastern parts of the former Reich, the bombings, rape of German women by Soviet troops and war as well as prisoners of war. Having long integrated the refugees, rebuilt cities and seemingly overcome losses and injuries, one wonders why Germans today are still haunted by the ordeals of past generations with such intensity more than sixty years later. Striking, too, is the idea of breaking a taboo, as if - as Günter Grass puts it - the German crimes had overshadowed injustice committed against Germans. In this paper, I argue that this debate suggests a highly compartmentalized memory of WWII and the Holocaust that strictly divides between a learned discourse on German crimes and a continuous family and public narrative of German victimization since the 1950ies. Germans fail to establish a profound connection between these discourses, as the narrative on Germans as victims still relies on highly apologetic discourse patterns. The heightened awareness of the past as a result of generational changes and the passage of the past from collective to cultural memory in today's *Berliner Republik* has not reconciled this rift in memory. Instead, I claim that Germans today seem to oscillate ever more rapidly between commemorative works in both realms. Indeed they are prisoners of apologetic discourse patterns that neither do justice to the sufferings of Germans during and after WWII nor allow for a meaningful understanding of their relationship to the German crimes.

Tressa Berman

“I-Thou, Self and Other: Ethnographic Flashbacks and Reflections on Peoplehood”

Following from the 20th century Jewish philosopher Martin Buber's notion of encounters, I explore relational aspects of Peoplehood in multiple cultural contexts. Key features of Peoplehood form a potential dialogue between Indigenous and Jewish experiences, and are invoked through shared dimensions of Holocaust/genocide, Diaspora/displacement and return to Homeland. I consider forms of narrative (storytelling) and visual art as creative acts that regenerate collective memory, and invoke the understanding of *tikkun alom*, 'repair of the world,' as an active process of creative engagement with it. Drawing from ethnographic fieldwork, curatorial projects and creative writing, I consider artmaking as a form of testimony and a means to collective healing that both marks and sutures the wounds of history.

James Hatley

“Witnessing Usurpation through Midrash: Strategies of Healing, Recuperation and Renewal”

For the last three years, Dr. Nimachia Hernandez and I have been engaged in an ongoing discussion concerning practices of storytelling in our respective traditions. Inspired by Hernandez's work on storytelling in the Blackfoot/Niitsitapi tradition, I have turned to the practice of midrash, a traditional mode of creatively rereading Hebrew scripture so that new intonations, new senses of the text might emerge. In doing so, I have been guided in this task by a hermeneutical principle suggested by Hernandez in the first paper I heard her read: that one is called ethically to respond to the address of another tradition by hearing how its words might alter how one can speak and understand one's own tradition. With this principle in mind, I have been working on a series of Midrashic rereadings of Hebrew Scripture, in which the suffering of cultural usurpation in the American context might renew the search for justice and creative insight that hopefully might remain among the animating principles of Hebraic thought.

Nimachia Hernandez

“*Ohpokaopiim Atsistapitakixsini: Alternatives to Remembering without Reenacting*”

This presentation is part of my larger study of traditional Native American stories. Several aspects of this storytelling contrast with the ways healing is encouraged or is assumed to take place by many modern (non-Native) theories outlining how to recover from abuse or trauma. Native American traditions involving speech acts and story often contradict conventional academic perspectives, and posit radically different starting points from which to begin the work of remembering. Deeply held beliefs about: the power of breath to give life; strict protocols governing repetition; notions about who makes an ideal witness, for instance, all remain fundamental to traditional Native American narrative practices, informing unique outlooks regarding many uses of speech. Attention to language use and to the beliefs informing it, especially regarding ways to achieve healing -- from myriad traumas that range from community-wide generational losses, to those regarding a single individual -- is critical

in order to remember without recreating. I explore these traditional concepts in Native languages and include some comparisons.

Patricia Huntington

“The Gifted Child and Transgenerational Trauma”

While noting that traumatic trans-generational transmissions of various kinds share common elements, like the crypt and the wall of silence, I by no means wish to collapse the differences among forms of trauma. Thus, by invoking “gifted children” I do not claim that their suffering stands on a par or in perfect symmetry with that of survivors of mass historical trauma. One impetus in turning to the more mundane case of “the gifted child” centers on exploring the inter-psychic dynamics of forgiveness in interpersonal legacies. My comments will address some facets of Alice Miller’s claim, in *The Drama of the Gifted Child* (1995), that those who have been traumatized in early childhood may be positively harmed by attempts to live up to the commandment to forgive others unconditionally.

Martin Beck Matušík

Out of Silence: A Memoir of Survival, reading from an unpublished book manuscript.

“I was born with an impossible urgency to repair the irreparable, but I became the child of a Holocaust survivor when I was forty years old and learned that family members perished in Auschwitz-Birkenau and surviving relatives had managed to leave Czechoslovakia in 1946.”

After the fall of the Iron Curtain, the author returns from his adopted U.S. home to his native Czechoslovakia only to discover that his mother’s literary and personal archive, that he inherited at 14 upon her death and then hid in Prague on the night before his escape at 19, contains life-altering secrets. On a self-transformative journey to discover his past, the author, who is professor of philosophy, religious studies, and literature, takes us through an untold personal story spanning three generations and four continents impacted by the Holocaust, Communism, and the fall of the Soviet dominance in Central Europe. This memoir of literary nonfiction offers a self-exploration by an author who searches with his spirit and intellect to define himself in a tumultuously changing world at the turn of the 21st century.

Simon Ortiz and Gabriele Schwab

Children of Fire, Children of Water, reading from a concluding section of their joint book project.

Children of Fire, Children of Water is a collaborative book project composed of dialogical memory pieces that reflect on memory, history and trauma in today’s global world. We are drawing on both personal memories and on the collective memories gathered from two different post-World War II cultures, Native American and German. Our memory pieces perform a cross-cultural exchange between Simon Ortiz, a Native American writer growing up on a reservation under the continuing forces of US colonization, and Gabriele M. Schwab, a writer of German origin who grew up in postwar Germany under French and US occupation

and lives in the US. Reflecting upon historical violence and the ongoing traumatic effects of colonialism, war and genocide on individuals and communities, we are using a dialogical, experimental and evocative form. A form of cross-cultural boundary work, our memory pieces look at the traces left by the histories of colonialism and wars on our respective cultural imaginaries. Writing together, we position ourselves in a transitional space between our cultures and between history and the present. We use the stories we weave together as evocative objects that trigger memories we could not have recalled in the same way from within ourselves. In this process, individual memories transform themselves into a new synthetic memory born from cultural crossings. Our stories are not mere recordings of memories but rewritings of cultural memory in light of another culture. We hope that our audience becomes part of this process of rewriting memory during which histories are found and enacted in the present.

Michael Rothberg

"Multidirectional Memory and the Implicated Subject" (Friday, November 9, seminar)

W.G. Sebald's 2001 prose fiction *Austerlitz* concludes with a surprising literary and geographical detour - surprising even for a text whose narrative ranges widely through transnational terrain and whose very fabric emerges from a dense web of explicit and implicit intertextual reference. In the final pages of the novel, the unnamed narrator returns to Breendonk, the Belgian fortress used by the Nazis as a prison camp and the site of Jean Améry's torture, among many others. Sitting beside the moat, the narrator takes out a book given to him by his interlocutor throughout the novel, Jacques Austerlitz, a Prague-born Jew who had been sent on a *Kindertransport* to England, where he grew up without any memory of his origins or any knowledge of his parents' fate.

There are two overarching issues at stake in my book [Multidirectional Memory \(2009\)](#): how to think about the relation between remembrance of the Holocaust and the transnational circulation of memory; and how to think about remembrance of events that are not 'one's own'. In that book, I set out to re-narrate the place of the Holocaust in contemporary memory cultures and propose three fundamental shifts in thinking about cultural memory in transnational and transcultural contexts: a refusal of the zero-sum logic that characterises competitive approaches to memory; a commitment to exploring memories dialogically across allegedly distinct histories; and a deconstruction of the straight-line that is assumed to connect collective memory and group identity. *Multidirectional Memory* reveals how the public articulation of collective memory by marginalised and oppositional social groups provides resources for other groups to articulate their own claims for recognition and justice.

["What Does It Mean to Inherit the Past? Migrant Archives of Holocaust Remembrance"](#)
Thursday, November 8, 2012 | 7:00 - 9:00 p.m. | Arizona Jewish Historical Society

In establishing itself as the successor to National Socialism, West Germany faced a paradigmatic dilemma of political transition: how to situate itself in relation to the state-sponsored crimes of the immediate past. Over the course of several decades, and in the face of

conflict and controversy, a public embrace of responsibility for the Holocaust came to play a key role in the definition of German national identity, even as private discourses continued to focus more on the fate of non-Jewish Germans than on the Shoah. Although it is rarely remarked, the period in which this public consensus about the Nazi genocide evolved corresponds exactly to the years in which labor migration transformed national demographics. Although immigrants – especially those coded as “Muslim” – are often described as uninterested in and even hostile to commemoration of the Holocaust, a substantial “archive” of immigrant memory work on the Holocaust and National Socialism exists in a variety of arenas. This migrant archive of Holocaust remembrance provides an opportunity to reflect on some old questions and some new dilemmas: What does working through the past mean? How are difficult histories inherited? Can and should immigrants “migrate” into a new national past? This talk will seek to address such general questions and to demonstrate how migrant memory work can prompt a new approach to the long-term attempt to grapple with the legacies of Nazi genocide at a moment of generational transition. ([printable postcard](#))

Arthur J. Sabatini

“Without trauma, and yet...or, the resonance of memory and effects of indirect reception”

This is very personal paper that recounts how indirect, minor transmissions from the lives and memories of Jewish and African-American individuals, communities and texts have contributed to a more informed and nuanced understanding of memory and the experience of others' trauma.

Shahla Talebi

“The Dilemma of Seeking Justice in Post-Revolutionary Iran”

I am interested in the way the testimonies are finding a way to remember, and seek justice through remembrance and speaking in public, often for the first time, about the losses.

Laura Tohe

“In Dinetah,” a poem of Removal and Return”

A hundred years after the removal of Dine people, "In Dinetah" reflects on the historical impact of leaving the land within the 4 mountains, the sentinels that mark the ancestral homeland, and that mark order and stability for the Dine people. In the era of Manifest Destiny this poem looks at how the Dine viewed themselves as part of the larger world and how removal impacted and changed them after their return.

Research Seminar Presenters



[Volker Benkert](#) teaches in the School of Historical, Philosophical and Religious Studies at Arizona State University. He studied History and English at the Universities of Bonn, Edinburgh, St. Petersburg, and Fribourg and graduated with a Master's Degree from the University of Bonn. He is currently completing his doctorate at the University of Potsdam entitled "Biographies in Transition. The last Children of the GDR Today." His research focuses on the impact of sudden regime change on biographies in 20th century Germany and Europe.



[Tressa Berman](#) is a cultural anthropologist whose work spans transnational sites and engages questions of heritage, authorship and possession around the construction of identity and the circulation of art. Her work in Indigenous communities in North America and Australia considers how art making recapitulates collective memory, both through its process and cultural politics. As a consultant to museums and cultural organizations, Berman has curated more than 20 exhibitions, and held staff positions at the California Academy of Sciences and Smithsonian Institution. As Founding Director of the *International Conference on the Arts and Society*, she sited projects in conjunction with Documenta12 and the Venice Bienale. Through her work with non-profit capacity building and intentional philanthropy, she contributed to the Jewish Genealogy Project, as well as program funding for the Taube Foundation's support for the Museum of the History of Polish Jews, the Auschwitz Museum, and as exhibition coordinator for the Krakow Museum's touring exhibition, *Those Who Rescued the Jews*. She is the recipient of a NEA exhibition grant, a Rockefeller Fellowship, and numerous project grants. Her art writing and exhibition catalogue essays include *Richard Kamler: The Work of the Artist as Repair of the World* (forthcoming UC Press). Her books include, *Circle of Goods: Women, Work and Welfare in a Reservation Community* (SUNY Press, 2003) and *No Deal! Indigenous Arts and the Politics of Possession* (SAR Press, 2012). She is currently Adjunct Professor of Diversity Studies at the California College of the Arts and Associated Research Faculty at the University of Technology, Sydney (UTS).



[James D. Hatley](#) is Professor in Environmental Studies and a faculty affiliate in Philosophy at Salisbury University in Maryland. He specializes in 20th Century Continental Philosophy, with an emphasis on the thought of Emmanuel Levinas and Maurice Merleau-Ponty. Hatley is also increasingly focusing on the American personalist tradition which includes thinkers such as Emerson, Thoreau, Bugbee, Cavell and Mooney. Hatley has published papers in the fields of Ethics, Aesthetics, Environmental Philosophy, Jewish Studies, Holocaust Studies, Extinction Studies, Teaching Pedagogy and the Philosophy of Literature. During his graduate years, Hatley attended the University of Tübingen as a Fulbright Scholar, where he was introduced to the poetry of Paul Celan. His book, *Suffering Witness: the Quandary of Responsibility after the Irreparable* (SUNY Press, 2000), offers a Levinasian account of Celan's poetry and the responsibility to witness the Shoah that it elicits. Because of Hatley's interest in fostering post-Shoah Jewish thought and culture, he was active in the establishment of the Society for Continental Philosophy in a Jewish Context and served among its first executive officers. In the last decade Hatley has increasingly questioned what role philosophy might assume in a post-Shoah existence. In this wise he has co-edited two books of essays: *Interrogating Ethics: Embodying the Good in Merleau-Ponty*; and *Facing Nature: Levinasian Ethics and Environmental Philosophy*. He also served on the executive board for the North American Levinas Society and as an executive officer for the International Association for Environmental Philosophy.

Hatley is a founding member of the Levinas Research Seminar. In the last four years Hatley has been collaborating with thinkers in the eco-humanities. This has led to his membership in Kangaloon (a group of Australasian scholars pursuing a poetics of political activism) and the Extinction Studies Working Group (<http://extinctionstudies.org/>). The latter group is currently working on a set of papers addressing various exemplars of extinction and the questions they raise for thinkers in the eco-humanities. Hatley's contribution, an essay written in journal form and titled "Walking with Extinction," focuses on the Honshu wolf and was formulated in 2011 while Hatley traveled the Kumano Kodo Pilgrimage Route in Japan where he was offering a course on Buddhist and Shinto forms of spiritual practice in an environmental context. In the last three years, Hatley has also focused on the legacy of usurpation of indigenous lands and cultures in Montana, where he was born and raised. In collaboration with Nimachia Hernandez (beginning with a conference held at Columbia University in April of 2010 and titled "Native Americans, Jews and The Western World Order"), Hatley has written a series of papers addressing how scholars respectively committed to the Blackfoot and Jewish/Abrahamic traditions might question and hear one another's questioning in regard to the themes of memory, knowing and healing raised in the historical landscape of genocide and ecocide, attempted or otherwise, that is Montana.



[Nimachia Hernandez](#) is a scholar of Native American religion and philosophy. She holds a Bachelor of Arts in Romance Languages and Literatures from Princeton University, a Master of Education in Teaching and Curriculum from Harvard University, and a Doctor of Education in Human Development and Psychology with a Concentration in Acquisition of Culture and Language, also from Harvard. Her work initially involved a strong interest in traditional forms of education in Native communities and the philosophical bases of traditional Native American stories. It was this focus with which she returned to her home in Montana and Alberta on a Fulbright to work with Blackfoot elders about Blackfoot knowledge. During post-docs with the Smithsonian, Rockefeller, and Harvard University, Hernandez explored the “nature of nature” as it is retold and reinstated into long-standing ceremonial, linguistic, artistic, epistemological, and geographical knowledge that is still practiced in Native America. Hernandez’s work has expanded to encompass considerations of the eco-informed-philosophies of Native American peoples, pushing into realms of hard sciences such as the biological, geological, and meteorological and astronomical arenas. Theoretical models of development, education, and philosophy provide a contrast and balance to her work.

As a writer, teacher, and panelist, Dr. Hernandez has contributed to Native American scholarship concerning language, stories, gender, and other cultural issues. In 2012, Hernandez’s first book, *Mokakssini: A Blackfoot Philosophy*, will be released by SUNY Press. A second book, *From Sacred to Servant: The Conversion of the Niitsitapii* (Blackfoot), is under consideration for publication. Her third work, *Naapi’s Playground: The World of the Trickster-Creator of the Niitsitapii* (Blackfoot), is in progress. Chapters written by Dr. Hernandez have appeared in such books as *The Oxford Handbook of Global Religions and Religion* and *The Creation of Race and Ethnicity: An Introduction*. She has an entry in the *Encyclopedia of Religion and Nature* entitled “Blackfoot Cosmos as Natural Philosophy.” Her article, “Reclaiming Native Education: Activism, Teaching, and Leadership” appeared in *Cultural Survival Quarterly*. Over the past two decades, Hernandez has taught and designed courses at a variety of institutions. She has taught at the University of Massachusetts, the University of Lethbridge, the University of California, Berkeley, and Harvard University.



[Patricia Huntington](#) is Professor of Philosophy and Religious Studies in the School of Humanities, Arts and Cultural Studies at New College, ASU-West campus. Professor Huntington specializes in continental philosophy of religion, existential philosophy, phenomenology, comparative philosophy with a special focus on Chinese traditions, feminist theory and spirituality. Her creative work addresses self-transformation, human suffering, and the quest for personal liberation. At ASU West, Dr. Huntington has been the visionary

behind the development of the [Philosophy, Rhetoric, and Literature](#) faculty research cluster and certificate program <http://ccics.asu.edu/prl>. The certificate in *Philosophy, Rhetoric, and Literature* offers a streamlined 18 credit transdisciplinary focus for undergraduates who wish to develop their critical and imaginative thinking skills as well as their writing capacities. Additionally, there is an area focus in PRL for students in the Masters in Interdisciplinary Arts Studies (MAIS). A member of the editorial board at *Hypatia: A Journal of Feminist Philosophy* and *Radical Philosophy Association Proceedings Series*, Dr. Huntington has authored *Ecstatic Subjects, Utopia, and Recognition: Kristeva, Heidegger, Irigaray*, co-edited *Feminist Interpretations of Martin Heidegger*, and co-edited a book series, *New Critical Theory*, which published 16 leading as well as novel authors in the emerging transdisciplinary field of critical theory. In her recent monograph, *Loneliness and Lament: A Phenomenology of Receptivity*, Dr. Huntington shows that loneliness does not consist essentially in the absence of a friend, partner, spouse or child - a key lament voiced in self-misunderstanding by the lonely heart - but stems, rather, from a radical breach in one's relation to life journey.



[Martin Beck Matušík](#) is Lincoln Professor of Ethics and Religion at Arizona State University and Professor of Philosophy and Religious Studies, in the School of Humanities, Arts and Cultural Studies at New College, ASU-West campus. He was 11 when the Soviet tanks invaded Prague. In 1969, at 12, he published a photo from the funeral of Jan Palach, a Charles University philosophy student who immolated himself in protest of the Soviet invasion of Czechoslovakia that took place in August 1968. While a first-year student at Charles University, at 19, he signed "Charta 77," the Czechoslovak manifesto for human rights, issued in January 1977 by Vaclav Havel, Jan Patocka, and Jiri Hajek. He became a political refugee in August of that year. As a Fulbright student of Jürgen Habermas in Frankfurt a/M in 1989, he witnessed the historical November fall of the Berlin Wall and the Velvet Revolution in Czechoslovakia that led to the election of Vaclav Havel as the first Czechoslovak President after the fall of the Iron Curtain. He lectured at Prague's Charles University as a Fulbright fellow in 1995. After earning his Ph.D. from Fordham University in 1991, he has been on the faculty in the Department of Philosophy at Purdue University. He published six single author books, edited two collections, and co-edited *New Critical Theory*, a series at Rowman and Littlefield Publishers. Among his publications are *Postnational Identity: Critical Theory and Existential Philosophy in Habermas, Kierkegaard, and Havel* (1993); *Specters of Liberation: Great Refusals in the New World Order* (1998); *Jurgen Habermas: A Philosophical-Political Profile* (2001); and *Radical Evil and the Scarcity of Hope: Postsecular Meditations* (2008). His research and teaching specialties range from critical theory, Continental philosophy, literature, phenomenology and existentialism to post-Holocaust and reparative ethics, social theory, and spirituality.



[Simon J. Ortiz](#) is a distinguished Regents Professor of Indigenous Literature at Arizona State University, a native of Acoma Pueblo in New Mexico, a poet, fiction writer, essayist and storyteller. He is the author of over twenty books on Indigenous liberation and de-colonization, poetry, short fiction, creative non-fiction, and children's literature. His publications include *Woven Stone*, *Out There Somewhere*, *from Sand Creek*, *After and Before the Lightning*, *The Good Rainbow Road*, *Men on the Moon*, and others like "Memory, History, and the Present," a long poem. He is currently at work with [Schwab](#) on a work of memory – for lack of a better term--titled *Children of Fire*, *Children of Water*. His courses of study focus on decolonization of Indigenous people's land, culture, and community. With literary perspective as a guide, research interests include cultural, social, political dynamics of Indigenous peoples of North, Central, and South America. Ortiz's publications in poetry, fiction, creative non-fiction, essay, and children's literature reflect his literary perspective across a range of his varied, active engagement and involvement in contemporary Indigenous life and literature. His publications, research, varied experience and intellectual participation is the basis of his engaging approach to the study of involvement-engagement with Indigenous literature and its place in the canon of world literatures. Ortiz is also the founder and coordinator of the Indigenous Speakers Series sponsored by ASU Department of English and American Indian Studies.



[Michael Rothberg](#) received a B.A. from Swarthmore College with Highest Honors in English and Linguistics and a PhD from the CUNY Graduate Center in Comparative Literature. He studied at the Center for Film and Literary Criticism in Paris and in the Literature Program at Duke University. Affiliated with the Unit for Criticism and Interpretive Theory, the Department of Germanic Languages and Literatures, and the Programs in Comparative Literature and Jewish Culture and Society, he works in the fields of critical theory and cultural studies, Holocaust studies, postcolonial studies, and contemporary literatures. He is on the Editorial Board of the journals *Memory Studies* and *Studies in American Jewish Literature*, and he is a member of the International Academic Advisory Council of the Vienna Wiesenthal Institute for Holocaust Studies and of the Advisory Group of the AHRC-funded project *Translating Freedom*. His academic work has been published in such journals as *American Literary History*, *Critical Inquiry*, *Cultural Critique*, *History and Memory*, *History and Theory*, *New German Critique*, and *PMLA*, and has been translated into French, German, and Hungarian. He is the author of *Multidirectional Memory: Remembering the Holocaust in the Age of Decolonization* (2009); *Traumatic Realism: The Demands of Holocaust*

Representation (2000), co-editor of *The Holocaust: Theoretical Readings* (2003) and *Cary Nelson and the Struggle for the University: Poetry, Politics, and the Profession* (2009). During the 2011-12 academic year, he is taking part in an ACLS-funded collaborative research project with Yasemin Yildiz and Andrés Nader on Muslim immigrants and Holocaust memory in contemporary Germany.



[Arthur J. Sabatini](#) is Associate Professor of Performance Studies in the School of Humanities, Arts and Cultural Studies, New College of Interdisciplinary Arts and Sciences at Arizona State University. In his research and teaching, he explores language, the arts, media, technology and performance. In recent work he has written about such subjects as the avant-garde and Jewish American theater, museums and exhibitions relating to incarceration. A related concern is with ethics and verbal art and orality, speaking and listening, dialogue and storytelling, and in other discourse genres. Current projects address personal and cultural memory, place(s) and social conflict.



[Gabriele M. Schwab](#) is Chancellor's Professor, Comparative Literature, School of Humanities. UC, Irvine. She is also a Faculty Associate in the Department of Anthropology, a core faculty in the Program in Theory and Culture, and an Associate Faculty Women's Studies. Author of [Haunted Legacies: Violent Histories and Transgenerational Trauma](#) (Columbia University Press, 2010); *Samuel Becketts Endspiel mit der Subjektivitat* (Stuttgart: Metzger, 1981); *Entgrenzungen und Entgrenzungsmymthen* (Stuttgart: F. Steiner Verlag Wiesbaden, 1987); *Subjects Without Selves* (Cambridge: Harvard UP, 1994); *The Mirror and the Killer-Queen: Otherness in Literary Language* (Bloomington: Indiana UP, 1996); *Accelerating Possession: Global Futures of Property and Personhood*, co-edited with Bill Maurer (NY: Columbia UP, 2006); *Derrida, Deleuze, Psychoanalysis*, ed. (NY: Columbia UP, 2007); and *Imaginary Ethnographies* (in press). She published essays on critical theory, literary theory, cultural studies, psychoanalysis and trauma theory, 19th and 20th century literatures in English (including Native American and African American), French, German, Italian, Japanese and Spanish. She is writing with [Simon J. Ortiz](#) on a work of memory, *Children of Fire, Children of Water*.



[Shahla Talebi](#) is Assistant Professor of Religious Studies in the School of Historical, Philosophical and Religious Studies at Arizona State University. A native of Iran, Shahla Talebi lived through the 1979 Revolution and the Iran-Iraq War and left Iran in 1994 to the United States where she now resides. She received her undergraduate degree in social-cultural anthropology from University of California Berkeley and her masters and PhD, also in social cultural anthropology, from Columbia University. Her research interests include questions of self-sacrifice and martyrdom, violence, memory, trauma, death, burial, funerary rituals, commemoration and memorialization or their banning, religion, revolution, and nation-state in contemporary Iran. Talebi is author of [Ghosts of Revolution: Rekindled Memories of Imprisonment in Iran](#) by Stanford University Press (2011).



[Laura Tohe](#) is Professor of Indigenous Literature with Distinction at Arizona State University. Tohe is Diné (Navajo). She is Tsénáhábiānií (Sleepy Rock People clan) and born for the Tódich'inii (Bitter Water clan). She is a Dan Schilling Public Scholar for the Arizona Humanities Council. She writes essays, stories, and children's plays that have appeared in the U.S., Canada and Europe. Her four books include *No Parole Today*, chapbook of poetry, *Making Friends with Water*, edited work, *Sister Nations*, and *Tséyi. Deep in the Rock: Reflections on Canyon de Chelly*, which won the Glyph award for Best Poetry and Best Book by Arizona Book Association and Best Book by Arizona Book Association and is listed as a Southwest Book of the Year 2005 by the Tucson Pima Library. Her commissioned libretto, *Enemy Slayer, A Navajo Oratorio*, made its world premiere in 2008 and was performed by The Phoenix Symphony Orchestra. Her current book, *Code Talker Stories*, is an oral history book scheduled for a November 2012 publication date. Her areas of specialty are creative writing-poetry; Native American literature; Early American literature; Indigenous Women's Literature; Indigenous Poetry; Navajo Literature; Cultural Studies; and the Indian in Film and Video. She is the 2006 Dan Schilling Public Scholar for the Arizona Humanities Council.