



Chance
Trachs



MAPPING SPECTRAL TRACES SYMPOSIUM GUIDE 2010

10/11/09
Shell Wood walk

Thinking on what has been said during the walk,
I had a small that I had received three months
in a row. First, of the spirit of commitment to the community, the tracking and its environment,
something embedded in understanding human and military work. Second, a disassociated sense of social structure - provided either by the stability of work
employment or by the ways in which responsibilities of an individual are shared. Third, the connection with the participation of local or regional
Finally, the power of the weather to determine mood in a way that had a direct bearing on day-to-day activity.





Sponsors: Virginia Tech: School of Visual Arts Visiting Artists Series; College of Liberal Arts and Human Sciences; College of Architecture and Urban Affairs; Center for the Arts; Institute for Society, Culture and Environment; School of Public and International Affairs; Armory Gallery; Experiential Gallery; Alliance for Social, Political, Ethical, and Cultural Thought; Vice President's Office of Outreach and International Affairs; Women and Minority Artists and Scholars Lecture Series; Urban Affairs and Planning; Institute for Policy and Governance; Department of Landscape Architecture; and University Honors. **Additional sponsors include:** the PLaCE Research Centre, University of the West of England, Bristol; Land2; University of Leeds, School of Design; University of Dundee, Duncan of Jordanstone College of Art & Design; the University of Minnesota; Town of Blacksburg Museums; and the Christiansburg Institute.



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Many individuals have helped make this 2010 VT Humanities Symposium a reality. It is an usual program that brings together many colleges, centers, and departments across campus, and I won't, in this short acknowledgement, be able to do justice to the wonderful work from VT faculty, students, and staff, and local community leaders have provided.

I am especially grateful to Emily Appleby for her patience, expertise, and guidance in helping me manage and coordinate all the smallest details of this event, from catering to pr, to managing production and exhibitions, and to help keeping me sane over the past couple of months. I could not have done this without her. In addition, Sandy Graham, Krystal Wright, Jennifer Cook, and Marty Simpson were extremely generous in their time in helping me coordinate this guide, host our guests, and figure out complicated finances. Anja Haelg Bieri, Allison Heck, Chelsea Jeffries, and Leslie Scott Tate were fantastic graduate assistants who also helped coordinate the production of this guide, as well as helped me manage this event. Anja in particular designed this lovely symposium guide, working many hours late at night. With the tutelage of Krystal, she has created an important booklet in its own right. Thank you.

At the Humanities Program, Betty Fine has provided guidance in helping me gain funding for the symposium and providing her expertise in helping me learn about our local communities. Truman Capone, director of the School of Visual Arts at VT, has been a generous and energetic mentor and colleague in helping me coordinate and fund this exciting series of events. Deb Sim, head curator of the Armory and Experiential Art Galleries, has also been an experienced guide, curator, friend, and mentor in this process; her creative genius along with her assistant Morgan Sayers, has lead to two exceptional and innovative exhibitions for our guests, campus, and general public to enjoy through November 2010. Somiah Musilmani, director of FourDesign, has created stunning graphic design for the exhibitions catalogue, postcards, and posters for our event.

Gerry Kearns created a detailed webpage for the Symposium, which has provided a small public window into the great work done at VT. As my wonderfully loving, handsome, and brilliant partner, he has also put up with my neurosis during the different phases of planning this event with patience, humor, and gifts. I am a very lucky woman indeed!

A special thanks is extended to our visiting guests, with whom I've worked over the past few years exchanging ideas about possible creative, practice-based, and research collaborations on the larger questions related to place, landscape, memory, and social justice. Iain Biggs and Victoria Walters of the PLaCE Research Center, Judith Tucker of Land² and University of Leeds, Christine Baeumler in the Department of Art of the University of Minnesota, and Mary Modeen at the University of Dundee have been especially wonderful colleagues to work with in exploring the possibilities of building this international network.

I am indebted to the numerous sponsors of the 2010 VT Humanities Symposium, and its related exhibitions and publications. The Symposium is funded by the College of Liberal Arts and Human Sciences (CLAHS), and Dean Sue Ott Rowlands generously provided additional support for this year's event. The PLaCE Research Centre, Faculty of Creative Arts, Humanities and Education at the University of the West of England, Bristol, and Land² were also major funders of the catalogue and key partners for the Symposium. At VT, the School of Visual Arts (SOVA), the Armory and Experiential Galleries, and the new Center for the Arts supported bringing out our ten visiting artists; VT funding was also generously provided by the College of Architecture and Urban Affairs (CAUS); Institute for Society, Culture and Environment (ISCE); School of Public and International Affairs (SPIA); Alliance for Social, Political, Ethical, and Cultural Thought (ASPECT); Vice President's Office of Outreach and International Affairs; Center for the Arts; Women and Minority Artists and Scholars Lecture Series; Institute for Policy and Governance; Department of Landscape Architecture; University Honors; and Center for Peace Studies and Violence Prevention. We are also grateful for additional contributions from the School of Design, University of Leeds; the Duncan of Jordanstone College of Art & Design, University of Dundee, Scotland; and the University of Minnesota. We wish to thank also our local partners, including the Town of Blacksburg Museums, the Christiansburg Institute, Inc., and the Tinner Hill Heritage Foundation.

A special recognition is, of course, extended to all individuals whose work and participation in the Symposium events that are evident in the pages that follow will no doubt inspire important conversations and reflections amongst the many visitors who will come to the symposium, visit the exhibitions, navigate the webpage, and read and ponder the Symposium Guide and exhibitions catalogue. Through the work, practice, and presence of our Symposium presenters, hosts, visiting artists, and guides, I invite our many Symposium participants and guests to think differently about the many worlds we inhabit and to work together to create more socially just futures.

Karen Till, Symposium organizer, Associate Professor, School of International and Public Affairs;
ASPECT Affiliate Faculty Virginia Tech, October 2010

Welcome – Towards an Ethics of Care



In Other Words, Melbourne workshop © Talya Chalef 2007

Mapping Spectral Traces is an international and interdisciplinary Virginia Tech Humanities Symposium that considers how difficult pasts can be researched, documented, represented, and animated in responsible and ethical ways. Held at historic, educational, and artistic venues in Blacksburg, Christiansburg, and Roanoke, the series calls on Virginia Tech faculty and students, local community members and leaders, and invited international artists and scholars to engage with a larger public to consider and develop socially engaged and creative research practices that might enable us to become witnesses of the geographies of loss that continue to structure local and global worlds. The range of events and venues, and forms of collaboration and conversation is intended to allow participants to explore multi-sensual aesthetic forms, alternative narratives, and activist topographies that delve into terrains not usually observable on Cartesian maps. International and local artists, scholars, and practitioners will consider the following questions through exhibitions, workshops, excursions, lectures, and forums:

- How might we listen to and recognize stories, remnants, and submerged ways of knowing as unresolved remainders of memory?
- Might there be approaches to environment that treat ground as home and resting place, as thresholds through which the living can make contact with those who have gone before?

- What might mappings that are sensitive to past injustices look, sound, and feel like?

Mapping Spectral Traces will initiate the development of an international network between partner institutions that seek to promote respectful ways of knowing, acknowledging, representing, and mapping spectral traces through various media, creative and community-based projects, and publications. The 2010 VT Humanities Symposium builds upon earlier studios and humanities symposia at University of Leeds, University of West England Bristol, University of Minnesota, and Virginia Tech. The various media used in this symposium include digital photography, printmaking, painting, performance, installation, video, sculpture, and collaborative qualitative research. Creative practices that empower communities and various publics to care for and represent their pasts will be particularly relevant for K-12 educators, professionals working in urban design and policy at the neighborhood scale, and scholars, practitioners, and community leaders working in and with places that have experienced loss and wish to enact an ethics of care for present and future generations. On behalf of our visiting guests, community leaders, and VT faculty, artists, and students involved in Mapping Spectral Traces, we welcome you to this year's Symposium and hope that you will enjoy many conversations, moments of reflection, and possibilities for collaboration.

Karen E. Till

About this Guide

To promote participation in the Mapping Spectral Traces Symposium, and to encourage instructors to integrate the symposium with their courses, the symposium organizers are pleased to offer this guide to the events, venues, and activities of the symposium. In this guide, you'll find:

- Overviews to symposium themes in the “Thematic Essays” section
- A day by day schedule of the symposium in the “Detailed Schedule” section
- Titles and abstracts of symposium posters, presentations, and excursions, with recommended readings, in the “Detailed Schedule” section
- An overview of the creative documentary being made of the symposium and an overview of the exhibitions associated with the symposium in the “Special Activities” section
- Biographical notes on speakers and participants in the “Participant Portraits” section

The Symposium Guide will be updated regularly, but the most recent version of the guide can always be found at the Symposium webpage at the SPIA Research web site. In addition, the Mapping Spectral Traces 2010 exhibitions catalogue and the SOVA Visiting Artists posters are also available on the Symposium webpage as PDFs for personal downloads and printing. Please visit:

<http://www.research.spia.vt.edu/events/spectral-traces/>

For more information, please contact the Symposium organizer: Dr. Karen E. Till, ktill@vt.edu



Unseen/Seen, mapping table detail © Rebecca Krinke 2010

Symposium Schedule: At a Glance

Day One: Tuesday/Oct 12

Armory Gallery, Virginia Tech

4-6pm: Symposium and exhibitions launch

Day Two: Wednesday/Oct 13

Odd Fellows Hall, Blacksburg

8:45-9:45am: Posters of local projects

10-11:30am: Workshop

“Haunted Archaeologies:
Native American Memory”
(limited space)

Local Excursions*: Christiansburg

12-1:30pm: “Landscape as Archive I:
Yellow Sulphur Springs – A Hidden History”

2-4pm: “Landscape as Archive II:
Recovering the Past as Part of Our Living
Heritage at the Christiansburg Institute”
(limited space)

Hillcrest Dining Hall, VT

5:30-7pm: Keynote Lecture
“Deep Mapping”



Virtual Jamestown screenshot © Dane Webster 2010

*Please see “Excursions Guide” section for additional information, websites, and contact information that may help assist you in organizing your own visit to these places.

Day Three: Thursday/Oct 14

Experiential Gallery

Kent Square, Blacksburg

9-10:30am: Workshop: “Environments and
Landscapes of Memory and Recovery”

11am-12:30pm: Workshop
“Stories and Scenes of Trauma”

Local Excursions*: Virginia Tech

1:30-2:30pm: Reflection: Center for Peace
Studies and Violence Prevention, 205 Norris
Hall and April 16 Memorial:

“VT’s Journey of Mourning and Recovery”

2:45-4:15pm: Excursion: Solitude
“Hidden Social Histories at VT”
(limited space)

Experiential Gallery

Kent Square, Blacksburg

5-7pm: Group Exhibitions Launch

Day Four: Friday/Oct 15

Local Excursions: Roanoke

9:30am-12pm: “Mapping Spectral Traces in
Roanoke” (held at multiple sites, see detailed
schedule)

Hotel Dumas, Henry Street, Roanoke

12:30-2pm: Forum

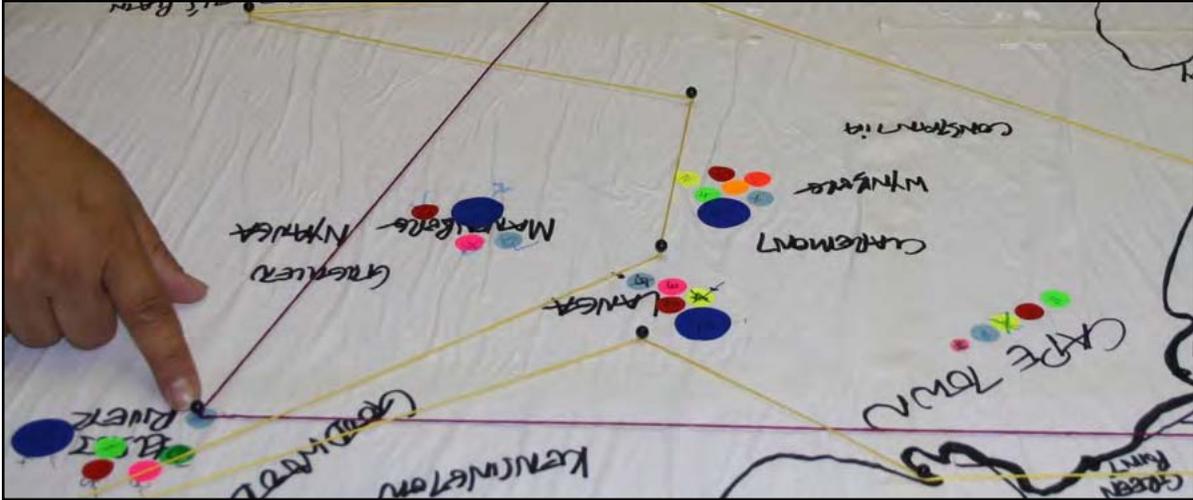
“Art, Culture, and Planning in Roanoke”
(by invitation only)

2:30-4pm: Workshop: “Mapping Spectral
Traces as a Practice of Care”

For detailed information, see:

<http://www.research.spia.vt.edu/events/spectral-traces/spectral-traces-program/>

Thematic Essays



Memory Methodology Workshop, District Six Museum, Cape Town, photograph © Karen E. Till 2006

Mapping Spectral Traces ¹

Dr. Karen E. Till, Virginia Tech
School of Public and International Affairs

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

--Walter Benjamin²

How have residual marks been created, left, and remembered? How might we conceptualize these afterlives and effects of experiences, perceptions, processes, and events? Traces acquire meaning through acts of discovery, juxtaposition, re-presentation, and relocation.³ If traces are present yet not always visible, define the “thing” through a web of relations between the listener and teller yet are not animated until they come alive in particular settings, are always already known but not recognizable until they are brought out again in yet new but familiar forms, then the concept of spectral traces may provide us with a language of belonging, even as such traces speak of past loss.

Spectral traces, especially at places marked constitutively by acts of violence and injustice, often re-emerge when a society is undergoing change; individuals may come into contact with past lives through objects, natures,

and remnants that haunt the contemporary landscape.⁴ In zones of transition, these (re)discovered traces complicate linear narratives, our habitual paths, and the circulation of capital. Indeed, spectral traces are not easily exorcised as Nicolas Abraham and Maria Torok remind.⁵ Memories and traces of displacement in particular have the potential to disrupt established zones of social identity, allowing the excluded to re-imagine how they might inhabit the spaces from which they and their ancestors were removed.⁶

Place making often results from cultural practices that delimit social relations to the past and future. When we also care for places, we may begin to acknowledge the ways that spectral traces structure our lives and worlds. For Michel de Certeau, Luce Girard, and Pierre Mayol, all places are haunted by ghosts.⁷ If places can be seen as thresholds through which the living can connect to the voices, imprints, and inheritances of those who have gone before, then a significant part of caring for place, I would argue, is to create the spaces and times for ghosts and for what Edward Casey describes as the “unresolved remainders of memory.”⁸ Casey notes that unresolved remainders of memory fall outside of the supposed lucidity of consciousness and exist beyond the formal realms of commemoration and narrative. Such remainders constitute the social realities of place; their resonance forms an affective network granting thick meaning to an inhabitant’s experience of belonging. Caring for place, then, invites an ethical relationship with spectral traces and recognizes how these past presences occupy the realities of our lived worlds—even while we also understand them

as existing “elsewhere,” beyond the realms of the living.

The taken-for-granted qualities of place may be unsettled as a society witnesses, listens to, and acknowledges how spectral traces belong to the present day and a society’s possible futures. But how might we attend to phantoms, stories, remnants, and submerged ways of knowing as unresolved remainders of memory? Might there be practices that treat our environments as homes and resting places through which the living make contact with those who have gone before?⁹ What might alternative maps look, feel, and sound like?

Attempting to map spectral traces may initially seem counterintuitive. All maps are models of the world, selective representations of the data and sites considered most relevant by their makers. They present the user with place guides as well as spatial imaginaries. But when the sites to be mapped only exist through acts of discovery, when the places to be depicted are haunted by loss, when the map-maker cannot or does not want to distinguish the past from the present, or when the viewer desires to find presences which cannot be represented in Cartesian space, then the practice of mapping might allow us to orient ourselves to the unexplored potentialities of space, time, affect, spirit, and materiality in the pursuit of social justice. When understood as a spatial and cultural practice, mapping, much like Benjamin’s description of storytelling, does not seek to capture the “pure essence” or “gist” of the thing. It does not seek to represent the world according to information that is “understandable in itself.”¹⁰ Rather, through the act of mapping one seeks to follow the multiple spatial-temporal pathways of the thing and see what happens when material and spectral traces (remnants, clues, imprints, routines, *Spuren*, silences) are tracked; when (and where) the matter, places, and human and non-human lives that went into the making of the thing are recognized; and when the peoples, institutions, places, and environments that have in some way been affected by its presence in the world are respected. Through the practice of mapping spectral traces, we might begin sketching contours that connect lives and places in one time to those understood as being located in another.

Such mappings of the moments, movements, and lives of traces across and through time is an open-ended project. Iain Biggs’, and Mike Pearson and Michael Shanks’ “deep mappings,” Julian Jonker and my spatial concepts of “memorial cartographies” and “haunted archaeologies,” Trevor Paglan’s project of “experimental geography,” and Lize Mogel and Alexis Bhagat’s activist “radical cartographies” provide us with examples of mapping practices that interweave the historical with the contemporary, the political with the lyrical, the factual with the fictional, and the discursive with the embodied in ways that make unexpected connections.¹¹ In so doing, these mappings of-

fer alternative spatial and historical imaginaries that defy hegemonic discourses of globalization and narratives of progressive inevitability. These scholarly, creative, and activist projects attempt to sketch out the complex pathways of political struggle and social trauma, joy and pain, mourning and memory, and invite us to engage our sense memory so that we may begin to understand our world through what Jill Bennett describes as “empathic vision.”¹²

NOTES

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

Thematic Essays



Still from *Uplands (dreams, memories, spectral traces)* – towards a case history © Iain Biggs 2010

“Deep Mapping” – A Brief Introduction ¹

Dr. Iain Biggs, UWE, Bristol, UK
PLaCE Center for Visual Research

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

-- Barbara Bender²

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

I understand deep mapping as using practices drawn from literature, performance, and the visual arts to evoke the warp and weft of materials, perspectives, and temporalities that “make up” a place. It combines something of the social aspirations set out in Mary Watkins and Helene Shulman’s *Towards Liberation Psychologies* with the concerns of Avery F. Gordon’s *Ghostly Matters: Hauntings and the Sociological Imagination* by deploying testimonial imagination to reconfigure the connectivities between communities, activism, memory, social psychology, and the arts.³ It intervenes in the process of

“time-mapping” by which communities construct and locate values through remembering and forgetting so as to mediate between site, “spectral traces”—those lingering traces of past lives that haunt particular places—and communities. As Julian Jonker and Karen Till have argued, it draws attention to what is temporally and spatially “out of joint,” not easily exorcised by orthodox memorial narratives, historical accounts, commercial constructions, or other ways by which the living *delimit* place to fit their own needs.⁴ Its ability to destabilize existing territories and presuppositions makes deep mapping a potent catalyst for social change but, while it may engage with ghosts, it “requires a partiality to the living” in witnessing, evoking, and transforming multiple testimonies from the past so as to enact constructive reconciliations in the present.⁵

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

material, memoir, natural history, journalism, travelogue, autobiography, experiments in attention and perception, and much else besides.⁸

Michael Shanks, now Professor of Classical Archaeology at Stanford University, has claimed (in a web reference now deleted) that he and Mike Pearson “invented” the concept of the deep map in 1994 “(after William Least Heat-Moon).” However, John Copper Powys’ 1929 *Wolf Solent* and 1932 *A Glastonbury Romance*, Alan Garner’s 1960 *The Owl Service*, and Tim Robinson’s work on the Isle of Aran all anticipate aspects of deep mapping as it is practiced in the UK.⁹ In performance and archaeological circles deep mapping refers primarily to site-based performances—also called theatre/archaeology or performance archaeology—by Mike Pearson, Michael Shanks, Clifford McLucas, and the radical Welsh performance group *Brith Gof*, co-founded by Pearson and Lis Hughes Jones in 1981.¹⁰ The company pioneered performance dealing with place, identity, and the role of spectral traces in strategies of cultural resistance and community construction. Pearson and Shanks gave deep mapping a specifically archaeological orientation, evoking “eighteenth century antiquarian approaches to place, which included history, folklore, natural history and hearsay,” and stating that it:

attempts to record and represent the grain and patina of place through juxtapositions and interpenetrations of the historical and the contemporary, the political and the poetic, the discursive and the sensual; the conflation of oral testimony, anthology, memoir, biography, natural history and everything you might ever want to say about a place ...¹¹

Shanks and Pearson’s archaeological reading of *PrairyErth* interacted with the specific cultural understanding of place given by the Welsh terms “*y filltir sqwar* (the square mile),” “*yo fro* (neighbourhood, home district, Heimat),” and “*cynefin* (habitat)” that evoke “the matrix of particular folds and creases, the vernacular detail, which attaches us to place.”¹² After McLucas’ death in 2001, members of *Brith Gof* went their own ways. Mike Pearson continued to develop site-based performances, as documented in his book *In Comes I!: Performance, Memory and Landscape*.¹³ Here he draws as much on the cultural thinking of Raymond Williams as on ideas developed with Shanks. While there are some parallels between Pearson’s work and the psycho-geography of Iain Sinclair, Peter Ackroyd, and W. G. Sebald, his commitment to place-based performance, and his close attention to the ghosts, failures, and double meanings that haunt the excavation and archiving of all our life performances, continues to challenge any easy categorization of his work.

Pearson, Shanks, and McLucas’ approach to deep mapping can also be linked to Gemma Fiumara’s critique of the

academic privileging of *speaking over listening*, when “listening” is understood as heeding, hearkening, or attending to what is not captured by disciplinary categories.¹⁴ Deep mapping advances Fiumara’s critique of the “ever-increasing formalization of specialist languages” that “conceals the problem of reciprocity between different fields of research” and, in so doing, helps put in question what Doreen Massey calls “the elitist, exclusivist, enclosures within which so much of the production of what is defined as legitimate knowledge still goes on.”¹⁵ As such it exposes “the monotony of so-called theoretical contrasts which perhaps only represent an archaic warlike strategy transposed into the realm of epistemology.”¹⁶ In this it coincides with Till’s understanding that “artistic and political engagements with memory” through spectral traces can move them “beyond claims to interdisciplinarity within academia” and, as a result, begin to demonstrate how we “might develop more socially responsible research practices” within contingent frameworks of engagement that are informed in equal parts by scholarly, vernacular, and imaginal practices.¹⁷

The concerns of deep mapping in its visual and performing arts manifestations are best indicated by Clifford McLucas’ text *There are ten things that I can say about these deep maps*.¹⁸ For McLucas deep maps appear in the interaction between three basic elements: graphic or free-standing visual work; a time-based component—film, video, performance or music; and a database or archival system that remains open and unfinished. He sees the process of deep mapping as challenging our presupposition that knowledge is the specialist domain of professional experts and wants it to bring together “the amateur and the professional, the artist and the scientist, the official and the unofficial, the national and the local.” McLucas also argues that deep maps should be a “politicized, passionate, and partisan” evocation of a site, involving “negotiation and contestation over who and what is represented and how.” Deep mappings should give rise to “debate about the documentation and portrayal of people and places” and be unstable, fragile, and temporary—*conversations not statements*.

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

how the earth is used by different peoples. This exemplary project suggests a visual artist using a sophisticated form of deep mapping well before the term came into being.

There are many parallels between the approach of a wide spectrum of contemporary visual artists or performance groups—from Marlene Creates, Helen Douglas, and Eve Ingalls to Simon Whitehead, Lone Twin, Tim Brennan, and Wrights & Sites—and it may be significant that many involved in deep mapping are involved in practices that work across or between disciplines and occupations. For example, Sue Palmer makes and teaches “devised theatre” and contemporary performance, as well as working with sound, video, and digital artworks to create dialogue through collaborative community site-based projects. She has also produced a digitally articulated deep mapping of migratory and transitory paths made by humans and non-humans in the Blackdown Hills on the Somerset-Devon county border in southwest England. Gini Lee, Professor of Landscape Architecture at Queensland University of Technology, Australia, and the Irish geologist and artist Antony Lyons have come to deep mapping from other disciplines. This might seem to reflect Pearson and Shanks’ argument that in theatre/archaeology the two disciplines coexist within a *blurred genre*: an integrated mixture of narration and scientific practices for recording, writing, and illustrating the material past.

However, I would argue that today deep mapping requires that we interweave disparate, tensioned strands of experience, genres, practices, knowledge positions, and narrative perspectives rather than produce a new hybrid practice; doing so both makes a meaningful overall patterning and allows distinct voices and forms of knowing to retain their particular qualities as discrete threads within that patterning. As Geraldine Finn notes, “we are always both more and less than the categories that name and divide us.” Interweavings allow us to perform her radical understanding that:

Our lives leave remainders (they say more than they mean) just as our categories leave residues (they mean more than they say). Lives and categories are incommensurable. They exceed each other, leaving in their wake a fertile precipitate of an-archical *sens* or *significance* which ex-sists beyond and between given categorical frameworks, beyond and between the knowable and the already known—as an always available (re) source of difference, resistance, and change: of being-otherwise-than-being a *re*-presentation of an already instituted (and therefore *pre*-scribed, *pre*-dicated, and *pre*-determined) category or class¹⁹

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

NOTES

1. Essay from: *Mapping Spectral Traces 2010*, Karen E. Till, ed., Deborah A. Sim, curator (Blacksburg VA: College of Architecture and Urban Studies, Virginia Tech), pp. 5-8.
2. Barbara Bender quoted in Doreen Massey, 2006, “Landscape as a Provocation: Reflections on Moving Mountains,” *Journal of Material Culture* 11 (33): 34.
3. Mary Watkins and Helene Shulman, 2008, *Towards Liberation Psychologies* (Basingstoke: Palgrave Macmillan); Avery F. Gordon, 1997, *Ghostly Matters: Hauntings and the Sociological Imagination* (Minneapolis: University of Minnesota Press).
4. Julian Jonker and Karen E. Till, 2009, “Mapping and excavating spectral traces in post-apartheid Cape Town,” *Memory Studies* 2(3): 1–33. Here and throughout this paper I draw upon arguments set out in Jonker and Till, and in Karen E. Till, 2005, *The New Berlin: Memory, Politics, Place* (Minneapolis: University of Minnesota Press).
5. Gordon, *Ghostly Matters*, p. 208.
6. Wallace Stegner, [1955] 2000, *Wolf Willow: A History, a Story, and a Memory of the Last Plains Frontier* (London: Penguin Books).
7. William Least Heat-Moon, 1991, *PrairieErth (a deep map)* (London: Andre Deutsch).
8. Laurence Sterne, [1759-1767] 2003, *The Life and Opinions of Tristram Shandy, Gentleman* (London: Penguin Books).
9. John Copper Powys, 1929, *Wolf Solent* (New York: Simon and Schuster); J Copper Powys, 1932, *A Glastonbury Romance* (New York: Simon and Schuster); Alan Garner, 1960, *The Owl Service* (London: Penguin).
10. Mike Pearson and Michael Shanks, 2001, *Theatre/Archaeology* (London: Routledge).
11. *Ibid*, pp. 64-65.
12. *Ibid*, pp. 138-139.
13. Mike Pearson, 2006, *'In Comes I': Performance, Memory and Landscape* (Exeter: University of Exeter Press).
14. Gemma Fiumara, 1990, *The Other Side of Language: A Philosophy of Listening* (London: Routledge).
15. *Ibid*, p. 17; Doreen Massey, 2005, *For Space* (London: SAGE Publications), p. 75.
16. Fiumara, *The Other Side of Language*, p. 8.
17. Karen E. Till, 2008, “Artistic and Activist Memory-work: Approaching Place-based Practice,” *Memory Studies* 1(1): 98.
18. All quotations in this paragraph are in McClucas, *There are ten things that I can say about these deep maps*, <http://metamedia.stanford.edu/~mshanks/projects/deep-mapping.html> (last accessed 10 October 2009).
19. Geraldine Finn, 1996, *Why Althusser Killed His Wife – Essays on Discourse and Violence* (New Jersey: Humanities Press), pp. 171-2.

Detailed Schedules



Vestiges © Mary Modeen 2010.

Day 1: Tuesday, October 12th

School of Visual Arts, Virginia Tech
203 Draper Road, Blacksburg, VA 24061
<http://www.sova.vt.edu/armory-gallery>

4-6pm: Symposium and exhibitions launch

Symposium Welcome

Karen Till, Symposium Organizer, School of Public and International Affairs, Virginia Tech

Exhibition Launch Welcome

Deb Sim, Armory Gallery Curator and Truman Capone, Director of the School of Visual Arts, Virginia Tech

Short talks by artists about *Mapping Spectral Traces I* exhibition by:

Mary Modeen, Duncan of Jordanstone College of Art & Design, University of Dundee, Scotland, "*Landscapes of epiphany and memory*"

Judith Tucker, School of Design, University of Leeds, "*Postmemorial Landscapes: Places in Play*"



Platform 1935 (i) © Judith Tucker 2008.

Day 2: Wednesday, October 13th

Morning Exhibition and Poster Session
Venue: Odd Fellows Hall
204 Gilbert Street, Blacksburg VA 24060

**8:45-9:45am: Exhibition and Posters
of local projects**

By: Terry Nicolson, Town of Blacksburg Museums, with Project Partner: Anne McClung, Town of Blacksburg Planning and Development; Edwin Henderson and Nikki Graves Henderson, Tinner Hill Heritage Foundation, Falls Church, VA; Jeff Kirwan, John McGee, Bruce Obenhaus, Jen McKee, Virginia Tech; Wendy Jacobsen, Virginia Tech, with Project Partners: Harrison Museum of African American Culture and Roanoke Public Libraries; Wafa Al-Daily and Karen E. Till, Virginia Tech, with Project Partners Roanoke Public Libraries and Hurt Park residents; and C.L. Bohannon and Terry Clements, Virginia Tech, with Project Partner: Hurt Park Neighborhood Alliance, Roanoke.

Morning Paper Session
Venue: Odd Fellows Hall

**9:45-10am: Symposium
and Host Welcomes**

Karen Till, Symposium Organizer, School of Public and International Affairs, Virginia Tech
Terry Nicolson, Town of Blacksburg Museums

10-11:30am: Workshop: "Haunted Archaeologies: Native American Memory"
(limited space, by reservation only)

Paper Presentations by: Crandall Shifflett and Dane Webster, Virginia Tech; Mona Smith, Allies Media/Art; and Karenne Wood, Virginia Foundation for the Humanities; Chair: Jeff Kirwan, Virginia Tech

**Afternoon Local Excursions:
Landscape as Archive in Christiansburg
Multiple Venues**

**12-1:30pm: Landscape as Archive I
Yellow Sulphur Springs – A Hidden Story**

3145 Yellow Sulphur Rd, Christiansburg, VA 24073

Guide: Brian Katen, Virginia Tech
Host: Victoria Taylor, Yellow Sulphur Springs

**2-4pm: Landscape as Archive II
Recovering the Past as Part of Our Living
Heritage at the Christiansburg Institute**

(limited space, by reservation only)

Christiansburg Institute, 135 Scattergood Dr
Christiansburg, VA 24073 (sign in front of
building reads Blue Ridge Timber Wrights)

Guide: Bob Leonard, Virginia Tech; Guides
and Hosts: Annette Anderson, Wyne
Muhammed, Roxy Palmer, and additional C.I.
Alumni

Evening Session
Venue: Hillcrest Dining Hall

West Campus Drive, Virginia Tech
VT Map Grid: K-7, <http://www.vt.edu/about/buildings/hillcrest-hall.html>

5:30-7pm, Keynote Lecture

Public Lecture by Iain Biggs, University of the West of England, Bristol

Day 2: Wednesday, October 13th

Abstracts, Poster Session
8:45-9:45am: Exhibition and Posters
of local projects

Exhibition and Excursion:
“St. Luke and Odd Fellows Hall”

Author: Terry Nicolson, Town of Blacksburg Museums;
Project Partner: Anne McClung, Town of Blacksburg
Planning and Development

The Town of Blacksburg has preserved the Odd Fellows Hall to create a museum and community space. The restored hall reflects the importance of New Town as the hub of social activities for the African American community. There are many fond memories of the dinners, dances, fashion shows, bingo parties, mock weddings, Easter egg hunts, ball games, and a host of activities that occurred on a weekly basis in the hall from the beginning of the 20th Century through the mid 1960's.

Exhibitions, programs, and collections also highlight the Hall as a sacred space for benevolent organizations such as the Odd Fellows and the Independent Order of Saint Luke. These groups provided support and opportunities for the Black community otherwise unavailable during segregation. The second floor of the building was off limits to the public, designated as meeting, ceremonial and archival storage space for sacred artifacts.

The St. Luke and Odd Fellows Hall has strong sentimental meaning to the African American community and for all of



St. Luke and Odd Fellows Hall, courtesy of Town of Blacksburg Museums.

Blacksburg. It reminisces of a time when the Black community was strong and self-sufficient. Members of this community were instrumental in the successes of Blacksburg as a town and of Virginia Tech as an educational institution.

The museum exhibit is free and open to the public. Open hours are Wednesday through Saturday from 1 pm to 5 pm. Group tours may be scheduled by appointment by calling Museum Administrator Terry Nicholson, 540-558-0746.

Recommended Reading:

Town of Blacksburg Webpage: <http://www.blacksburg.va.us/Index.aspx?page=73>.

Poster: “Tinner Hill Heritage Foundation”

Authors: Edwin Henderson and Nikki Graves Henderson, Tinner Hill Heritage Foundation

The Tinner Hill Heritage Foundation (THHF), established in 1997, is a 501 C3 non-profit organization founded to support a variety of activities that preserve, present, and interpret the rich African-American heritage and legacy in Falls Church City, Fairfax County and Northern Virginia. THHF features primary mission is to preserve the groundbreaking efforts of pioneering African Americans who sought and fought for their rights in myriad ways and at various times in the City's and the country's history beginning, establishing an organization that evolved to become the first rural branch of the National Association for the Advancement of Colored People (NAACP) in the nation. Our efforts have taken place over the last decade and half and aim to transform two properties (a half acre open green site, and a 1913 Sears Kit House) into (1) an outdoor interpretive programming site and (2) a house museum (3) centered on becoming an integral part of the social, historic and cultural life of the community.

We present regular programming where upon visitors learn about the historic events that took place in 1915, the remarkable individuals that were the actors in those events, how it impacted the nation and the contributions of area African Americans to the social and political fabric of the nation. Our present events and programs which include heritage tours, a Dear Editor writing contest for middle and high school students, an annual blues festival, a recent collaboration resulted in a theatrical production at a local arts theatre. Our progress has been complicated by the location of both properties, both in the midst of impending commercial development. The Henderson House in particular, zoned commercial, sits in

Day 2: Wednesday, October 13th



Henderson Home, from *Oti* (2006), p. 12

the path of “new high-density development on surrounding parcels” which are a known threat to the historic site.

Recommended Readings:

Bunch-Lyons, Beverly, Douglas, Nakeina. 2009. “Tinner Hill: From Protest to Progress.” In Eds., Verney, Kevern and Sartain, Lee. *The National Association for the Advancement of Colored People: A Centenary Assessment*. University of Arkansas Press.

Micale, Barbara. 2008. “First rural NAACP a response to threat of residential segregation in Falls Church.” *Virginia Tech Research Magazine* (Summer); available at: <http://www.research.vt.edu/resmag/2009winter/naacp.html>.

Oti, Donna. 2006. “Ned and Nell: E.B. and Mary Ellen Henderson Impact a Community and a Nation.” *Homes of Color* (November/December): 10-15.

Oxford African American Studies Center, Henderson, Edwin B. II, and Nikki Graves Henderson. “Henderson, Edwin Bancroft.” *African American National Biography*. In Ed., Henry Louis Gates Jr. and Evelyn Brooks Higginbotham. Oxford African American Studies Center; available at: <http://www.oxfordaasc.com/article/opr/t0001/e4623>

Tinner Hill Heritage Foundation webpage: <http://www.tinnerhill.org>.

Poster: “Mapping the Cultural Landscape of Montgomery and Pulaski Counties, Virginia”

Authors: Jeff Kirwan, John McGee, and Jen McKee, Department of Forest Resources and Environmental Conservation; and Bruce Obenhaus, University Libraries, Virginia Tech

Place names, present day land-use, and vegetation provide clues to the cultural landscape. In temperate North America, where the natural vegetation is forest, place names such as “meadow” and “glade” on early maps suggest land that was already cleared of trees at the time of European settlement. Indian-cultivated trees, such as plum and mulberry, appear on early maps and suggest the location of former orchards. Trees with life spans of up to 600 years would have been alive at the time of settlement, and provide additional clues. In this poster we use culturally-significant place names to investigate the historic landscape of what is now Montgomery and Pulaski Counties, Virginia. Our map suggests that much of the landscape was actively managed at the time of European settlement, and that the population centers of Blacksburg, Christiansburg and Radford are located on land that was cleared by American Indians.

Recommended Readings:

The De Soto Chronicles, <http://www.nps.gov/archive/deso/chronicles/Volume1/toc.htm>

Sauer, Carl. 1971. *Sixteenth Century North America*. Berkeley: University of California Press.

Strachey, William. 1998. “The History of Travel.” In Edward Hale, Ed. *Jamestown Narratives*. Champlain, VA: Roundhouse Press.

Poster: “The Evolution of Henry Street: A Morphological Study of an African American Mainstreet”

Author: Wendy R. Jacobson, Landscape Architecture Program, Virginia Tech; Project

Partners: Harrison Museum of African American Culture and Roanoke Public Libraries

This research consists of morphological analysis of the commercial main street of an historically African American neighborhood. It documents the evolution of street, block, lot, and building patterns, as indicators of social, political, and economic transformation over time, and links the cultural narratives of individual residents and community groups to specific buildings and sites.

Like many commercial streets in formerly segregated neighborhoods in the American South, Roanoke Virginia’s Henry Street was once the heart of a thriving African American community. However the combined impacts of desegregation and urban renewal destroyed the fabric of

Day 2: Wednesday, October 13th

the street and much of the surrounding Gainsboro neighborhood, as houses were demolished, residents were relocated, and minority-owned businesses declined. A number of contemporary proposals for revitalizing Henry Street have met with opposition from residents and community advocates, on the grounds that the plans fail to recognize the symbolic significance that the street holds, as a locus of cultural memory for the African American community.

The prospect of redevelopment raises difficult issues for designers concerned with accounting for ephemeral cultural memories in design proposals, when very little remains of the original spatial fabric of the community. The purpose of this study is to provide an accurate record of the evolution of the spatial and cultural characteristics of Henry Street, synthesizing historical data from diverse sources into a geospatial model that can be utilized for scholarly purposes, to inform normative urban design studies, and for public information.

Using typomorphological analysis, the study compares street, block, lot, and building patterns on Henry Street during sequential time periods, from earliest records to contemporary times. At a macro scale, the transformations are interpreted in light of concurrent social, economic, and political trends in African American history, such as the end of slavery and reconstruction, the Jim Crow era, desegregation, and urban renewal. At the micro scale, the study uses GIS technology to link the cultural narratives of individual residents and community groups to specific buildings and sites on the street, creating a spatially grounded “cultural memory bank” that spans almost one hundred and fifty years of inhabitation.

In future the Henry Street Memory Bank will be transposed into a geospatially-based interactive website that

will offer in-depth narratives of everyday community life on Henry Street at key points in time, as well as a comprehensive overview of the patterns of continuity and change on an African American commercial main street in southwest Virginia from the late 1800’s until the present day.

Recommended Readings:

Brown, Elsa Barkley and Kimball, Gregg D. 1995. “Mapping the Terrain of Black Richmond.” *Journal of Urban History* 21: 309-312.

Hood, Walter J. and Erickson, Mellissa. 2001. “Storing Memories in the Yard: Remaking Poplar Street, The Shifting Black Cultural Landscape.” In Ed. Barton, Craig. *Sites of Memory: Perspectives on Architecture and Race*. Princeton: Princeton Architectural Press, pp. 171-189.

Jakle, John A. and Mattson, Richard L. 1981. “The Evolution of a Commercial Strip.” *Journal of Cultural Geography* 1 (2): 12-25.

Moudon, Anne Vernez. 1986. *Built for Change: Neighborhood Architecture in San Francisco*. Cambridge: MIT Press.

Trotter, Joe, Lewis, Earl and Hunter, Tera, Eds. 2004. *The African American Urban Experience: Perspectives from the Colonial Period to the Present*. New York: Palgrave.

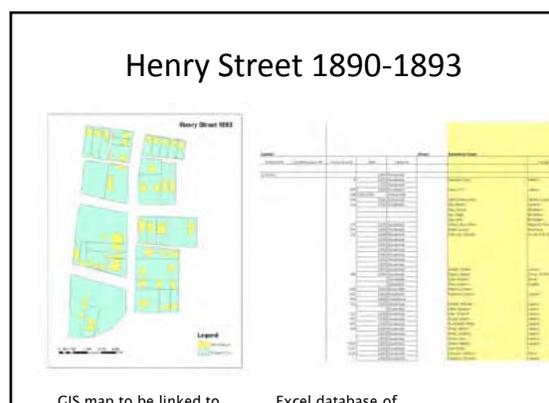
Poster: “Planning in and for Multicultural Cities: Roanoke Planning Studio, 2009, Hurt Park and Gainsboro”

Authors: Wafa Al-Daily and Karen Till, Urban Affairs and Planning, Virginia Tech.

Partners: Roanoke Public Libraries, Hurt Park residents

As part of the “Multicultural Cities” studio, MA and PhD students in the Urban Affairs and Planning Program were asked to work with the Roanoke Public Libraries Oral History Initiative to learn about the histories of the Gainsboro and Hurt Park neighborhoods in Roanoke, and, through a community forum, to consider ways to make residents’ stories more tangible in the landscape. This studio trained students in qualitative research methods and collaborative community planning practices.

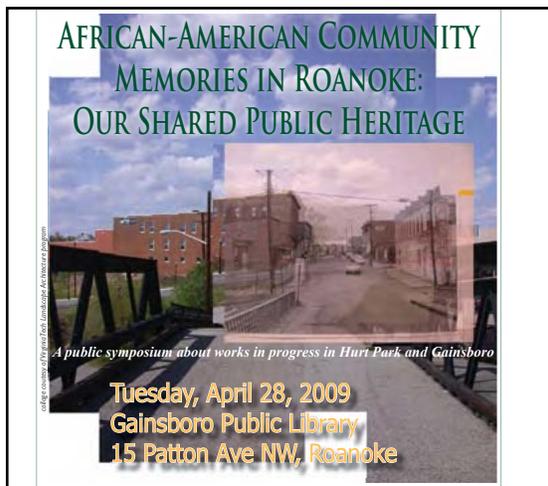
Students were first introduced to Hurt Park and the larger history of urban renewal in Roanoke through readings and the results of a community-service learning project



Henry Street 1890-1893.

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in which students worked with Total Action Against Poverty to conduct a housing survey in the Fall 2008 semester (with instructor Karen Till). Students were first asked to consider the silences of existing planning histories by doing archival work about the communities and neighborhoods with whom they would work. Archivists from the Virginia Room helped students find and interpret Sanborn fire insurance maps, digital maps, historic newspapers, City of Roanoke comprehensive plans, and additional documentary materials. Students were then asked to read existing oral histories for the community and identify main themes to focus their project. Next, Alicia Sell of the Roanoke Public Libraries trained students to conduct oral histories of residents; each student interviewed at least one resident,



Community Forum flyer April 2009, collage courtesy VT Landscape Architecture.

transcribed the interview, and conducted further analysis.

As a final project, students were then asked to organize a Community Forum based upon their research, class readings, and additional work examining communities with similar backgrounds and needs. The Forum was hosted by the Gainsboro Public Library. Students created posters, maps, a brochure with summaries of their historical research, and a power point presentation with ideas for possible future work. The Roanoke Public Libraries also brought along their materials and publications. Invited speakers included: Dr. Mindy Fullilove, a M.D. and social psychiatrist from Columbia University who has previously done work with and research in Roanoke, and was one of the key authors for the semester studio; VT Planning and Landscape Architecture faculty Wendy Jacobsen and Brian Katen (see abstracts by these authors, this guide); and the UAP studio project team. After brief presentations,

the floor was open to presentations and comments by community leaders and residents, and further discussions and brainstorming considered the possibility of creating a linked heritage and green network for Gainsboro and Hurt Park, as well as a “murmur” walking tour project, as tied to a larger public arts and community gardens initiative.

Recommended Readings:

Fullilove, Mindy. 2004. *Rootshock: How tearing up city neighborhoods hurts America, and what we can do about it*. New York: Ballantine.

Hayden, Dolores. 1995. *The Power of Place: Urban Landscapes as Public History*. Cambridge, MA: The MIT Press.

Gordon, Avery and Newfield, Christopher. Ed. 1996. *Mapping Multiculturalism*. Minneapolis: University of Minnesota Press.

Planners Network online journal, *Progressive Planning*: www.plannersnetwork.org

Sandercock, Leonie. 2003. *Cosmopolis II: Mongrel Cities in the 21st Century*. London and New York: Continuum Press.

Young, Iris Marion. 1990. “City Life and Difference.” In *Justice and the Politics of Difference*. Princeton: Princeton University Press, pp. 226-256.

Poster: “A Gateway Park for the Hurt Park neighborhood of Roanoke, VA: Spring Landscape Architecture Studio 2010”

Authors: C.L. Bohannon and Terry Clements, Landscape Architecture, Virginia Tech. Project Partner: Hurt Park Neighborhood Alliance, Roanoke

Students in the third year of the Landscape Architecture Program were asked to work with the Hurt Park Neighborhood Alliance to envision alternatives for a gateway neighborhood park at the intersection of Salem Avenue and 13th Street in Roanoke. Over the course of the semester, 24 students studied the neighborhood, met with members of the Neighborhood Alliance and other community services to develop proposals for a small park site that could be used by members of the community as a welcoming place highlighting the neighborhood’s sense of pride and self.

Proposals incorporated community values and de

Day 2: Wednesday, October 13th

sires as well as demonstrated sustainable landscape design and construction principles that could be used on other neighborhood properties. At the same time, many thanks go to the community for assisting the faculty in meeting the course's academic objectives.

Erasing Boundaries-Supporting Communities. 2008. Available from <http://www.esf.edu/erasingboundaries/program.htm>.

Hester, Randolph T. 1990. *Community design primer*. Mendocino, CA: Ridge Times Press.

Hester, Randolph T. Jr. Ed. 1993. *Sacred structures and everyday life: a return to Manteo, North Carolina*. Edited by D. Seamon, *Dwelling, seeing, and designing: toward a phenomenological ecology*. Albany: State University of New York Press.

Schon, Donald. 1985. *The design studio: an exploration of its traditions and potentials*. London: RIBA Publications for RIBA Building Industry Trust.

Abstracts, Workshop Papers
10:00-11:30am: Workshop: "Haunted Archaeologies: Native American Memory"
(limited capacity)

Presentation: "Paspahegh: Visualizing Indian Towns of Virginia's Coastal Plains"

Authors: Crandall Shifflett, Department of History, and Dane Webster, School of Visual Arts, Virginia Tech

The Paspahegh Project is a reconstruction of an Algonquian Indian village in seventeenth-century Virginia. It is a collaborative venture involving history, archaeology, visual art, computer programming, and public education. The project joins the latest technologies and visualization techniques to textual, cartographic, and archaeological evidence to produce an interactive, virtual reality model of the village for teachers, students, and the general public. The award-winning Virtual Jamestown Internet site will provide historical content

and Indian leaders in Virginia will advise the project.

An installation of *Virtual Jamestown* will be available for guests to visit at the Experiential Gallery launch on Thursday, October 14, 5-7pm. The installation will run through November 2010.



Paspahegh Under Golf Course, Courtesy: Virtual Jamestown



James Fort Under Excavation, Courtesy: Virtual Jamestown

Recommended Readings:

Mancall, Peter C. 2007. *The Atlantic World and Virginia, 1550-1624*. UNC Press.

Townsend, Camilla. 2004. *Pocahontas and the Powhatan Dilemma*. Hill & Wang.

Virtual Jamestown webpage: <http://www.virtualjamestown.org/> and <http://www.virtualjamestown.org/paspahegh/examine.html>.

Day 2: Wednesday, October 13th

Presentation: “The Ded Unkunpi Projects, including *Cloudy Waters: Reflections on the Mississippi River*”

Author: Mona Smith, Allies Media, Dakota Winyan daughter, wife, stepmother; Independent media artist; **Founder:** Allies: media/art, Minnesota.

The Ded Unkunpi Projects are a collection of multimedia projects that seek to establish the continued presence of Native and especially Dakota people in Mnisota in the imaginations of the citizens of Minnesota. Through installation in museums and galleries, multimedia events, and expanding web projects, Dakota people become more visible and audible than the traditional need in America to render the indigenous invisible or past.



An image of Presence performance, Mill Museum Courtyard, Minneapolis © Mona Smith, 2010.

Projects are produced with the collaboration of Native folks who offer the gift of their voice and/or their image, the creativity of technical artists and craftspeople, museum and gallery staff, and the caffeine fueled work of geeks and nerds who keep pushing the technology into places that make sense to Native imagination.

An installation of *Cloudy Waters* will be available for guests to visit at the Experiential Gallery launch on Thursday, October 14, 5-7pm. The installation will run through November 2010.

Allies Media/Art webpage: http://web.mac.com/alliesms/Allies/media_art.html.

Bdote Memory Map webpage: www.bdotememorymap.org.

Waziyatawin. 2008. *What does Justice Look Like? The Struggle for Liberation in Dakota Homeland*. Living Justice Press.



Cloudy Waters, Mona Smith © 2010

Presentation: “The Language Ghost: Linguistic Heritage and Collective Identity Among Monacan Indians of Central Virginia.”

Author: Karenne Wood, Virginia Indian Heritage Program Director, Virginia Foundation for the Humanities

This presentation discusses effects of language loss on identity among Monacan Indians of Virginia and examines the language ideology involved with identity construction. It proposes the concept of a language ghost, a sense of sacred relationships lost.

As colonial powers pressured Native communities to abandon ancestral languages and cultural practices, they ceased to communicate through traditional domains, no longer addressing ancestors, winds, or mountains in their own homelands. The language ghost is the absence of cultural categories of addressees which, in the shift to English, were dropped. These addressees are not forgotten. For peoples such as the Monacan, their inaccessibility is tragic.

Recommended reading:

Virginia Foundation for the Humanities, Virginia Indian Heritage Program webpage: <http://www.virginiafoundation.org/VIHP/program.html>



Bear Mountain, Spiritual Center of Monacan Nation, courtesy of Karenne Wood.

Day 2: Wednesday, October 13th

Abstracts, Excursions
12-1:30pm: Landscape as Archive I
Yellow Sulphur Springs

“Yellow Sulphur Springs – A Hidden History”

Guide and Author: Brian Katen, Landscape Architecture Program, Virginia Tech

Host: Victoria Talyor, Manager, Yellow Sulphur Springs Historic Inn and Healing Spa (<http://www.yellowsulphur-springs.com/>)



Yellow Sulphur Springs ad, Journal and Guide, 1926.

Yellow Sulphur Spring's history as a resort for elite, white Virginians is well documented. Yet none of the histories mention that in January 1926, Yellow Sulphur Springs was purchased by Yellow Sulphur Springs, Inc., a corporation owned by nine black businessmen from Roanoke, Virginia for the sum of \$25,000.00. Marketing the spring as “America's Greatest Colored Resort” (*Journal and Guide*, 26 June 1926), the new owners projected the entrepreneurial spirit and energy that permeated Black Roanoke during the era of segregation. The owners included: C.W. Poindexter; P.R. Cowan, lawyer; J. L. Reid; Albert F. Brooks, owner of A.F. Brooks Realty; William H. Burwell, President of the Magic City Building and Loan Association, and former railroad brakeman; Henry C. Johnson, Secretary/Treasurer of the Association; C.W. Thompson, a railroad porter; Alvin L. Coleman, the chief bellman at the Hotel Roanoke; C. Tiffany Tolliver, President of the Strand Theater and former partner of pioneering Black filmmaker, Oscar Micheaux; and William B.F. Crowell, the Secretary of the Central Credit Union, Grand Chancellor of the Roanoke Chapter of the Knights of Pythias, and actor in several Oscar Micheaux films (McGilligan, 2007, pp. 174, 178). Their

businesses were concentrated on Henry Street, Roanoke's Black main street, and the economic and social heart of the Gainsboro neighborhood and greater Roanoke's Black community (*Hill's Roanoke City Directory*, 1926;



Yellow Sulphur Springs, Historic Hotel. Photo available at Yellow Sulphur Springs webpage.

Mr. Al Holland, Roanoke, VA, personal interview with author, 2007). (See also: “Roanoke Excursion” in this Guide.)

Advertisements and stories about Yellow Sulphur Springs appeared in the *Journal and Guide*, Virginia's premier Black newspaper, throughout the summer of 1926; stories about Yellow Sulphur's social scene continued to appear throughout the following year. However, the success of Yellow Sulphur Spring's as a Black resort was short-lived. While reasons for its demise are uncertain, the spring was sold on the Montgomery County Courthouse steps in the spring of 1929.

Recommended Readings:

Lucas, Roderick Lewis. 1970. *Montgomery Yellow Sulphur Springs*. Riner, VA: R.L. Lucas.

Lucas, Roderick Lewis. 1975. *A Valley and Its People*. Blacksburg, VA: Southern Printing Company.

McGilligan, Patrick. 2007. *Oscar Micheaux: The Great and Only*. New York: HarperCollins.

New River Historical Society. 1978. *A Trip to the Springs in Montgomery County*. Montgomery County, VA: New River Historical Society.

Worsham, Gibson, Dan Pizonni, and Charlotte Worsham, 1986. *Montgomery County Historic Sites Survey*. Christiansburg, VA: Montgomery County.

Day 2: Wednesday, October 13th

Abstracts, Excursions 2-4pm: Landscape as Archive II Christiansburg Institute (limited space)

"Landscape as Archive II: Recovering the Past as Part of Our Living Heritage at the Christiansburg Institute"

Abstract author: Wayne Muhammed, Christiansburg Institute, Inc.

Excursion Guides: Bob Leonard (VT), Annette Anderson, Wayne Muhammed, Roxy Palmer, and C.I. Alumni

The Christiansburg Institute was founded in 1866 by Charles Schaeffer of the Quaker Freedmen's Bureau and was the first school to provide secondary education for African Americans in Southwest Virginia. In 1895, through the involvement of the Freedmen's Bureau, Booker T. Washington advised the school in its transition to adopt an industrial model of education. C.I. principals provided leadership not only within the school, but also for the larger community. The school closed in 1966 with the desegregation of Virginia's schools. In 1976, the Christiansburg Institute Alumni Association was founded to save the last academic building from the wrecking ball. In 1996, a subsidiary organization, Christiansburg Institute, Inc., was formed to renovate, restore, and develop the institute as a living institution. The Christiansburg Institute, Inc. occupies 3.4 acres and three buildings of the original farm campus.

Christiansburg Institute sites we will visit on this excursion include:

The CI Gymnasium, built in 1950s, as part of a massive resistance campaign, and as a token of "Separate but Equal" in Montgomery County. Along with the gymnasium, this building housed the band, social studies, mechanics, and math classes. After the School's



Historic Image of Edgar A. Long Building. Source: Christiansburg Institute webpage: www.christiansburginstitute.org/images/photos/restoration_eal.jpg

closing in 1966, the building changed ownership three times to house several industrial companies. It is currently owned by Blue Ridge Timber Wrights and is where the Christiansburg Institute, Inc. office is located.

The Edgar A. Long Building is the only strictly academic building that survived the demolition phase of the campus. Built in 1927, this building is 10,000 square feet and has three floors. During its operation there were two entrances to the building, one for boys and the other for girls. Its intention was to restore the building and place our archives here, as well as a museum honoring the education of African Americans from Emancipation through the Civil Rights Movement.

The CI Cemetery is the resting place for three of CI's principals: Charles Marshall, Edgar A. Long and Anna Long. An infant and other unnamed individuals (in unmarked graves, without headstones) were also buried here.

The Smoke House Replica and Historic Trades Building were two buildings moved from their original site after the property was auctioned off in 1967. The Smoke House was replicated when moved but still has its original roof. The Historic Trades Building was used to teach students and adults woodworking, ironwork, printing (in a functioning press), and cooperage.

Recommended reading:

Virtual Christiansburg Institute Online History: <http://www.christiansburginstitute.org/history.html>

Abstract, Symposium Keynote Lecture 5:30-7pm: Keynote Lecture

"Deep Mapping"

Iain Biggs, Department of Art & Design, Faculty of Creative arts, Humanities and Education, PLaCE Center, University of the West of England, Bristol, England, United Kingdom.

PLaCE, a visual arts research center at the University of the West of England Bristol, dedicated to explorations of place, landscape, context, and environment, is a partner in an interdisciplinary research project, *Grey and Pleasant Land?: An Interdisciplinary Exploration of the Connectivity of Older People in Rural Civic Society*. The project aims to examine the connectivity of older people living in rural communities and focuses on their involvement in communities; their social, leisure and cultural interests; the barriers and opportunities to partici

Day 2: Wednesday, October 13th

pation they experience, and their attitudes to the countryside as a social, cultural and environmental space.

The team is working in North Cornwall, England, exploring and documenting older residents' conceptions of the physical, social and cultural landscapes in which they locate themselves, focusing on issues of memory, place and identity and their relationship to the ageing experience. We have largely completed the first stage - a mixture of traditional ethnography and performative approaches that "map"/"narrate" how the meaning, understanding and experience of ageing is/has been understood and represented in this particular area/culture. This material is now being sifted to create a "deep-map," involving further crossdisciplinary contextualising of the material. This will also reflect on the limits of social science perspectives. The outputs of this project will include a web site and multiauthored, multi-media book-based arts/research publication that will combine texts and images, supplemented by a DVD.

An installation of another creative project by Dr. Biggs, *Uplands (dreams, memories, spectral traces) – towards*

a case history, will be available for guests to visit at the Experiential Gallery launch on Thursday, October 14, 5-7pm. The installation will run through November 2010.

Recommended reading:

A web site indicative of Cliff McLucas' approach to "deep mapping," which forms the point of departure for the work we're doing is available at: <http://metamedia.stanford.edu/~mshanks/threelandscapes/Map-on-a-wall-video.html>.

Biggs, Iain. 2010. "Deep Mapping." In Karen E. Till, Ed. and Deborah A. Sim, Curator. *Mapping Spectral Traces 2010*. Blacksburg, VA: College of Architecture and Urban Studies, Virginia Tech, pp. 5-8 (reprinted in this Guide).



Collage for *Uplands (dreams, memories, spectral traces) – towards a case history* Iain Biggs © 2010.

Day 3: Thursday, October 14th

Morning Workshops

Venue: Experiential Gallery

Kent Square, 250 South Main Street,
Ste 216, Blacksburg, VA 24060

9-10:30am: Workshop

“Environments & Landscapes of Memory and Recovery”

Papers by: Christine Baeumler, University
of Minnesota; Mary Modeen, University of
Dundee; Rebecca Krinke, University of Min-
nesota; Chair, Karen Till, Virginia Tech

11-12:30pm: Workshop

“Stories and Scenes of Trauma”

Papers by: Judith Tucker, University of Leeds;
Laurie Beth Clark, University of Wisconsin-
Madison; Gülgün Kayim, Skewed Visions,
University of Minnesota; Chair, Iain Biggs,
University of the West of England, Bristol

Afternoon Local Excursions: Virginia Tech

1:30-2:30pm: Reflection: The April 16 Memorial

Center for Peace Studies and Violence Pre-
vention, 205 Norris Hall (0911)
Blacksburg, VA 24061; 540-231-2345 ([http://
www.cpsvp.vt.edu/](http://www.cpsvp.vt.edu/))

Host: Jerzy Novak

2:45-4:15pm: Hidden Social Histories at Virginia Tech: Solitude (limited space)

Solitude, West Campus Drive, Virginia Tech
(Map Grid: J-6)

[http://www.vt.edu/about/buildings/Solitude.
html](http://www.vt.edu/about/buildings/Solitude.html)

Guides: Betty Fine and Anita Puckett

Early Evening Event:

Venue: Experiential Gallery Group Exhibitions Launch

Kent Square, 250 South Main Street, Ste 216,
Blacksburg, VA 24060

5-7pm: Group Exhibition Launch

Artists will be available to discuss their instal-
lations with visitors:

Christine Baeumler, University of Minnesota;
Iain Biggs, University of the West of Eng-
land, Bristol; Laurie Beth Clark, University of
Wisconsin-Madison; Gülgün Kayim, Skewed
Visions, Minneapolis, University of Minnesota;
Rebecca Krinke, University of Minnesota;
Mona Smith, Allies Media/Art, Minnesota;
Dane Webster, Virginia Tech

Day 3: Thursday, October 14th

Abstracts, Workshop Papers
9-10:30am Workshop: "Environments & Landscapes of Memory and Recovery"

Presentation: "Lost Menageries, Recovering Landscapes"

Author: Christine Baeumler, Department of Art, University of Minnesota

My artistic practice centers on issues of loss, reconnection, and recovery. The studio work has focused on the extinction and endangerment of species while the public art practice involves the reclamation of urban environments as an attempt to replenish biodiversity. The work also explores direct encounters with a variety of species and subsequent reflections on the spectrum of human and nonhuman sentience, as well as our evolutionary origins.



Christine Baeumler on Galapagos, Ecuador; Photo credit : Jonathon Wells, 2006.

I will trace the trajectory of my travels to World Heritage sites such as the Galapagos Islands and the Amazon Rainforest. Shadowing the travels of earlier naturalists, I have created multi-media artworks to provide the viewer with a glimpse of remote habitats and the species who are impacted by our decisions and actions. My artwork reflects on the vitality and fragility of these environments as well as what could be lost if these threats go unchecked.

In my most recent exhibition, *Amazon Visions, Vanishing Acts*, I created the Mobile

Rainforest Unit, a large sculptural piece that provided a self-contained habitat for tropical plants. This structure also served as a way to project Amazon Twilight, a six minute video that recreates my first hand experience of the Amazon river at dusk which leads into a night glittering with fireflies, stars, and lightning. Sounds of insects, birds, and frogs that I recorded on site provide the soundtrack. This video is juxtaposed with images of taxidermied species from Peru.

As a public environmental artist, I work collaboratively to reclaim urban ecosystems through the revitalization of degraded green spaces. This dual artistic and activist practice serves as a catalyst to direct attention to the natural world, both through representation and actual reclamation. My current goal is to collapse the distance between my publically engaged practice with my studio process. Recent experiences as the Artist in Residence in two local watershed districts in Saint Paul, Minnesota have introduced me to the rich ecology in my own backyard. I am exploring the notion of a new body of work that focuses on species that inhabit or have inhabited the Twin Cities urban watersheds, documented through field visits, as well as visits to the Raptor Center and the Bell Museum of Natural History. During this workshop presentation, I want to further explore the intersection of the two main approaches in my work.

An installation of *Amazon Visions: Disappearing Acts* will be available for guests to visit at the Experiential Gallery launch on Thursday, October 14, 5-7pm. The installation will run through November 2010.

Recommended readings:

Background concerning my trip to the Amazon can be found in a recent article by Cosier, Susan. "Green Travel: Over the Rainbow." *Audubon Magazine*: <http://www.audubonmagazine.org/features1007/greentravel.html>

Andrews, Macolm. 199. "Landscape into Land." In *Landscape and Western Art*. Oxford University Press, pp. 1-22.

Day 3: Thursday, October 14th

Barret, Andrea. 1996. "Birds with No Feet." In *Ship Fever*. W. W. Norton and Company, pp. 103-122.

Driver, Felix and Martins, Luciana. 1992. "Views and Visions of the Tropical World." In Ed. F. Driver and L. Martins. *Tropical Visions in an Age of Empire*. University of Chicago Press, pp. 3-20.

Oliver, Mary. "Bird." 2003. In *Owls and Other Fantasies*. Beacon Press, 2003, pp. 41-45.

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Presentation: "Polyvalent Perception and Cultural Memories of Place"

Author: Mary Modeen, Duncan of Jordanstone College of Art & Design, University of Dundee, Scotland

Inherent in the ways cultural values affect perception are the lessons learned in the earliest days of childhood, bound together inextricably with the acquisition of language. It is not that we can see and name, so much as that seeing itself, and then naming, is never neutral. How we see, what we see, and how we communicate this perception to others is always affected by cultural values, which in turn are inflected with cultural memories and cultural forgetting.

Perception is not solely the mechanical, physiological activity of the eyes, nervous system and cerebral cortex. Rather, it is a rapid and complex negotiation of sensory stimulus and processes of interpretation. Beyond this physiological response lie those "other sensors;" non-metric receptors which Kant called the *noumenous*. To indigenous communities around the world, these attunements to the invisible presences are known as parts of daily life.

Perception, then, along with language, and a contrast between examples in various cultures, are at the core of a discourse around "spectral traces;" how do we know what we know when we cannot point to it and have no names? As an artist approaching this question

of perception of the unseen, visual statements may reopen repressed histories, viewing places in ways which suggest temporal and perspectival depth, moving beyond singularity or insistence on only one way of seeing. The author suggests modes of evocation as a response to these issues rather than representation.



Revelation © 2009, Mary Modeen.

Six of Mary Modeen's works, including new work, is on exhibit as *Landscapes of epiphany and memory*, and available for guests to visit at the Armory Gallery launch on Tuesday, October 12, 4-6pm. The exhibition will run through November 2010.

Recommended readings

Harrison, Robert Pogue. 2002. "Hic Jacket." In Ed. Mitchell, W.J.T. *Landscapes of Power*. Chicago: University of Chicago Press.

Weigel, Sigrid. 2009. "On the Topological Turn: Concepts of Space in Cultural Studies and *Kulturwissenschaften*. A Cartographic Feud." Transl. Kyburg, Mark and Kornmeier, Uta. *European Review* 17 (1): 187-201.

Sadek, Walid. 2007. "Place At Last." *Art Journal* 66 (2) (Summer).

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Day 3: Thursday, October 14th

Presentation: “The Mapping of Joy and Pain: What Happened? What Could Happen?”

Author: Rebecca Krinke, Department of Landscape Architecture, University of Minnesota

What is it?

Unseen/Seen: The Mapping of Joy and Pain was a temporary, traveling work of participatory public art created by Rebecca Krinke in the summer of 2010. The project challenged conventional ways of seeing the twin cities of Minneapolis–St. Paul; this project created the setting and the opportunity for the public to map where in these two cities they have experienced joy and pain. The project’s sculptural setting includes a unique table-like object that contains a very large custom wood map of Minneapolis–St. Paul. Visitors were invited to map places where they have felt joy in gold and pain in dark gray. Participating in the mapping was free and open to everyone, held in parks and public spaces, and participating in the mapping was entirely voluntary. Members of the project team were on hand in each location.

What Happened?

The mapping was conceived as a private act in a public setting. I did not expect so many people to talk as they mapped, and to share such intense stories of pain and joy. For example, one participant told us of his harrowing bicycle accident and at the end of his story, he took off his shirt to show us his scar. The mapping table created a shared space for emotional engagement; participants talked/testified and others listened/witnessed.

What Could Happen?

The dramatic embracing of *Unseen/Seen: The Mapping of Joy and Pain* reveals the opportunity, or the need, for new types of spatial typologies, objects, and situations objects that can create a shared social space for remembrance and emotional engagement/catharsis. There is certainly a huge amount of pain in this world that needs to be addressed and transformed. I would like to investigate

what happened and what could happen with the ideas and findings of *Unseen/Seen* with symposium participants. For example, what might be gained or lost by doing an online version of *Mapping of Joy and Pain*?



Unseen/Seen: The Mapping of Joy and Pain © 2010
Rebecca Krinke, displayed here at the Walker Art Center,
Minneapolis, Minnesota.

An installation of *Unseen/Seen: The Mapping of Joy and Pain* will be available for guests to visit at the Experiential Gallery launch on Thursday, October 14, 5-7pm. The installation will run through November 2010.

Recommended readings:

Bottoms, Stephen and Goulish, Matthew. 2007. “Teaching: A) On Pedagogy, B) A Workshop, C) Letter to a Young Practitioner.” In Ed. S. Bottoms and M. Goulish. *Small Acts of Repair: Performance, Ecology, and Goat Island*. London and New York: Routledge, pp.187-221.

Princenthal, Nancy. 2000. “Silence Seen.” In Princenthal, Nancy, Basualdo, Carlos, and Huysen, Andreas. *Doris Salcedo*. London: Phaidon Press, pp.40-89.

Kaminer, Arial. 2010. “CITY CRITIC: In Your Palm, Memories of Horror and Valor.” *The New York Times*. 10 September. Available: <http://nyti.ms/ciRWDM>.

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Day 3: Thursday, October 14th

**Abstracts, Workshop Papers
11-12:30pm: Workshop:
“Stories and Scenes of Trauma”**

**Presentation: “Spectres on the Beach:
Concrete Remains, Ghost Rockets and
Pleasure Cruises”**

**Author: Judith Tucker, School of Design,
University of Leeds**

My presentation explores the meeting of personal memory, social history, and a beach landscape. It is written from a practitioner’s perspective and proposes a progressive relationship with a particular place through the process of drawing. This is a development of my work stimulated by pre-war holiday photographs informed by Marianne Hirsch’s considerations of “postmemory.” I investigate a triangular relation between three types of place and temporalities: pre-war snapshots, contemporary beach resorts, and a third place between history and memory: re-presentations of the former two through drawing.



Evi Swims © Judith Tucker, 2008.

In many ways drawing might be considered a privileged medium through which to explore connections and disconnections. In this instance I develop my ideas in relation to two concepts: memorial cartographies and haunted archaeologies, as outlined by Julian Jonker and Karen Till. Here I consider the implications of my series of drawings exploring the beaches of Baltic Island of Bornholm.

Bornholm has a very specific mix of tourist idyll and a history of strategic military importance. During the 1920s and 1930s it was seen as an alternative to the Mediterranean by German tourists, later it was occupied by Germany relatively early in the Second World War, and served as a lookout post and listening station during this time. Importantly for my project several concrete coastal installations were built during this period. These remnants of the Third Reich have become neglected and sit in close proximity to holiday homes.

We might consider that the remnants operate both as uncanny double of the “homes away from home” and, in Edward Casey’s terms, as “unresolved remainders of memory.” I shall also bring into play some the implications of Marianne Hirsch and Leo Spitzer’s recent book *Ghosts of Home: The Afterlife of Czernowitz in Jewish Memory*, and of Bernard Schlink’s *Guilt about the Past*. Through these explorations both the apparently benign beaches themselves and the drawn representations of these beaches emerge as tense, contested sites.

Ten paintings of Judith Tucker works, including paintings from the 2008 series *Tense* and new work from *Specters on the Beach*, will be available for guests to visit at the Armory Gallery launch on Tuesday, October 12, 4-6pm. Judith’s exhibition *Postmemorial Landscapes: Places in Play* will run through November 2010.

Recommend readings:

Casey, Edward. 1987. *Remembering: A Phenomenological Study*. Indiana University Press.

Hirsch, Marianne and Spitzer, Leo Spitzer. 2010. *Ghosts of Home: The Afterlife of Czernowitz in Jewish Memory*. Berkeley: University of California Press.

Jonker, Julian and Till, Karen E. 2009. “Mapping and Excavating Spectral Traces in post-Apartheid Cape Town.” *Memory Studies* 2 (3): 303-335.

Schlink, Bernard. 2010. *Guilt About the Past*. Beautiful Books.

Day 3: Thursday, October 14th

Presentation: “The Mapping of Persuasion in Northern Cyprus”

Author: Gülgün Kayim, Skewed Visions, Minneapolis; Department of Theatre and Dance, University of Minnesota

Two communities—Greek and Turkish—currently exist in opposition to each other on the Mediterranean island of Cyprus, separated by a demilitarized UN buffer zone that physically divides the island. This partition represents 80 years of conflict between the two ethnic groups and effectively divides opposing and distinct populations and political entities. The southern, Greek side, known as the Republic of Cyprus, is internationally recognized and a member of the European Union; and the northern Turkish side, controlled by the Turkish Republic of Northern Cyprus, is not internationally recognized and attempted to make an illegal, unilateral accession. Years of remembered violence and animosity by the residents and displaced citizens of Cyprus continue to re-inscribe the physical boundary of the buffer zone across generations and in claims to citizenship and belonging.

In 2005 and 2007 I returned to Cyprus after a 26 year absence to conduct artistic field research for the Self Portrait Project which deals with the memories and disputed territories of Cyprus by depicting the disputed versions of reality through the competing narratives of Turkish and Greek islanders. For my research I interviewed Cypriots about how they find meaning on an island decimated by war, divided by conflict, and partly invisible to the international community.

For 20 years prior to my return, the only connection I had with the island was through the political rhetoric and personal narratives of my mother during weekly phone conversations. Upon my return I found myself the site of an ideological struggle in my own community where contrasting notions of Turkish Cypriot history and reality were presented and contended. My presentation considers and maps this struggle through the narratives, behaviors, subtle indoctrination and intimidation of Turkish islanders and the ruins littering the landscape of northern Cyprus. I demonstrate how my artistic research and creative process might offer a strategy of surviving the trauma

resulting from living in and leaving a homeland torn asunder by division and violence. By using the language of performance to sort through and re-examine historical events, propaganda, stories, and ideas connected to Cyprus.

An installation of *Voices from the DMZ* will be available for guests to visit at the Experiential Gallery launch on Thursday, October 14, 5-7pm. The installation will run through November 2010.



An abandoned Turkish mosque in the city of Limmasol, Greek side. The Arabic inscription on the grave headstone to the right is in old Turkish, and includes a Muslim prayer and the dates and details of the deceased. Photograph © Gülgün Kayim, 2007.

Recommended readings:

Hirsch, Marianne. 2008. “The Generation of Postmemory.” *Poetics Today* 29 (1): 103-28.

Kayim, Gülgün. Forthcoming. “Crossing Boundaries in Cyprus: Landscapes of Memory in the Demilitarized Zone.” In Eds. Silberman, Marc, Till, Karen E., and Ward, Janet. *Walls, Borders, and Boundaries: Strategies of Surveillance and Survival*. London and New York: Berghahn Press.

Kobialka, Michal. 1993. “The Quest for the Self/Other: A Critical Study of Tadeusz Kantor’s Theatre.” In Ed. and Trans. M. Kobialka, *Tadeusz Kantor, A Journey through Other Spaces: Essays and Manifestos, 1944-1990*. University of Berkeley Press, pp. 267-364.

Yiannis Papadakis. 1993. “The Politics of Memory and Forgetting in Cyprus.” *Journal of Mediterranean Studies* 3: 139-154.

Day 3: Thursday, October 14th

Presentation: "Places of Memory"

Author: Laurie Beth Clark, Department of Art, University of Wisconsin-Madison

I am currently working on a book manuscript based on research that I began in September 2001. The project is a global comparative study of trauma tourism that looks at memory sites in Europe (Germany and Poland), Africa (Ghana, Rwanda, and South Africa), Asia (Cambodia, Japan, Vietnam), and South America (Argentina and Chile).

Trauma tourism is a highly contested practice where competing interests (survivors and victims' families, intentional and accidental tourists, governmental and nongovernmental organizations, private foundations and public trusts, preservationists and activists) comply with or resist established paradigms. Tensions emerge around a wide range of issues from the purpose of memory (i.e. redemption, reconciliation, mourning, justice, revenge) to marketing and propriety. I argue that trauma tourism is most "successfully" developed in places where multiple and relatively empowered interests converge.

My work approaches trauma tourism from a transnational perspective. Drawing on field work on four continents, as well as textual and electronic sources, I am investigating the similarities and differences in the cultural constructions that have emerged to commemorate atrocities, i.e. war, genocide, state terrorism, slavery, apartheid, war, nuclear bombs, etc. While each instance is uniquely inflected both by the nature of the trauma recalled and the pre-existing local practices of memory culture, the sites look remarkably the same from one part of the world to another. To some extent, this relatively limited vocabulary for memorialization (a set of memory tropes and devices) reveals that the same group of architects are competing for commissions and jurying designs, but it also reflects the highly internationalized expectations of curators, administrators, spectators and stakeholders.

As part of this research, I maintain a Google Earth layer that maps memory sites and a blog

site where the public is invited to reflect on their experiences at places of memory. This year, I will begin work on *Ossuary*, a project inspired by the repositories of human remains in Rwanda and Cambodia, for which artist will be invited to contribute a fabricated relic.

An installation of *Places of Memory* will be available for guests to visit at the Experiential Gallery launch on Thursday, October 14, 5-7pm. The installation will run through November 2010.



Places of Memory installation, Madison WI © Laurie Beth Clark, 2006.

Recommended readings:

For information about this project, see my webpage, under projects (click on the globe): <http://www.lbclark.net/>.

Clark, Laurie Beth. 2009. "Coming to Terms with Trauma Tourism." *Performance Paradigm* 5(2). Available at: <http://www.performanceparadigm.net/journal/issue-52/articles/coming-to-terms-with-trauma-tourism/>

Day 3: Thursday, October 14th

Abstracts, Afternoon Excursions
1:30-2:30pm: Reflection:
The April 16 Memorial

“Responses to April 16 at Virginia Tech”

Author and Host: Jerzy Nowak, Center for Peace Studies and Violence Prevention

Dr. Nowak will outline Virginia Tech’s responses to the campus violence of April 16, 2007, summarizing ways the university has addressed issues of campus safety and security, such as improvements to physical and communication infrastructure, changes to the administrative support structure, and the establishment of the Center for Peace Studies and Violence Prevention. The Center, and its affiliated Students for Non-Violence club, are dedicated to fostering student and community engagement in both violence prevention and the advancement of peace. Current campus projects facilitated by the Center involve implementation of a new multidisciplinary Area of Concentration in Peace Studies and Violence Prevention that includes capstone seminar course entitled “Global Society and Prospects for Peace” and service learning projects, and formation of student support networks linked to awareness, identification of early symptoms of distress and post-traumatic recovery and healing.



The Center for Peace Studies and Violence Prevention, Virginia Tech. Photo courtesy of Jerzy Nowak.

Graduate students affiliated with the Center conduct research on integration of advanced technologies and hands-on experiences

into K-12 STEM education at schools with high proportion of youth at risk. The primary goals of this project include enhancement of students’ engagement in the learning process and the reduction of school dropouts.

Recommended readings:

<http://www.cpsvp.vt.edu/>

<http://www.rpec.org/newsletters/200902.pdf>

http://www.cpsvp.vt.edu/pdf/traumatology14-1_89-99.pdf

http://www.cpsvp.vt.edu/pdf/traumatology14-1_89-99.pdf

Abstracts, Afternoon Excursions
2:45-4:15pm: Hidden Social Histories
at Virginia Tech: Solitude
(limited space)

“Solitude: A Cultural Palimpsest of Virginia History”

Authors and Guides: Elizabeth Fine, Humanities Program and Anita Puckett, Appalachian Studies Program, Department of Religion and Culture, Virginia Tech.

Historic sites such as Solitude often represent layers of human occupancy; the latest, most developed incarnation of a building and the surrounding landscape often masks the earlier events and peoples associated with the site. Just as the palimpsests of parchment scrolls left traces of earlier writings when they were scraped clean to be written on again, Solitude represents a cultural palimpsest where the spectral traces of other occupants, their life stories, and events that gave their lives value can be seen.

This excursion will examine the traces of the Draper’s Meadow Massacre associated with the site, the rise of the plantation middle class in this region of Virginia, as well

Day 3: Thursday, October 14th

as the restored cabin that served as a home for slaves when it was built in the 1840s. Much work needs to be done to fully map the untold stories associated with Solitude.



Solitude, 1890. Source: Virginia Tech Digital Library and Archives Image Base: imagebase.lib.vt.edu/view_record.php?URN=SOL0018&mode=popup.

Starting as a log cabin in 1801, Solitude, located near the Duck Pond on the Virginia Tech campus, grew to become the home of two Virginia governors and the home of Robert Preston. In 1872, Preston sold Solitude and the surrounding land to become the new Virginia land grant college, which became Virginia Tech. It

is Virginia Tech's oldest structure, the "Homeplace" of the University. Because of its rich historical and architectural heritage, Solitude was placed on the National Register of Historic Places and named a Virginia Historic Landmark in 1989. When the restoration is complete by December 2010, Solitude will become a center for the study and celebration of Appalachia.

Recommended readings:

Kinnear, Duncan Lyle. 1972. *The First One Hundred Years: A History of Virginia Polytechnic Institute and State University*. Blacksburg, VA: V.P.I. Educational Foundation.

Pulice, Michael. 2000. *The Log Outbuilding at Solitude: An Architectural and Archaeological Investigation of Virginia Tech's Second Oldest Building*. M.S. Thesis, College of Architecture, Virginia Tech. Available from: www.scholar.lib.vt.edu/theses/available/etd-06202000-16120053/unrestricted/MpsThesis.pdf - 2000-06-20

Worsham, Gibson. 1997. *Solitude Historic Structures Report*. Available from: www.spec.lib.vt.edu/archives/solitude/documents/hsr.pdf

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Day 4: Friday, October 15th

**Morning Local Excursion
Spectral Traces in Roanoke
Multiple Sites**

9:30am-12pm: Multiple sites, SW Roanoke

Guide: Gerry Kearns, Virginia Tech

Itinerary:

9:30am: Mountain Ave/Franklin Rd SW, Roanoke, VA 24016

10am (apprx): Oliver Hill Home, 401 Gilmer Ave. NW, Roanoke

10:30am (apprx): Henry Street, Roanoke

11am (apprx): Hotel Dumas, 108 Henry Street

11:30am (apprx) Film viewing, Hotel Dumas

Afternoon Forum

Venue: Hotel Dumas

Dumas Center for Artistic
and Cultural Development
108 Henry Street, Roanoke, VA 24016
(by invitation only)

**12:30-2pm: Forum:
Art, Culture, and Planning in Roanoke**

Hosts: Tom Carr, Director, City of Roanoke Planning, Building, and Development; Chris Chittum, City of Roanoke Planning Administrator; and Susan Woods Jenning, Arts and Culture Coordinator, City of Roanoke Department of Economic Development

Afternoon Workshop

Venue: Hotel Dumas, Roanoke



The renovated Hotel Dumas,
image from:
<http://www.dumascenter.org/>

**2:30-4pm: Workshop: "Mapping Spectral
Traces as a Practice of Care"**

Papers by: Talya Chalef, Columbia University; Victoria Walters, University of the West of England; and Karen Till and C.L. Bohannon, Virginia Tech; Chair: Rebecca Krinke, University of Minnesota

Day 4: Friday, October 15th

**Abstract, Morning Excursion
9:30-12pm: Multiple sites, SW Roanoke**

“Spectral traces and the landscapes of violence and exclusion in the city of Roanoke”

**Guide: Gerry Kearns, Virginia Tech
Gerry Kearns, Professor and Director,
School of Public and International Affairs,
Virginia Tech, gkearns@vt.edu.**

This excursion explores sites associated with Roanoke’s turbulent history of race relations. Our first stop focuses on the violence of the 1890s: we begin at the site of one of two lynchings known to have taken place in the city. Next, we jump to the progress made in the 1950s and 1960s. We will visit some sites associated with campaigns to desegregate the public spaces of the city, including restaurants and schools. Third, we discuss the damage wrought in the 1950s-70s. We will walk over some of the vacant spaces in Gainsboro left by one of the most egregious racially consequential projects of urban clearance to have taken place in a US city.



Oscar Micheaux. Source: www.acinemaapart.com

We conclude by moving back to the history of the 1920s to look at the locales that sustained not only Oscar Micheaux’s movie-making, which was once a vibrant jazz, gambling, sex-work and drinking district on Henry Street, but also what his films and understandings of race relations might tell us for the present and future.

Recommended readings:

Alexander, Ann Field. 1992. “Like an evil wind: the Roanoke riot of 1893 and the lynching of Thomas Smith.” *Virginia Magazine of History and Biography* 100 (2): 173-206.

Fullilove, Mindy. 2004. *Rootshock: How tearing up city neighborhoods hurts America, and what we can do about it*. New York: Ballantine, esp. Chs. 3 and 4.

Smith, J. Douglas. 2001. “Patrolling the boundaries of race: motion picture censorship and Jim Crow in Virginia, 1922-1932.” *Historical Journal of Film, Radio and Television* 21 (3): 273-291.

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**Abstract, Forum
12:30-2pm: Hotel Dumas, Roanoke
(by invitation only)**

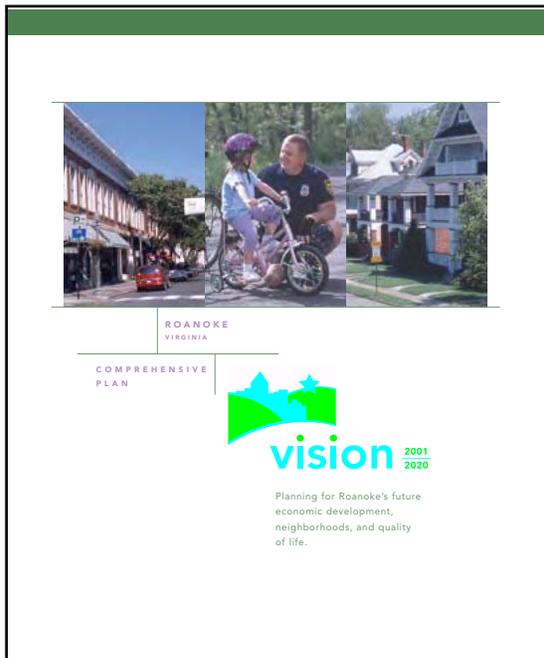
“Art, Culture, and Planning in Roanoke”

Authors and Hosts: Tom Carr, Director, City of Roanoke Planning, Building, and Development; Chris Chittum, City of Roanoke Planning Administrator; and Susan Woods Jennings, Arts and Culture Coordinator, City of Roanoke Department of Economic Development

The City of Roanoke’s Comprehensive Plan recommends that the City invest in and enhance critical amenities, including arts and cultural attractions and organizations, to enhance the region’s economic development potential and the quality of life for residents. The City is currently developing an Arts and Culture Plan to identify strategies and achieve civic agreement

Day 4: Friday, October 15th

on how it can become a more vital and innovative hub of creativity through the development and preservation of its arts and cultural resources. Key questions to be addressed are how to attract and sustain individual artists, arts and cultural organizations and creative industry, and how arts and culture can help the city achieve its goals of economic development through increased tourism, excellence in education, and a vibrant downtown and neighborhoods.



City of Roanoke Planning Vision 2001-2020

Arts and culture is defined in the broadest sense to include individual artists and businesses in the creative community. Development of the plan is a bottom up process, with inclusive community input as a vital component. Surveys, community meetings, focus groups, social media and artist and stakeholder interviews will be used to develop clear priorities and actionable steps to improve the cultural quality of life for Roanoke's citizens. The Arts and Cultural Plan is being carried out by the city's Planning and Economic Development Departments, and the Roanoke Arts Commission is serving as the steering committee for the project. The goal is for the plan to be completed by the end of 2010 and adopted as part of the

City's Comprehensive Plan.

Recommended readings:

Links to the City of Roanoke Arts and Cultural Survey: <http://www.roanokeva.gov/publicart>

Links to City of Roanoke Plans: <http://www.roanokeva.gov/planning>

Abstracts, Workshop Papers 2:30-4pm Workshop

"Mapping Spectral Traces as a Practice of Care"

Presentation: "In Other Words: Reflections on performance, memory, and 'truth telling'"

Author: Talya Chalef, Department of Theater, Columbia University

In late 2006 early 2007, I began working on performance project *In Other Words*, an exploration examining the significance of storytelling within international truth commissions. I focused on South Africa's Truth and Reconciliation commission, Argentina's *Nunca Mas*, and Australia's Stolen Generation report. What began as an investigation intended to highlight Australia's need to discuss and think through its past became a much broader project exploring how pasts surface in the present, and the benefits, challenges, and risks associated with presenting such personal stories in public spaces. After a lengthy development period the work was presented in Australia in 2007 and was subsequently given the time and space to redevelop in 2009 and tour to Argentina.

I will discuss our collaborative creative process, how we developed action onstage from ideas and conversations, how they manifested within the performance, the audience reception in both Australia and Argentina and our post show discussions. I will read from the script and show excerpts from both performances and debates.

Day 4: Friday, October 15th



In Other Words © Talya Chalef, 2007

Recommended readings:

Sangster, Kristy. 2004. "Bearing Witness." *Eureka Street* (November): 20-21.

Till, Karen E. 2008. "Artistic and Activist Memory-Work: Approaching Place-Based Practice," *Memory Studies* 1 (1): 95-109.

* * *

Presentation: "Mourning for the Future: Spectral Traces in the Work of Joseph Beuys"

Victoria Walters, PLaCE Visual Research Centre, University of the West of England

As a researcher in Visual Culture recently investigating the practice of 20th Century artist Joseph Beuys, I am interested in the degree to which discussions of mapping spectral traces offer a productive body of ideas with which to consider strategies the artist adopted in relation to reflecting on and representing the trauma of the Holocaust. Beginning with an account of a personal embodied response to Beuys' work, this workshop will ask: Does Beuys' work enable us to "listen to and recognize stories, remnants, and submerged ways of knowing as unresolved remainders of memory?" Can we see the artist's practice in terms of mapping in the sense of "memorial cartographies" or "haunted archaeologies"?

The workshop will consider whether there are aspects of Beuys' practice that resist such notions or practices, or offer useful potential points of further research around mapping spectral traces as approaches to working with human memory. At the same time, the issue of what the materiality of Beuys' practice may

offer debates in this area will be considered. While Gene Ray has argued that Beuys' use of materials such as felt and fat directly refer to the Holocaust, the artist himself resisted such direct associations. What forms of material strategies solicit creative human memory practices without placing a break on healing bodies?

While emphasising the importance of a moral response to past trauma, the workshop paper will consider mapping spectral traces in relation to a broader call by Irit Rogoff to develop memorial practices that do not fall too easily into *moralizing* discourses and ask: does mapping spectral traces afford us the less objectifying approach to the past that Rogoff advocates, one that acknowledges the desiring subject? Finally, given the workshop's situation towards the end of the Symposium, it will take account of the way in which practices of mapping spectral traces address not only the past, but the future and ask: what might looking at Beuys' work in terms of mapping spectral traces offer discussions of the development of creative methodologies that are orientated towards past, present and future?



Granite Wall, Victoria Walters © 2010

Recommended readings:

Rogoff, Irit. 1995. "The Aesthetics of Post-History: a German Perspective." In Eds. Melville, S. and Readings, B. *Vision and Textuality*. Houndmills: Macmillan, pp.115-139.

Ray, Gene. 2001. "Joseph Beuys and the After-Auschwitz Sublime." In Ed. Ray, G. *Joseph Beuys: Mapping the Legacy*. New York and Sarasota: D.A.P. in association with the John and Mable Ringling Museum of Art, pp.55-74.

Day 4: Friday, October 15th

Presentation: “Community Engaged Studio Practices in Wounded Cities: Towards a Place-Based Ethics of Care”

Authors: Karen E. Till, School of Public and International Affairs, and C.L. Bohannon, Landscape Architecture Program, Virginia Tech

Project Partner and Guest: Alicia Sell, Roanoke Public Libraries

Through everyday routines and social interactions, our selves and intimate relationships to place are continuously experienced, perceived, remembered, enacted, and imagined. However, in cities marked constitutively by acts of violence and injustice, what happens to such unspoken stories and place-based ways of knowing? Further, when families and communities living in so-called “blighted” neighborhoods are systematically removed, how might the memory traces of those intimate relationships be reconciled with those of displacement? How might the past be represented in cities that is recognizable all citizens, and in particular, to those who were, and in some instances continue to be, excluded from what Henri LeFebvre calls their “right to (inhabit) the city”?

In this paper, we discuss a conceptual approach to understanding “wounded cities” through activist, artistic, and empowerment

planning and landscape design practices based upon a “place-based ethics of care.” In the first part of the paper, Karen will introduce these concepts, building upon works by Mindy Fullilove, Joan Tronto, and her ethnographic and collaborative work with residents of Cape Town. We then build upon these ideas to develop an ethical approach to professional practice that respects ground as inhabited space rather than property, and place as a threshold through which the living can make contact with those who have gone before. Through embodied creative processes, residents and visitors, even if only momentarily, become witnesses to, rather than spectators of, practices of memory and placemaking. C.L. will conclude by discussing how VT studio classes and projects in Roanoke have tried to implement these concepts, as well as reflect upon students’ experiences of learning through community engagement in the design studio.

Recommended readings:

Bonita Bennett, Chrischené Julius and Crain Soudien (eds.). 2008. *City--Site--Museum: Reviewing memory practices at the District Six Museum* (Cape Town: District Six Museum).

Bergson, Henri. 1912, 2007. *Matter and Memory* (New York: Cosimo).

Boyer, E. L., & Mitgang, L. D. 1996. *Building community: A new future for architecture education and practice : a special report*. Princeton, N.J: Carnegie Foundation for the Advancement of Teaching.

Lawson, Laura. 2007. “Parks as Mirrors of Community: Design Discourse and Community Hope for Parks in East St. Louis,” *Landscape Journal* 26, 1: 116-33.

LeFebvre, Henri. 1996. *Writings on Cities*, trans. and ed. Eleonore Kofman and Elizabeth Lebas (Oxford: Blackwell).

Till, Karen E. 2008. “Artistic and Activist Memory-Work: Approaching Place-Based Practice,” *Memory Studies* 1 (1): 95-109.

Tronto, Joan C. 1993. *Moral boundaries: a political argument for an ethic of care* (London: Routledge).



Community Social Meeting for Fall 2009 Hurst Park Studio

Special Events



Surfacing © Judith Tucker 2010

Exhibitions Guide

Exhibitions curated by Deborah A. Sim, with Morgan Sayers and Karen E. Till.

Exhibitions catalogue and visiting artists posters designed by Somiah Muslimani.

A downloadable PDF of the catalogue and visiting artists is available at the symposium webpage: <http://www.research.spia.vt.edu/events/spectral-traces/>.

Armory Gallery Virginia Tech, Blacksburg

Launch, Tuesday, October 12, 2010, 4-6pm

Exhibition Details

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

Judith Tucker, *Postmemorial Landscapes: Places in Play*: Oil on canvas. From the series *Tense* (2008): *Evi Swims Oil*, *Platform 1935 (i)*, *Platform 1935 (ii)*, *Plat-*

form, *The Diving Board in the Forest (ii)*, *Springboard*, *Springboard (i)*, *Changing*. From the series *Spectral traces on the Beach* (2010): *Maze*, *Concrete Circle*.

Experiential Gallery Kent Square, Blacksburg

Launch, Thursday, October 14, 5-7pm

Exhibition Details

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

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

Turrell. Editor: Mel Shearsmith. Installation: Morgan Sayers and Bobby Beaton with assistance from Julie Utterback.

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

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

Rebecca Krinke, *Unseen/Seen: The Mapping of Joy and Pain*: Mapping Table: wood, found objects (doors), gold leaf, and mixed media, 80 x 60 x 29 inches. Student research/studio assistants: Jamuna Golden, David Kerber,

Michael Dorfman. Video documentation: Joey Cronick. Public engagement: Eric Maass. Laser cutting/woodworking expertise: Kevin Groenke, Justin Kindlespire, W. L. Hall Workshop, University of Minnesota. Installation: Deb Sim, Morgan Sayers, Bobby Beaton and Julie Utterback.

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

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



Places of Memory © Laurie Beth Clark 2010

Special Events



Side Alley Studios Crew

Traces Creative Documentary

Side Alley Studios, a student-run film crew led by Dr. Simone Paterson, Associate Professor of New Media Art and Studio Chair, School of Visual Arts, Virginia Tech, are creating a short, creative documentary film *Traces*. This film explores the art works of the ten visiting artists included in the *Mapping Spectral Traces 2010 Symposium*, as well as the related excursions and workshops in Blacksburg, Christiansburg, and Roanoke with the visiting artists, local community leaders, VT faculty and students, and general public.

Through personal interviews and on-location filming, this avant-garde documentary will include an exclusive peek at the inner workings of contemporary artists. Viewer commentary and visual effects will make this time-based work worth watching again and again! The film will be posted on youtube in December 2010.

Traces Student Film Crew:

Mallory Brangan, Emily Calderon, David Costa, Mia Cuneo, Tammy Dao, Tiffany Dao, Ken Foglietti, Alex Jabs, Joanna Martinez, Ruth Mikre, Chris Russell, Greg Stevens, Lauren Woodson.

Past students films created by Side Alley Studios, under the guidance of Dr. Paterson:

<http://www.youtube.com/watch?v=5OL4Qpulljc>

<http://www.youtube.com/watch?v=GP3FHSRNH40>

<http://www.youtube.com/watch?v=zWVK7m9Yrsw>

<http://www.youtube.com/watch?v=Zmh3Sjx0vEw>

<http://www.youtube.com/watch?v=reK692rKLpM&feature=related>



Excursions Guide



Figure 1: Odd Fellows Hall, photo courtesy of Town of Blacksburg Museums.

Odd Fellows Hall, Blacksburg

Edited text from Odd Fellows Hall, Town of Blacksburg webpage: <http://www.blacksburg.gov/Index.aspx?page=449>.

History

On 28 March 1905, James Anderson, John Anderson, Gordon Mills, John Rollins, Grandville Smith, and Robert Eaves met. James Anderson proposed to the gathered members of the Tadmire Light Lodge 6184 of the Grand United Order of the Odd Fellows to purchase a small lot on the corner of Gilbert and Barger streets in the center of New Town, an African American community in Blacksburg, Virginia. The price of \$95.00 was agreed to.

Thus began the history of what is commonly called the Odd Fellows Hall in Blacksburg, which was to become the social center of New Town and the only public gathering place for African American citizens (Figure 1).

For over 60 years, the Odd Fellows Hall served the community well. It was literally the only place Black citizens could hold social events, gather for music and enjoyment, and create a sense of community outside the local churches. When desegregation came to Blacksburg in the late 1960's, the Odd Fellows Hall was largely abandoned as a social center and the organizations lost membership as interests shifted away from secret fraternities and sororities.

The St. Luke and Odd Fellows Hall has strong sentimental meaning to the African American

community and for all of Blacksburg. It reminisces of a time when the Black community was strong and self-sufficient. There were numerous Black businesses that lined Main Street, College Avenue, Progress Street, Roanoke Street and streets adjacent to Virginia Tech. Members of this community were instrumental in the successes of Blacksburg as a town and of Virginia Tech as an educational institution. In the late 1960's or early 1970's, the remaining leadership was passed to Mrs. Ethel Dobbins who permitted the hall to be used by local business people mostly for storage and woodworking. For the next 40 years the hall was maintained by its occupants with Mrs. Dobbins' permission.

Museum at St. Luke & Odd Fellows Hall

The Town of Blacksburg has preserved the Odd Fellows Hall to create a museum and community space that will work in conjunction with the Blacksburg Museum at the Alexander Black House. The restored hall reflects the importance of New Town as the hub of social activities for the African American community. There are many fond memories of the dinners, dances, fashion shows, bingo parties, mock weddings, Easter egg hunts, ball games, and a host of activities that occurred on a weekly basis in the hall from the beginning of the twentieth century through the mid-1960's.

Inside Odd Fellows Hall

The lodge fully occupied the 25-foot by 45-foot lot. It appears to have been built by volunteer labor in a Greek Classical style; it is

precisely symmetrical with entry doors on two sides facing the streets. The windows are placed so that the building is well lit throughout. The two-story frame structure has an open gathering room with high ceilings and an ample stage. The second floor, reached by narrow stairs in the front of the building, was reserved for ceremonial functions and organizational meetings. The building is remarkably well preserved due to its solid and skillful original construction, as well as the minimal modifications by its occupants. The original plaster, paneling, windows, some trim, stage, and first electric lights remain.

Exhibitions, programs, and collections also highlight the Hall as a sacred space for benevolent organizations such as the Odd Fellows and the Independent Order of Saint Luke. These groups provided support and opportunities for the Black community otherwise unavailable during segregation. The second floor of the building was off limits to the public, designated as meeting, ceremonial and archival storage space for sacred artifacts. Many of the artifacts and historical records were intentionally destroyed by a local business person who was given permission to use the first floor for storage space. However, some artifacts remain and provide valuable insight into the ceremonial activities that took place in the Hall.

For a virtual tour of the Odd Fellows Hall, please visit: <http://www.blacksburg.gov/Index.aspx?page=879>.

Excursions Guide



Figure 1: Yellow Sulphur Springs Hotel. Source: Website of VA Department of Historic Places: www.dhr.virginia.gov/registers/COUNTIES/Montgomery/060-0013_Yellow_Sulphur_Springs_VLR_4th

Yellow Sulphur Springs

Yellow Sulphur Springs, Christiansburg

By Brian Katen, with edited excerpts from the Yellow Sulphur Springs webpage www.yellowsulfursprings.com

History

Before the Yellow Sulphur Springs became part of the Patton Land Grant of 1751, Native peoples enjoyed the protection of this hollow. Yellow Sulphur Springs later became an oasis for Montgomery County, Virginia before Blacksburg was incorporated in 1798. Most published histories focus on this growth period of the Springs as a resort shortly before and following the Civil War. What is missing from these narratives are the transitional periods of the Springs, as well as a significant period of middle-upper class African American ownership and leisure social life beginning in the 1920s.

The nineteenth century

The standing YSS hotel building was built in 1810 and later enlarged in 1850 (Figure 1); row cottages were constructed during the 1840s. In the early 1870s a springhouse gazebo was erected, and a new, grander hotel built in 1871 that was later destroyed by fire in 1873. In 1888, a third hotel was built on the site of this second hotel. A bowling alley was also added at this time. The third hotel was removed in 1944.

In the 1850s and post Civil War period, Yellow Sulphur Springs was a thriving resort (Figure 2). As visitor J.J. Moorman declared in 1859 in *The Virginia Springs*: "... the climate in which it is situated is very salubrious, the air being elastic, pure and invigorating during the hottest days

of the summer" (from www.vt.edu). According to historic records, "news-hungry mountaineers, southern mamas with marriageable daughters and ailing landowners fleeing the heat and epidemics of Georgia and Louisiana gathered in the cool and airy retreats in the mountains of Virginia" (from www.yellowsulphursprings.com). Visitors came to the springhouse three times a day for prescribed tumblers of mineral water. The springhouse, a feature of every Virginia resort, was a circular or octagonal Greek temple, or *monopteron*. Doctors, residents, and visitors testified to the amazing curing abilities of Virginia's mineral springs. Dr. John H. Claiborne, of Petersburg wrote: "Since 1859, when I first visited the Spring, I have sent ... more than a hundred invalids there, and never in a single instance without the most salutary results when instructions have been complied with" (Ibid).

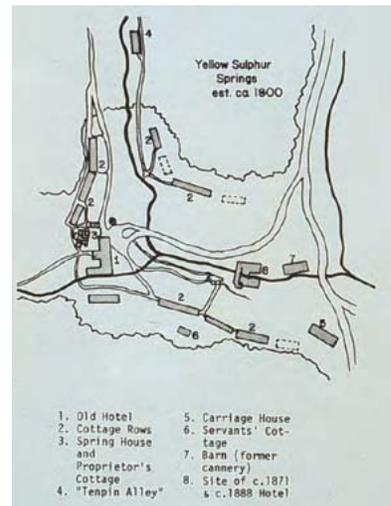


Figure 2: Map of Yellow Sulphur Springs, c. 1800. Source: Allison Rani Moore. 1992. *Yellow Sulphur Springs: An Academic Community (Senior Project BLA, Virginia Tech)*.

Among the white southern elite associated with the Springs were Edwin Ruffin, Virginia Governor; Henry A. Wise, Jr.; and later Confederate Generals P.T.G. Beauregard and Jubal Early. Following the Civil War, the Yellow experienced a period of prosperity during which several additional buildings were constructed, including the large Victorian Hotel (since dismantled), the Italianate gazebo, and the bowling alley (Figure 3). Former confederate generals Beauregard and Early maintained a cabin at the Springs after the war.

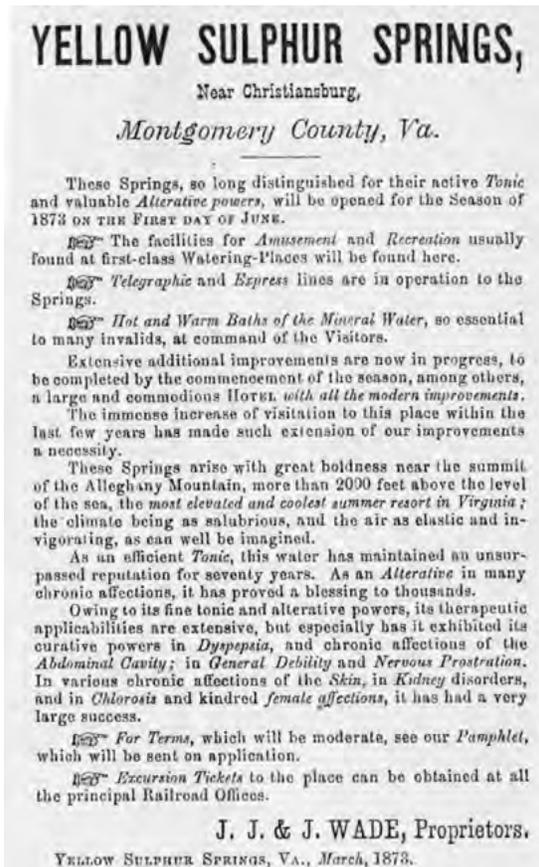


Figure 3: 1873 Advertisement of Yellow Sulphur Springs. Source unknown. From: Virginia Tech Special Collections, University Libraries.

The twentieth century

Yellow Sulphur Spring's history as a resort for elite, white Virginians is well documented. Yet none of the published histories mention that in January 1926, Yellow Sulphur Springs was purchased by Yellow Sulphur Springs, Inc., a corporation owned by nine Black Roanoke businessmen for the sum of \$25,000.00. Marketing the Spring as "America's Greatest Colored Resort" in Virginia's premier Black newspaper, the *Journal and Guide*, throughout the summer of 1926, the new owners projected the entrepreneurial spirit and energy that permeated Black Roanoke during the era of segregation. Stories about Yellow Sulphur's social scene continued to appear throughout 1927.

The Yellow Sulphur Springs, Inc. owners included: C.W. Poindexter; P.R. Cowan, lawyer; J. L. Reid; Albert F. Brooks, owner of A.F. Brooks Realty; William H. Burwell, President of the Magic City Building and Loan Association, and former railroad brakeman; Henry C. Johnson, Secretary/Treasurer of the Association; C.W. Thompson, a railroad porter; Alvin L. Coleman, the chief bellman at the Hotel Roanoke; C. Tiffany Tolliver, President of the Strand Theater and former partner of pioneering Black filmmaker, Oscar Micheaux; and William B.F. Crowell, the Secretary of the Central Credit Union, Grand Chancellor of the Roanoke Chapter of the Knights of Pythias, and actor in several Oscar Micheaux films (McGilligan, 2007, pp. 174, 178). Their businesses were concentrated on Henry Street, Roanoke's Black main street, and the economic and social heart of the Gainsboro neighborhood and greater Roanoke's Black community (*Hill's Roanoke City Directory*, 1926; Mr. Al Holland of Roanoke, VA, personal interview with author, 2007). (See also: "Roanoke Excursion," this Guide.)

However, the success of Yellow Sulphur Spring's as an African American resort was short-lived. While reasons for its demise are uncertain, the Spring was sold on the Montgomery County Courthouse steps in the spring of 1929. According to the YSS webpage, the Spring closed in 1923 due to changes in public health, medical practices, and transportation. During the Depression, the buildings and property passed through several different ownerships before being used as a transient camp. During the 1930's the property was leased to the Commonwealth of Virginia and used to house itinerant workers.

Yellow Sulphur Springs Today

Twelve nineteenth-century structures remain, including the hotel (1810, 1850), five sets of row houses (1840s), an open-air bowling alley (1888), and a small single family dwelling. The hotel and cottages are considered to be typical for Virginian mountain resorts of that era, and for this reason, in 1977, Yellow Sulphur Springs was listed on the register of Virginia Historic Landmarks and is now also listed on the National Register of Historic Places. In addition, a carriage house and cannery stands on the property. The original spring is still flowing and mineral rich and surfaces beneath the gazebo, located at the center of the property.

The current owners, Bernard Ross and Victoria Taylor, purchased the property in 1997. Their ambition is to restore the historic buildings and recreate a fully functioning healing resort, with a number of accommodation alternatives and a fine dining restaurant on site. Today a Healing Arts Studio and Spa is located on the property.

Excursions Guide



Figure 1: The historic Christiansburg Institute being demolished (no date), courtesy of the Christiansburg Institute, Inc.

Christiansburg Institute

Text edited from the Christiansburg Institute webpage, www.christiansburginstitute.com, unless otherwise cited.

History

The Christiansburg Institute was founded in 1866 by Captain Charles Schaeffer, an agent of the Quaker Freedmen's Bureau. It was the first school to provide secondary education for African Americans in Southwest Virginia. In 1895, through the involvement of the Freedmen's Bureau, Booker T. Washington advised the school in its transition to the industrial model of education. Christiansburg Institute principals provided leadership within the school, as well as within the larger community.

The school closed in 1966 with the desegregation of Virginia's schools. In 1976, the Christiansburg Institute Alumni Association was founded to save the last academic building from the wrecking ball (Figure 1). In 1996, a subsidiary organization, Christiansburg Institute, Inc., was formed to renovate, restore, and develop the institute, not just as a historic site, but as a living institution (see also: VFH's African American Heritage webpage: www.aaheritageva.org). The CII now occupies four acres of the former farm campus of 185-acres and 14 buildings.

The Christiansburg Institute Today

The mission of Christiansburg Institute, Inc. is to promote and preserve its unique place in the history of African American education in ways that exemplify its legacies of educational achievement and lifelong educational

opportunity. Central to its mission is the restoration of the Christiansburg Institute campus to include the Smokehouse Museum, the Shop building, a Memorial Garden, the Principals' Cemetery, and the renovation of the historic landmark Edgar A. Long Building.

The Smokehouse Museum, a replica of one of Christiansburg Institute's early 20th century buildings constructed by the alumni association in 1988, houses a collection of photographs and memorabilia.

The historical exhibits are interpretive explorations of the past that tell the many stories of Christiansburg Institute: the place, its people and their ideas and actions. The Christiansburg Institute experienced turbulent changes during its first century (1866-1966), as did Virginians and Americans at large. They focus on the school, but always as situated within the context of larger historical forces, from emancipation to progressivism, through segregation and disfranchisement, to desegregation and the digital divide.

The Edgar A. Long Building, erected in 1927, is listed on the National Register of Historic Places and in 2000, was also recognized as a Virginia Historic Landmark (Figure 2). It serves as a museum, archive, and community learning center open to all (see also: Virginia Vignettes webpage: www.virginia-vignettes.org). The restoration of the Edgar A. Long Building will serve as the core of the future Christiansburg Institute campus.

Originally built to house new classrooms, the Edgar A. Long Building was named for a beloved and dynamic school principal and holds the distinction of being the only campus building to be named for an African American leader. Completed in 1927, the Long Building is one of only three buildings remaining from the original fourteen.

The historic landmark designation will allow for the restoration of the Edgar A. Long Building to its 1927 original appearance. The interior of the building will be altered to accommodate contemporary needs and include plans for a museum, archive, computer interactive classroom, administrative offices, educational and civic meeting rooms, and a community meeting room; the hallways will remain intact. The exterior of the building will include restoration of its original windows and side entrances, and the re-grading of the grounds to expose ground floor windows.

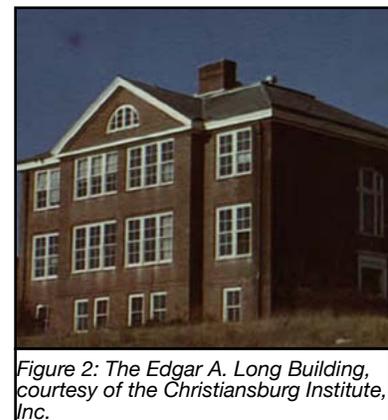


Figure 2: The Edgar A. Long Building, courtesy of the Christiansburg Institute, Inc.

Excursions Guide



VT April 16 Memorial: Flowers on the April 16 Memorial Stones, source: www.weremember.vt.edu

The Center for Peace Studies and Violence Prevention and The April 16th Memorial, Virginia Tech

From webpages:

www.weremember.vt.edu

<http://www.cpsvp.vt.edu/>

History

On April 16, 2007, 32 students and faculty members were tragically taken from their loved ones and our community. They ranged in age from 18 to 76, and represented a variety of academic areas, along with nearly every major faith and ethnic group.

In the hours following the tragedy, the student-driven volunteer organization, Hokies United, placed 32 Hokie Stones on the Drillfield. The semi-circle of stones became a place to gather, to mourn, and to reflect, and the poignant display inspired today's memorial.

Memorial

As a community, we dedicate 32 engraved Hokie Stones in honor and in memory of the members of our Hokie family who lost their lives. Hokie Stone has long symbolized the foundation of Virginia Tech. Now, it also symbolizes our relentless spirit, our courage to move forward, and our determination never to forget.

Two stone paths have been constructed to allow viewing of the stones and a memorial flower area at the base of the Reviewing Stand. A row of shrubs provides a backdrop to the stones between the pathways, and ground lighting illuminates the stones at night.

The new stones weigh 300 lbs each. A single stone in the center of the memorial honors all the fallen and injured victims of that day.

Center for Peace Studies

On 1 July 2008, the Center for Peace Studies and Violence Prevention was established in Norris Hall as a student-centered cross-disciplinary undertaking that builds on the academic, cultural, and security initiatives that evolved within the Virginia Tech community after the tragedy of April 16, 2007. The Center has adopted three thematic areas: the prevention of violence; peace studies; and the creation of opportunities for the development of new leaders for this Century.



Student in front of April 16 Memorial, source: www.weremember.vt.edu

Excursions Guide



Figure 1: Solitude, 1967. Source: www.campaign.vt.edu/campaign-vt/files/solitude/images/gallery/solitude-1967-large.jpg.

Solitude, Virginia Tech

Edited from VT webpages:

www.spec.lib.vt.edu/archives/solitude/,

and www.campaign.vt.edu/,

with additions by Elizabeth Fine and

Anita Puckett.

History

Starting as a humble log cabin in 1801, Solitude grew to become the home of two Virginia governors, and the home of Robert Preston, who sold the property in 1872 to provide land for the new Virginia land grant college, Virginia Agriculture and Mechanical College, later to be known as Virginia Polytechnic Institute and State University. As the “homeplace” of the University, the building served many purposes including an infirmary, faculty housing, the Hokie Club, and for academics (Figure 1).

However, much historical research still needs to be done to fully examine the untold social stories associated with Solitude, including: the Draper’s Meadow Massacre, the rise of the plantation middle class in this region of Virginia, and the restored cabin that served as a home for slaves when it was built in the 1840s.

Restoration

Because of its rich historical and architectural heritage, Solitude was placed on the National Register of Historic Places and named a Virginia Historic Landmark in 1989. Restoration work began on 12 July 2010 and is expected to last until December. The \$97,000 project is mainly funded by a gift from the Mary Morton Parsons Foundation, of Richmond, VA. The building is being gutted and re-plastered; historic trims and finishes are being removed for restoration and will be reinstalled. Work needed on the exterior includes repairing the roof and wood siding and addressing drainage problems. When the restoration of the building is completed, Solitude will become an Appalachian Center, the focal point for study and celebration of Virginia’s mountain region.

Excursions Guide

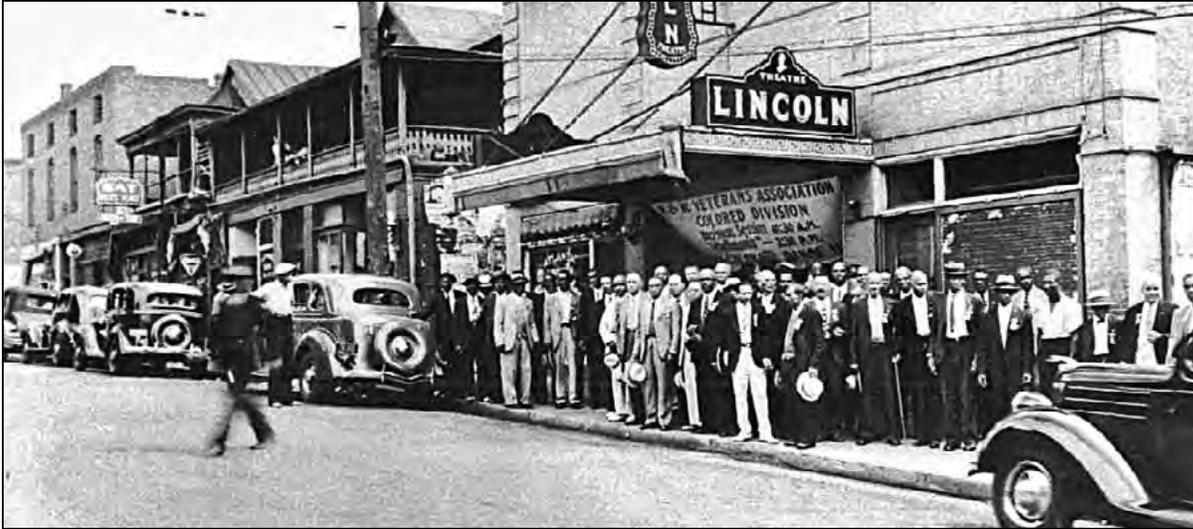


Figure 3: The Lincoln (formerly Strand) Theater, Henry Street, from the 1930s. Source: John Kern. 2006. "Oscar Micheaux, 'race films,' and Roanoke's Strand Theater." *Notes on Virginia* 50: 59-62; photo p. 61.

Roanoke's Landscapes of Violence and Exclusion

By Gerry Kearns.

Lynching and the Broken Promises of Reconstruction

We begin at the junction of Mountain Avenue and Franklin Road SW. Here in the early hours of 21 September 1893, Thomas Smith, an African American who lived in nearby Vinton and was tortured and murdered by a mob of several hundred. His suspended body was subsequently viewed by several thousand men, women, and children; Figure 1 is a photograph from that morning. The body was then hauled down to the banks of the river where it was burned on a pyre. In 1893, the people of the United States executed about 150 lynchings. From 1861-65, a bloody Civil War had been



Figure 1. Crowd at the site of the lynching of Thomas Smith. Source: *The Roanoke Riot*, Blue Ridge Institute and Museum Online Exhibit: www.blueridgeinstitute.org/ballads/rnkoutrage.html.

fought to prevent the southern states leaving the Union, a step these states considered essential for the preservation of slavery and to which the majority of their white residents were committed. From 9 July 1868, the Fourteenth Amendment to the Constitution promised all citizens the equal protection of the law and specifically mandated all States to enforce the law. The Fifteenth Amendment, of 3 February 1870, required that: "The right of citizens to vote shall not be denied or abridged by the United States or by any State on account of race, color, or previous condition of servitude." The amendments were explicit and clear. From the moment they were enacted, they were a dead letter in the American South.

Lincoln decreed the emancipation of slaves on 1 January 1863. The Civil War ended on 7 April 1865. In December 1865, in Pulaski County, Tennessee, ex-confederate soldiers formed the first club called the Ku Klux Klan. In January 1870, Virginia became the eighth of the eleven confederate states to be readmitted to the Union. As the Union military withdrew and administration returned to local hands, the Fourteenth and Fifteenth Amendments were set aside.

Lynching was the most extreme evidence of the failure of the law to protect African Americans. As with the lynching of William Lavender in Roanoke some eighteenth months earlier (12 February 1892), the murder of Thomas

Smith followed a series of events typical of many lynchings. First there was an accusation that an African American male had assaulted a white female. On flimsy evidence a male would be caught and (as in Smith's case) taken by the authorities. A crowd would demand that the authorities turn over the suspect to the public. Almost always, the crowd eventually got the person. They would then ask their victim to confess and would torture them until they did. The person was then hanged, from a tree in Smith's case, from a bridge in Lavender's. Then the body would be shot up, and souvenirs would be taken from the clothing and body parts of the person (sometimes this preceded death although not, as far as I know, in these two cases). Amid the celebrations, families would come and pose for photographs. Commercial companies would take photographs to produce postcards which people would send to friends and loved ones through the US mail. Then the body would be cut down and burned.

In the aftermath, it would frequently transpire, as it did in both these cases, that the correct perpetrator had not been identified. In most cases, this did not result in a renewed clamor for further lynching. This was a hate crime: one murdered African American male, regardless of his individual background and identity, was used to terrorize African American communities in the local area, region, state, and nation. This unspeakable violence was somewhat ritualized. It marked city landscapes with

violent memories of the places where people were apprehended, where they were detained, where they were hanged, and where their body was burned. It also reminded residents of where their relatives lived and/or where their supposed victims lived. Yet today, there is very little evidence of what transpired in our neighborhoods and cities less than 120 years ago.

Oliver Hill earned his undergraduate degree from Howard University and graduated from the Howard University School of Law in 1933. After his education, Hill returned to Roanoke and lived with the Pentecost family during his first years of legal practice. In support of a strike by African-American schoolchildren in Prince Edward County VA, who were demanding decent school buildings, Hill brought

each of the confederate states passed a set of so-called "Black Codes" in the immediate aftermath of the Civil War. While they recognized that slavery was no more, they instituted labor codes, disenfranchisement, a ban on interracial marriage, and other racist practices that repressed African Americans to an extent little short of their earlier bondage. (These were later annulled by the federal government with the Fourteenth and Fifteenth Amendments.)



Figure 2: Clarence Dunnaville and Oliver W. Hill in front of Mr. Hill's boyhood home at 401 Gilmer Avenue, Roanoke, Virginia. Source: Clarence Dunnaville. 2008. "The aged, the young, the poor: Oliver White Hill Foundation seeks justice through law." *Virginia Lawyer* 57 (October): 31-33; photo p. 31.

Segregation, the Law, and the Legacy of Oliver W. Hill

We move next to 401 Gilmer Ave NW. This was at one time the home of Oliver White Hill, the famous civil rights lawyer (Figure 2). Hill was raised in Roanoke. After his parents moved to White Sulphur Springs to find work in a hotel, he stayed in Roanoke, lodging as an adolescent with the Pentecost family at 401 Gilmer Avenue.

an anti-segregation case that was taken up in the omnibus case of *Brown v. Board of Education of Topeka* (1954). Hill was on the team headed by Thurgood Marshall that, on appeal to the Supreme Court, litigated *Brown* successfully.

Alongside the tyranny of lynching, there were further legal disabilities that maintained racial inequality. Encouraged by the minimal commitment to civil liberties evinced by Lincoln's successor as President, Andrew Johnson,

From 1870, southern states defied the constitution with Georgia as the first to require racially segregated schooling. In 1883, the Supreme Court decided that the Fourteenth Amendment applied only to the actions of government. Thus African Americans had no right to equal treatment in the private sphere. In 1896, Homer Plessey was arrested for travelling in a "Whites Only" train carriage and sued the State of Louisiana because it was a state law that had mandated separate carriages for African Americans. Plessey argued that the state law signified unequal treatment. However, the Court decided that separate did not imply unequal and thus with *Plessey v. Ferguson*, the pretence of equal treatment under law was cast aside. Virginia passed its first law segregating railway carriages in 1900 and soon added omnibuses (1930), steamboats, and streetcars (1906). In 1920, Virginia's prisons were segregated by law.

In 1890, Mississippi framed restrictions on voting around literacy, payment of poll tax, and property ownership. In doing so, it effectively disenfranchised most African Americans. Other southern states soon followed. In 1902, following six other southern states, Virginia adopted a new state constitution similar to Mississippi in that it limited voting, while adding the significant rider that all persons who had been soldiers (confederate or otherwise) or were the sons of soldiers could vote, thus effecting the principal purpose which was, as one prominent delegate to the Constitutional Convention of 1901 (charged with framing the new franchise) explained: "Discrimination! Why that is exactly what we propose. To remove every negro voter who can be gotten rid of, legally, without materially impairing the numerical strength of the white electorate."

In 1910, Baltimore, Maryland passed a zoning code that designated city blocks as white or black depending upon the race of the majority of the population. It was now illegal to move into a block where one's own race was not already in the majority. In 1911, a matter of days after Baltimore's statute, the state capital of Virginia, Richmond, introduced a version of Baltimore's law and Roanoke was

among the cities that soon followed. By the late 1920s, segregation in Roanoke was so evident that in his plan of 1928, John Nolen devoted but a pair of pages to the two districts where "negro residences" were concentrated.

Interracial marriage and interracial children were a focus of particular prejudice in Virginia. Interracial marriage had been illegal in Virginia under various legal forms since colonial times. A law of 1878 imposed fines on both the white and black parties to an interracial marriage. It also made it illegal to live in Virginia as married even if one had been married in a state that allowed interracial marriage. In 1910, Virginia defined as "negro" anyone with any traceable African ancestry.

In 1922, an Anglo-Saxon Club was founded in Richmond and the Virginian invention soon spread to eleven other states. This group, which included among its leaders, Dr. Walter Ashby Plecker, State Registrar of Vital Statistics, was particularly concerned with eugenics. By 1924 the group was the principal architect of an "Act to Preserve Racial Integrity," which required all Virginians to register their racial identity so that marriage licenses could be dispensed only to couples of the same race. In 1926, they promoted and secured the passage of a bill that segregated all "places of public assembly" in Virginia.

The first serious blow to segregation in Virginia and elsewhere came with *Brown v. the Board of Education*, in which the Supreme Court decided that separate could never be truly equal. In Roanoke, in Virginia, and in the United States, this principle was the final court of appeal that struck down segregated education, segregation in public places, and bans on interracial marriage. Oliver W. Hill dedicated his life to this cause, beginning with defending people from the threat of lynching, and then moving on to cases of segregation and equal access. The history of desegregation in Roanoke has yet to be written, but the preservation of this house and the work of the students from Washington and Lee Law School who do community service learning from this location reminds us of the significance of this history and of Hill's legacy.

The Clearance of Henry Street: From Cultural Hearth to Wasteland

The Federal Housing Act of 1949 began a process of extensive urban clearances in US cities. Although announced as a program of urban renewal, the federal funding was steered away from housing construction for fear that it might crowd out private investment. Instead there was significant support for the

land purchase and demolition of historic urban cores to prepare large sites for freeway construction and clearance. With these plum sites tilled, ready, and accessible with cars, it was expected that civic and private capital would rush in to broadcast seeds of redevelopment, and that populations living in the suburbs would flock to the newly built centers downtown. In some places this happened: convention centers, expanded downtown business districts, new hospital and university facilities, and, in some cases, housing grew over the scars left by the bulldozers.

But not everywhere. And not in Roanoke. By the 1950s and 1960s, the golden age of railway engine construction, which supported the economic growth of the "Big Lick," was over. The existing railways were losing individual travelers to the freeways and the airways, and were neither buying new engines nor bringing as many visitors to town to change trains. By the 1970s, Roanoke lost its passenger rail-link to New York and to Washington DC. Yet the clearances continued.

On the northeast side of the city a new highway, 581, drew transportation dollars to the project of urban clearance. In displacing thousands of people, largely African Americans, it also made space for a convention center. In the northwest part of the city, the demolition of additional African American neighborhoods made way for a Coca-Cola bottling plant and car-parking lots for a local church. In the central northern district, Henry Street, Roanoke's African American "Main Street," was put under the wrecking ball: restaurants, barber shops, pharmacies, taxi-cab companies, pool-rooms, insurance companies, night clubs, shoe-repair shops, hotels, grocery shops, and dry cleaners all were torn down. Roanoke had not only displaced its African American peoples from the downtown, it had also taken away the institutions, daily routines, and social networks and capital that were the lifeblood of community life. Those arrangements could not be reassembled out of the dispersed fragments that survived relocation hither and yon around the city.

By the 1920s, the northern side of Roanoke was established as the principal center of African American life in Roanoke. Segregation imposed self-sufficiency upon the community and it had its own schools, library, hospital, and churches. It also had its own professionals, businesses, and cultural institutions. The Hampton Theater was built in 1919 at 109 Henry Street and provided 1882 seats. The Strand (later renamed to the Lincoln) Theater was built in 1923 (Figure 3). Facing the

theaters was the Hotel Hampton, 110 Henry Street, built in 1917 and soon renamed the Hotel Dumas. There were also barbers shops, drug stores, restaurants, bars, and nightclubs.

Roanoke was a railway town and down the tracks from New York came very many of the heroes of the worlds of jazz, big-band, rhythm-and-blues, and rock-and-roll. African Americans were barred from most hotels in Roanoke due to segregation, so they stayed at Hotel Dumas or with friends and family when they visited the city. Amid the zoot-suits and bars, Duke Ellington, Marian Anderson, Cab Calloway, Count Basie, Lionel Hampton, Fats Waller, Fats Domino, Dizzy Gillespie, Ethel Waters, and Lena Horne performed both at theaters and late into the night in clubs. Local musicians came along for the education and inspiration; Roanoke had its own notable roster of jazz artists.

The area was poorly policed and facilities such as brothels and, under prohibition, illegal speakeasies gave Henry Street a reputation as a red-light district. These cultural activities attracted a mixed-race clientele as well as the opprobrium of purity activists who were all too ready to explain "moral filth" as the "product of racial character." Under-investment and neglect produced pockets of blight that were too easily used to paint the whole district as blighted. Instead of investment and attention, though, Gainsboro got destruction and displacement. Not many of the people who were displaced benefited in any way; homes made way for empty lots. Individuals, families, and African American communities took the mite of compensation and nursed their injury.

Moving Images and Spectral Traces:

Oscar Micheaux

When Henry Street was entering into its glory, the greatest African American filmmaker of his age came to town. From New York, he brought actors who were resting from theater during the summer session, and for three or four summers from 1921, Oscar Micheaux stayed at Hotel Dumas and worked with his actors across the street in the Strand Theater. He also took them out on the streets of Roanoke to film. He sold shares in his film company to local businessmen and he prevailed upon his new friends in Roanoke to volunteer their houses, gardens and talent so that he could make his magical moving pictures. Even Oliver W. Hill had a walk-on part in one of them, and the house where he lodged was used for the interiors of the film: *The House Behind the Cedars* (1924). Micheaux was probably drawn to Roanoke by the local African American capital as well as by the relatively light

policing of African Americans in public spaces. Micheaux made his movies on a shoestring and then distributed them, in the main, to the network of African American cinemas that were being spun like a web criss-crossing the United States. His films of the 1920s had four main themes. First, and most daringly, he countered the version of US history and of race relations given by D. W. Griffith in *Birth of a Nation* (1915). This was the most successful piece of national mythmaking which celluloid has ever been stained to serve. Woodrow Wilson's own history of the United States is referenced explicitly in the film, and Wilson is reported to have said after a screening of the film in the White House that it was like "writing history with lightning." Based on the novel and play, *The Clansman* (1905), by Thomas Dixon (a classmate of Wilson at Johns Hopkins), *Birth of a Nation* was very much a Southern white racist view of Reconstruction. The theme of this style of "history" is that after the Civil War, African Americans in the South were given the upper-hand in society and in their arrogance they abused white women until the Ku Klux Klan put a stop to these African American extremists, and restored safety and security. This, of course, was also the world-view that animated lynching, racial purity laws, and the multiple indignities and depravities of segregation.

Micheaux made two films that challenged this directly: *Within Our Gates* (1920) and *Symbol of the Unconquered* (1920). Micheaux showed not only that rape and mixed race children were indeed prominent in the history of the South, but that violating African American women by slave-owners and their white descendants were crimes (Figure 4). He also represented mob justice as random—innocent men being framed—and as criminal—the same innocent

men being lynched. He depicted local families enjoying the spectacle of murder on the one hand, while showing how African American men and women fought back to give the Klan a taste of their own terror on the other.

The second theme of Micheaux's 1920s films was "passing." Drawing in particular upon the novels of Charles Chesnutt (1858-1932), Micheaux told stories, such as *House Behind the Cedars*, a 1900 novel that he made as a film in 1924, in which light-skinned African Americans are tempted to pass as white. While passing, they are accepted and acknowledged as attractive, intelligent, and respectable "white" people. However, once unmasked they are ejected, only to find acceptance and comfort by giving up deception and rejoining their fellow victims of racism. These are complex questions and Micheaux references Booker T. Washington with approval in his films. There appear to be no alternatives to racialized identities for Micheaux, but he represents how fortitude and self-discipline enable African Americans to achieve status, wealth, and praise within their community.

The third theme of these films depicts stories of self-made African American males. Micheaux had himself been a homesteader in South Dakota and he frequently returned to ideas of the frontier, in which he portrayed African American men in scenarios reserved hitherto for white cowboys. For example, while in Roanoke, he filmed *The Virgin of Seminole* (1922), a movie about an African American who becomes a Canadian mountie and through his heroic deeds earns enough money to buy a farm, to which he retires.

A fourth theme of these films is the representation of modern African American urban life

on screen. Thus *Body and Soul* (1925), with Paul Robeson, shows a clergyman exploiting his congregation, while *The Devil's Disciple* (1926) featured a young woman bedazzled by a conman who hangs around the Harlem nightclubs where she sings. Finally, we can note *Deceit* (1922), in which a director, called Alfred DuBois, must fight a censorship board dominated by his clergyman father-in-law.

Much of the time that he was in Roanoke, Micheaux himself struggled with the Virginia Board of Film Censors. In the early 1920s they would not let him show his anti-Klan films because they thought they might arouse African American audiences to violence. As Micheaux pointed out to the censors, the only film ever to move Black audiences to violence was, in fact, *Birth of a Nation*; despite repeated protests from the National Association for the Advancement of Colored Peoples, the censors had never seen fit to restrict Griffiths' film.

In 1924, with the passage of Virginia's Racial Purity Act, the censors now decided that any representation of inter-racial intimacy would run counter to the intent of the new segregationist law. So, now, *House Behind the Cedars* was chopped up by censors because it portrayed a white man falling in love with a woman whom he thought was white, when in fact she was not. Other of Micheaux's films were criticized because someone who appeared to be white became intimate with someone who was not, even though in the course of the film congruity is re-established when the white person is revealed to have hitherto unknown African American ancestry. Indeed, although there is no simple representation of inter-racial intimacy in Micheaux's films, the censors were unmoved by the complications. Moreover, the representation of Harlem nightlife in these 1920s films was simply too sexual for his censors.

Most of Micheaux's films are lost (even though he made more films than any African American director and producer, including Spike Lee), and those copies that survived in cinema vaults had already been subject to the butchery of the censors. Micheaux's work will never be seen as he intended it to be viewed; even when the films were shown, they probably never were seen in the original production version. However, two of his very earliest films survive in European prints (from Spain and Belgium) and these give a pretty good impression of the integrity and clarity he brought to his art when given a chance. We will conclude our excursion by viewing clips from some of his films that themselves offer a spectral art—looking back at the living across almost a century of neglect.



Figure 4: Film still from *Within Our Gates* © Oscar Micheaux, 1920. Released by Grapevine Video. Source from the Vera List Center for Art and Politics, [The New School: www.veralistcenter.org/tag/political-theory](http://www.veralistcenter.org/tag/political-theory)

Participant Portraits



Wafa Al-Daily

Wafa Al-Daily is a PhD candidate in the interdisciplinary Planning, Governance, and Globalization program in the School of Public and International Affairs at Virginia Tech. She earned her Masters degree from Rutgers University in City and Regional Studies, and her Bachelors of Science from Sana'a University (SU) in Architecture and Urban Planning. Prior pursuing her graduate education, Wafa worked as Visiting Lecturer in the Architecture and Planning Department at SU for seven years. She was also a consultant for projects coordinated by the World Bank office in Yemen and Social Fund for Development. Her dissertation examines place attachments, social networks, and memory in five informal settlements in Sana'a City, Yemen.

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Christine Baeumler

Annette Anderson attended the Christiansburg Institute (CI) from 1955-57. She is a true resident of the New River Valley with more than 41 years of work experience at places such as the Radford Arsenal, White Motors, and Volvo. Annette says her time at CI gave her the desire to get as much education as she could. She says the school gave her the foundation and motivation that led her to go on. Annette raised three daughters and sent all of them to college. She is retired and resides in Christianburg.

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Christine Baeumler, MFA, is Associate Professor in the Art Department at the University of Minnesota. She is a founding member of Form+Content Gallery in Minneapolis (www.formandcontent.org/chris.htm). Christine seeks to raise awareness about ecological issues through studio practice and by engaging communities in environmental projects focused on ecological restoration. She has worked with the Hmong and Dakota communities in the Twin Cities, and has done collaborative projects on climate change in Germany. Her gallery works are based on travel to World Heritage sites such as the Galapagos, and Australian and Amazon Rainforests. She is Associate Member of PLaCE (UWE-Bristol) and artist-in-residence in the Capitol Region and Ramsey Washington Metro Watershed Districts through the Public Art Saint Paul.

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Iain Biggs, PhD, is Reader in Visual Arts Practice and Director of the PLaCE Visual Research Center (Place, Location, Context, Environment) at the University of West England-Bristol (www.placeresearch.co.uk/). Iain is a scholar, painter who occasionally works in enamel, printmaker, maker and publisher of artist's books, and writer. He is interested in memory, place, and identity as relating to contemporary art, and has published on this and on individual artists. He has worked as project coordinator and participating artist on four public art and design projects. With Judith Tucker, he is founder and co-convenor of Land², a national U.K. research-artistic network that explores questions of landscape, environment and memory, established in 2002 (www.land2.uwe.ac.uk/welcome.htm).

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C.L. Bohannon, ASLA, is a PhD student in Architecture Design Research in School of Architecture + Design at Virginia Tech. C.L. holds a BLA from the University of Arkansas at Fayetteville and MLA from Virginia Tech. He taught for many years in the graduate Landscape Architecture Program at Florida A&M University, while practicing as a professional landscape architect, designing and building works throughout the American Southeast and the Caribbean. C.L.'s work is grounded in collaborative practices and community pedagogy and the importance of landscape as archive.

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Tom Carr

Tom Carr, AICP, is Director of Planning for the City of Roanoke. He has been responsible for the City's community development planning, land use and development regulations, building inspections, HUD grants, code enforcement, and neighborhood services programs since 2007. For nearly thirty years before coming to Roanoke, he was a planner, planning director, assistant city manager, and acting city manager for the City of Hickory, North Carolina. Tom has a BA in History from Hamilton College and a MA in Geography from Appalachian State University. Tom is a native of Knoxboro, New York and taught high school social studies before entering local government service. He currently serves on the boards of the Roanoke Valley Greenway Commission and Downtown Roanoke, Inc.

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Talya Chalef

Talya Chalef is an independent theatre-maker working in multidisciplinary visual performance work, and a MFA student at Columbia University. She grew up in Cape Town and completed a Graduate Animateuring program at the VCA in Melbourne, Australia in 2004. In 2007, she co-coordinated The South Project's art gathering in Soweto. She was awarded the inaugural Gwandalan Award through La Mama Theatre to research site-specific arts practice within Europe, and the City of Melbourne's CultureLab and Besen Family Foundation Scholarships for work in Argentina as part of Proyecto 34's cultural exchange in 2009. Talya is drawn to themes of cultural geography, social justice, memory, history, and identity. Her performance works have been nominated for many awards and include: *site* (2006, Melbourne), *In Other Words* (2007, Melbourne, 2009, Argentina (multiple venues)) and *Eyton Rd* (2009, Melbourne and Cape Town) (www.talyachalef.com/).

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Chris Chittum

Chris Chittum, AICP, has worked in the field of planning and community development for 21 years, most with the City of Roanoke, Virginia. He graduated from Virginia Tech with a BA in Urban Affairs and Planning in 1989, and later completed a Masters of Public Administration, also at Virginia Tech. In his current position as Planning Administrator, Chris oversees Roanoke's 18-member planning division responsible for long-range planning and administration of development ordinances. Chris's work has focused on long-range planning, urban design, and policy/program development.

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Laurie Beth Clark

Laurie Beth Clark, PhD, is Professor of Non-Static Forms in the Art Department at the University of Wisconsin-Madison. Her work includes Video, Performance, and Installation. Her research and graduate seminars focus on changing topics in contemporary critical theory and orchestrating interdisciplinary critiques to create an active and collaborative learning environment where diverse cultural contexts are considered. She has received numerous grants and awards for her research and art, and has performed in exhibited in many international venues, including in Porto, Tokyo, Seoul, Bogota, Zagreb, Phnom Penh, Berlin and Nairobi. Her projects include, *Between Our Bodies and The World* (1985), *The Everyday Life of Objects* (1997; 2007), *Approach/Avoidance* (1990), *Forest Breathing* (2007), and most recently *Trauma Tourism* (ongoing).

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Terry Clements, ASLA, teaches landscape architecture in the School of Architecture + Design at Virginia Tech. After receiving a BLA from SUNY CESF, she practiced primarily in New England and California. After returning to earn a MLA at UC Berkeley, Terry's work began to focus on the relationship between site design, materials, and construction techniques that work with the land and respect the cultural landscape. Her teaching is grounded in community engagement and community knowledges of place. For the last several years, she has led education abroad programs to Western Europe to study the built environment.

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Elizabeth C. Fine

Elizabeth C. Fine, PhD, is Professor and Director of the Humanities Program in the Department of Religion and Culture at Virginia Tech. Her research interests include cultural studies, African American folklore, rhetoric, performance studies, and Appalachian Studies. She is the author of *Soulstepping: African American Step Shows* (University of Illinois Press, 2003, 2007), and *The Folklore Text: From Performance to Print* (Indiana University Press, 1984, 1994). Betty is also co-editor of *Applied Communication in Organizational and International Contexts*, with Bernd Schwandt (Röhrig Universitätsverlag, 2008), and *Performance, Culture, and Identity*, with Jean Haskell Speer (Praeger, 1992).

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Nikki Graves
Henderson

Nikki Graves Henderson, MPA, as over two decades of experience working in museums and cultural organizations developing exhibitions, programming and outreach to diverse communities. She has developed an expertise in developing programming and interpretation of sensitive historical periods, such as slavery and Jim Crow. She holds a BA in Education, a Master of Public Administration, and is a PhD candidate in the School of Education and Human Behavior at the University of Maryland. Her dissertation work focuses on Racial Identity Development and Racial Socialization.

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Edwin B. Henderson II

Edwin B. Henderson II, MA, is founder and President of Tinner Hill Heritage Foundation. An historian and fourth generation teacher, he has taught for over 25 years. He currently teaches American History at Luther Jackson Middle School in the Fairfax County Public Schools. Edwin holds a BA in History and MA in Education and Counseling from Tuskegee University, and a MA in Photography from Brooks Institute in Santa Barbara. He is also a member of the Northern Virginia Alliance for History and former president of Village Preservation and Improvement Society.

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Wendy Jacobson

Wendy Jacobson is Associate Professor in the Landscape Architecture Program at Virginia Tech. She received her B.A. from Dalhousie University and M.L.A. from the University of Guelph. Prior to joining the Landscape Architecture Program at Virginia Tech, Wendy was in public and private practice in Canada, Australia, and Malaysia. She is interested in people and their interactions with the urban landscape, and in particular, with the role of public space as a vehicle for fostering, expressing, and mediating the public lives of individuals and communities. Her scholarly, teaching and outreach activities address a range of urban design and community design topics, including revitalization of post-industrial towns, design of new communities on greenfield sites, and urban intensification in inner city neighborhoods. Additional areas of inquiry include urban morphology, sociocultural influences in urban design, and issues pertaining to the design of urban public space.

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Anja Haelg Bieri

Anja Haelg Bieri is a PhD student in the interdisciplinary Planning, Governance, and Globalization program in the School of Public and International Affairs at Virginia Tech, and a Graduate Teaching Assistant at the School of Performing Arts and Cinema at VT. She earned her Master's degree in Theatre Directing and Public Dialogue from the Berlin University of the Arts (UdK) in Germany, where she was on scholarship awarded by the German Academic Exchange Service (DAAD). She received her Bachelor's degree in Sociology/Anthropology/Political Science from the University of Lausanne, Switzerland. Prior pursuing her graduate education, Anja worked as a dramaturg, director, and producer in various theatres in Germany and Switzerland, as well as with the visual music company *Velma*, performing throughout Europe. Her dissertation work looks at the political economy of cultural production in urban re-development. She is interested in critical aesthetic documentary methods and is currently developing an audio-walk in Blacksburg. She designed this Symposium Guide and is a Symposium Graduate Student host.

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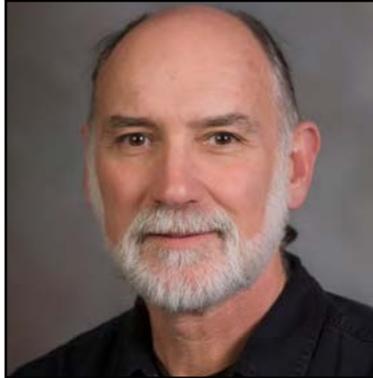
Participant Portraits



Susan Woods
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Susan Woods Jennings is Arts and Culture Coordinator for the City of Roanoke's Department of Economic Development (since 2006). She is member of the City Council appointed Roanoke Arts Commission and directs the City's public art program. Susan previously was Executive Director of the Arts Council of the Blue Ridge. She holds BA in Art History from Hollins University and taught at a private Montessori School prior to joining the Arts Council. She founded the first Art Venture Children's Center, a hands-on children's center housed in the Art Museum of Western Virginia and was the first president of the Virginians for the Arts Foundation (2004-06). Susan's extensive volunteer and community service in the arts at both the local and state level, was recognized by the Perry F. Kendig Award for Outstanding Support of the Arts in 2008 by the Arts Council of the Blue Ridge.

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Brian Katen

Brian Katen, ASLA, is an Associate Professor and Chair of the Landscape Architecture Program in the School of Architecture + Design at Virginia Tech. Professor Katen's research explores the persistence and materiality of memory in everyday, vernacular, and ephemeral landscapes. His current work is focused on Virginia's African American landscapes and their archival record.

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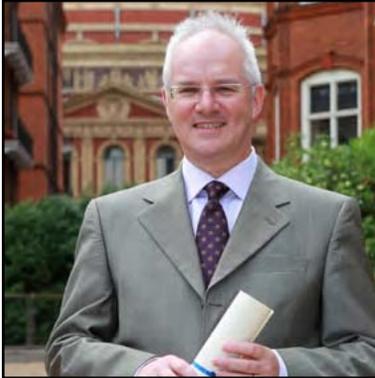


Gülgün Kayim

Gülgün Kayim is an artist/writer/teacher, founder of Skewed Visions, a Minneapolis based, site-specific performance collective, and Affiliate Faculty at the University of Minnesota, Department of Theatre Arts and Dance. She trained in the US and London, and her work has been seen in various venues and locations in the US, Russia, and London. Her artistic work includes performance, movement, installation, and sound to investigate the cultural resonances of conflict through location, biography, and memory. She has received many national and regional awards including: the Creative Capital Grant, Archibald Bush Foundation Fellowship, Jerome Foundation Project Support, UMN Travel/Study Grants, Minnesota State Arts Board Theatre Fellowships, Trust for Mutual Understanding Project Support, 2004 City Pages Artist of the Year, and 2006 Walker Art Center Resident Artist.

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Participant Portraits



Gerry Kearns

Gerry Kearns, PhD, is Professor and Director of the School of Public and International Affairs (www.spia.vt.edu/Kearns2.html). His research focuses on three themes: Vital Geographies, Geopolitics, and Irish National Identities. His work on the geographical study of life, considered in both qualitative and quantitative terms, focuses on longevity and human flourishing, and pays particular attention to the interconnections between cultural critique/performance and epidemiological strategies concerning HIV-AIDS. He is author of numerous volumes and articles, including *Geopolitics and Empire* (Oxford University Press, 2009) and is currently working on a book about *Roanoke Urban Lives*.

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Jeff Kirwan

Jeff Kirwan, PhD, is Emeritus Professor and Extension Specialist in the Department of Forest Resources and Environmental Conservation at Virginia Tech, where he coordinates the Big and Remarkable Tree Programs, and leads a statewide environmental education program that reaches 70,000 youth annually. He is Advisor to Virginia Project Learning Tree and the Master Naturalist Programs. His research interests focus on indigenous ecology and cultural landscapes. Jeff is a tree farmer and a member of the Nause-Waiwash Band of Indians on his native Eastern Shore of Maryland. He and his wife, Judy, live in Blacksburg.

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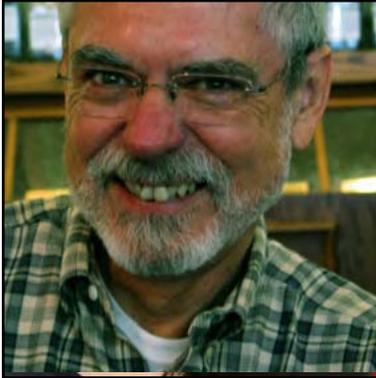


Rebecca Krinke

Rebecca Krinke, MFA, is Associate Professor of Landscape Architecture at the University of Minnesota. Her research and creative practice centers on issues surrounding trauma and recovery. Published works explore this dialectic and include: *Contemporary Landscapes of Contemplation* (editor) and chapters in *Manufactured Sites: Rethinking the Post-Industrial Landscape*. Krinke's sculpture, installations and public works explore the body and space, in and with conditions of stress/trauma and healing/recovery. Her current work, *Unseen/Seen: The Mapping of Joy and Pain*, is currently travelling throughout Minneapolis and can be seen at: <http://mapping-joy-and-pain.posterous.com/>

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Participant Portraits



Bob Leonard

Bob Leonard, MFA, teaches in Theatre and Cinema at Virginia Tech, where he is program director of the MFA in Theatre Arts. He heads the Stage Management, and Directing and Public Dialogue programs. Bob's recent directing includes: FAR AWAY, ROMEO AND JULIET, ABINGDON SQUARE, THE TRESTLE AT POPE LICK CREEK, and LIVING DARWIN. Community projects include: "Leadership Through the Arts" in Southside Virginia, a new production of Women of the Web in the New River Valley, and the CultureWorks Project in Baltimore, MD. He chairs the board of The Christiansburg Institute. He also serves on the board of Quest: Arts for Everyone. He is a co-director of the Community Arts Network (CAN). He is a founder of the Network of Ensemble Theaters (NET) and Alternate ROOTS, and a trainer with Resources for Social Change.

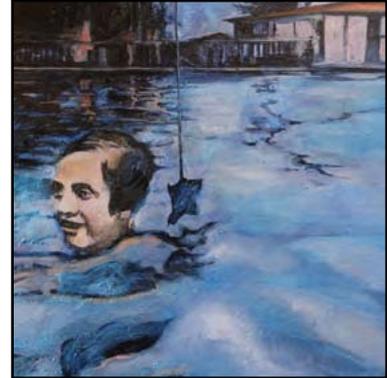
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Ann McClung

Anne McClung is Director of the Town of Blacksburg Planning and Building Division since 2008. She has a BA in Geography and 22 years experience in local government planning. Her recent work has focused on the Downtown Revitalization District.

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Evi

Participant Portraits



John McGee

John McGee, PhD, is Associate Professor in the Department of Forest Resources and Environmental Conservation at Virginia Tech. John serves as one of eleven geospatial extension specialists nationwide, and heads up the Virginia Geospatial Extension Program (VGEP, <http://www.gep.frec.vt.edu>), which provides geospatial outreach, program planning and implementation, and professional development opportunities to local governments, state agencies, educators, the Extension community, and other stakeholders across the state. Dr. McGee also serves as the coordinator of the VirginiaView consortium (<http://www.virginiaview.net>).

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Jennifer McKee

Jennifer McKee is a Geospatial Project Developer for the Virginia Geospatial Extension Program (VGEP), located in Virginia Tech's Department of Forest Resources and Environmental Conservation. Jennifer has been with VGEP since finishing her Master's of Forestry in 2007. She received her BS in Natural Resource Recreation from Virginia Tech in 2004. Jennifer works on a variety of projects including urban forest inventories, urban tree canopy assessments, and develops materials for and teaches various geospatial workshops.

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Mary Modeen

Mary Modeen, PhD, is an artist/academic, American born but residing since 1989 in Scotland, where she lectures at the University of Dundee. Her postgraduate degrees are in aesthetic education, humanities, and studio art. Mary combines studio practice with critical writing. Her work usually begins with place, examining interplays between memory, perception, cultural identities, and art. She explores perception as a cognitive and interpretative process in her work, and considers the ontological, aesthetic, and metaphysical aspects of knowledge as embodied in particular places, in the sound, smell, feel, and look of them, and in their framing by plural histories and cultural values. She is currently co-investigator for a U.K. Arts and Humanities Research Council funded project, *Poetry Beyond Text: Vision, Text and Cognition*.

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Participant Portraits



Somiah Muslimani

Somiah Muslimani, MFA, is Assistant Professor of Practice in the School of Visual Arts at Virginia Tech, and Visual Communication Design Director at FourDesign. Somiah received her BA and MFA at Radford University in Art, with a focus in Graphic Design as well as a MA in Education with a focus in Instructional Design and Technology from Virginia Tech. Her research focuses on two core areas: visual communication design via distance education, and apprenticeship models in visual communication design programs. As Director of FourDesign, a student-staffed, faculty-led graphic design agency, Somiah works to integrate interdisciplinary connections with marketing, communications, creative writing, computer science, and business management to expose students to a practical agency setting.

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Terry Nicholson

Terry Nicholson is Museum Administrator for the Town of Blacksburg. He has a background in Historic Preservation and Architecture, and has recently headed the conservation and curatorial projects for recently opened Odd Fellows Hall in Blacksburg.

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Jerzy Nowak

Jerzy Nowak, PhD, is Founding Director of the Virginia Tech Center for Peace Studies and Violence Prevention. Prior to this appointment, he was Professor and Head of Virginia Tech's Department of Horticulture (2000-2008), and Professor and Head of the Department of Plant Science in the Nova Scotia Agricultural College, Canada. Educated in Poland and West Germany, Jerzy has worked at universities and research institutes in Germany, Poland, Nigeria, Canada, and the USA. As researcher, educator, and administrator he has always facilitated the integration of advanced technologies into the development of low input production systems and socio-economic transformation of impoverished rural communities. In his current position, Jerzy fosters the development of transdisciplinary programs targeting the prevention of violence. He author and co-author of 97 research articles and over 100 other publications, and has successfully supervised 31 graduate students.

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Participant Portraits



Bruce Obenhaus

Bruce Obenhaus, MSLS, earned his Master of Science in Library Science from the University of Tennessee – Knoxville in 1982. He has been a member of the faculty in the University Libraries at Virginia Tech since 1985. He has held various positions in the University Libraries and is currently Government Information Specialist, map librarian, and liaison to Urban Affairs and Planning.

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Simone Paterson

Simone Paterson, PhD, is an internationally renowned new media artist. She is Associate Professor of New Media Art and Chair of the Studio Art Program at the School of Visual Arts (SOVA) Virginia Tech. Simone's installations have been exhibited in Australia, Italy and the USA. Her avant-garde video work has been included in such film festivals as WOW Sydney, Australia, and the Glasgow film festival. Her digital video works are thought provoking, challenging and readily comment upon the impact of technology on our lived experience.

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Roxy Palmer

Roxy Palmer attended the Christiansburg Institute (CI) from 1961-63. She then moved to Maryland and graduated from Suitland High School. After graduation, Roxy moved back to the New River Valley, where she attended New River Community College. Roxy worked more than 40 years at the Radford Arsenal. Roxy says the teachers at CI were invested in teaching students about life and curriculum, more so than any other school she attended. Roxy has two children. She is retired and lives in Christiansburg with her husband of 44 years, Alan.

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Participant Portraits



Anita Pucket

Anita Puckett, PhD, is a linguistic anthropologist who specializes in speech acts/language and materiality relationships in southern Appalachia. Her publications include *Seldom Ask, Never Tell: Labor and Discourse in Appalachia* (Oxford Univ. Press 2000) and several articles on Melungeon discourse, speech acts, literacy, and speech and identity in southern Appalachia. She directs the Appalachian Studies Program and the Center for Ulster Migrations, Cultures, and Societies at Virginia Tech.

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Morgan Sayers

Morgan Sayers is an artist living in Blacksburg, Virginia and Coordinator at the Experiential Gallery in Blacksburg (www.morgansayers.com/). Morgan received her BFA from Virginia Tech in 2009 after spending several years studying sculpture and nutrition in southern Mississippi and Alabama. Using everyday materials such as food wrappers or kitchen utensils, she forms experiential and conceptually charged sculptures, exploring questions of beauty, power, perfection and how these affect the human body. Materials chosen within her work relates to dietary and nutritional intake; she transforms this matter into “fashions” to reveal the pressures of unattainable perfection, whether it is a collection of kitchen utensils constructing body armor, or thousands of food wrappers transfigured into flowers and assembled to form a dress. Morgan strives to help women realize that focusing on shaping our lives instead of our bodies, and nourishing our bodies instead of our insatiable hunger for perfection is crucial for our well being. She hopes her work might create a discourse not only between object and viewer, but also within the viewers’ own psyche.

www.morgansayers.com



Alicia Sell

Alicia Sell, MLIS, is Archivist, Virginia Room Librarian, and Director of the Oral History Project at the Roanoke Public Libraries. Previously, Alicia worked as the Office Coordinator at Greenvest L.C. and as Intern at the Pennsylvania House of Representatives Archives and Records Center. She has a MLIS from Drexel University’s Modern Archives Institute and a BA from Messiah College. Alicia has extensive work experience in creating access into the special collections materials, developing and implement preservation plans that will increase the security and longevity of the materials. She has also instituted marketing plans to promote the Virginia Room and Roanoke Public Libraries, taught workshops and classes on preservation and access to the general public, and has collaborated with a number of faculty at Virginia Tech on community service learning projects.

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Participant Portraits



Crandall Shifflett

Crandall Shifflett, PhD, is Professor of History in the Department of History at Virginia Tech. He was named the 2009 Eccles Center Visiting Professor in North American Studies at the British Library. He is project director of Virtual Jamestown, which was honored as the “Best of the Humanities on the Web” by the National Endowment for the Humanities. He is currently on the Colonial Williamsburg Revolution Digital Project Advisory Board. His publications include *Patronage and Poverty in the Tobacco South* (1982), *Coal Towns: Life, Work, and Culture in Company Towns of Southern Appalachia* (1991) and *John Washington’s Civil War: A Slave Narrative* (2008). His current research on Indian towns of the Chesapeake blends history, technology, archaeology in a search for the native voice.

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Deborah A. Sim

Deborah A. Sim is Director and Head Curator of the Armory Gallery at the School of Visual Arts at Virginia Tech, and Head Curator of Experiential Gallery in Blacksburg. She also is Curator of the University Art Collections and Instructor in the School of Visual Arts. Deborah’s research is centered on the curatorial process and design of exhibitions, The Armory Gallery maintains an exhibition schedule of twelve to fourteen shows a year. Her curatorial approach is to present works created by international, national, and regional artists to emphasize the educational role a University Gallery can play as a teaching tool. The Gallery is also utilized as a visual laboratory in the School of Visual Arts. The challenge of the inclusion of new media, digital, and film is an ongoing mission and the Gallery is an adaptive environment encompassing these new avenues of visual expression. The picturing the University as one large museum, with the buildings acting as exhibition spaces, is the direction being taken with the Collection. Recent research includes an essay for the catalogue Bob Trotman: Business As Usual, an exhibition at the Greenville Museum of Art, travelling to the Mint Museum in Charlotte, North Carolina. Previous to her academic career at Virginia Tech, Deborah was a curator/exhibition designer for fifteen years. dsim@vt.edu



Mona Smith

Mona Smith, Sisseton-Wahpeton Dakota, is a multi-media artist, educator and co-founder of Allies: media/art. A former University-level educator, Smith has produced work broadcast through PBS, and shown at festivals, conferences and museums in Europe and North and South America. Her work has received awards from Native and Non-Native film and video festivals; her new media work includes art projects for the web, sites for web distribution of Native focused media, and multimedia installation work, most notably, *Cloudy Waters; Dakota Reflections on the River* (Minnesota History Center, 2004-2005), *City Indians* (Ancient Traders Art Gallery, Minneapolis, 2006-2007), and the *Bdote Memory Map* (in partnership with the Minnesota Humanities Center). Her artistic and educational practice uses image, sound and place to re-inhabit the imaginations and the experience of the audience/participant, and to work between, the place of healing, of relationship, of meaning, where spirit and physical, life and death, fear and strength, night and day intersect. Allies: media/art is an award-winning Dakota owned media production company, incorporated in 1996 (<http://web.mac.com/alliesms/Allies/Allies.html>).

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Participant Portraits



Victoria Taylor

Victoria Taylor is the manager of the Healing Arts Studio at Yellow Sulphur Springs. A licensed acupuncturist, Victoria has been practicing since 1990, and specializes in Five Element constitutional acupuncture to treat chronic conditions that do not respond well to other therapies and the Balance Method for treating pain. She has a Bachelor's degree from Harvard University and studied for three years at the Mandarin School of Chinese Medicine in Jacksonville, FL. In addition to private practice, she supervises the Acu-Detox programs both at Carilion St. Albans and New River Community Services.

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Karen E. Till

Karen E. Till, PhD, is Associate Professor in the School of Public and International Affairs at VT. She is Director of the Space&Place Research Collaborative, Affiliate Member of Land², and National Councilor for the Association of American Geographers. Her ge ethnographic scholarship explores place, memory, and activist and artistic practice in "wounded cities," including Berlin, Cape Town, Bogotá, Minneapolis, and most recently Roanoke. Karen's publications include *The New Berlin: Place, Politics, and Memory* (2005) and the co-edited volume *Textures of Place: Rethinking Humanist Geographies* (2001). She is currently working on three book projects: *Walls, Borders, and Boundaries: Strategies of Surveillance and Survival* (co-edited with Marc Silberman and Janet Ward, under review at Berghahan Press), *Wounded Cities*, and *Interim Space*.

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Judith Tucker

Judith Tucker, PhD, is Lecturer in the School of Design at Leeds University. Judith is a painter and research scholar, whose work aims to make a new alignment of the practice/discipline of landscape painting with theoretical research in postmemory. Recent projects (with solo gallery shows) include: *Present Tense: Drawing Close to Death*; *Painting and Postmemory: re/visiting, re/visiting, re/placing*. With Iain Biggs, she is founder and co-convener of Land².

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Participant Portraits



Victoria Walters

Victoria Walters, PhD, is Postdoctoral Fellow at the PLaCE, School of Creative Arts, UWE Bristol, Visual Culture & Anthropology. She completed her PhD in Visual Culture at the University of Ulster on the practice of the German sculptor Joseph Beuys, with a particular interest in the artist's work as a healing discourse and pedagogy that engages with the Celtic world. Her research interests include the "ethnographic turn" in art, "border crossings" between art and anthropology, text as image and related debates around the relevance of theories of language to understandings of visual practice, and discussions of the legacy of Beuys' practice in contemporary contexts. In 2007, Victoria convened the Symposium 'Artistic Detours: Joseph Beuys as Anthropologist' at the Academy for Irish Cultural Heritages, University of Ulster and gave a paper on the artist's work at the Royal Anthropological Institute conference 'Beyond Text'. She co-convened and chaired a workshop on the crossover between art and anthropology at the International Congress of the International Society of Ethnology and Folklore (SIEF) in June 2008. She is currently co-editing a forthcoming book on Beuys to be published by LIT Verlag.

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Dane Webster

Dane Webster, MFA, is Assistant Professor of Computer Animation in Visual Communication Design in the School of Visual Arts, Area Coordinator for the Creative Technologies Program, and Co-Assistant Director of the Collaboration for Creative Technologies in Arts and Design at Virginia Tech. As an artist, Dane is passionate about creating worlds and building experiments within the virtual space. As a scholar, he investigates ideas about the intersection of arts and sciences. As a practitioner, Dane often works in interdisciplinary settings, taking in the problems of groups outside of the arts. His most recent works, *With Delicate Risk* and *Always Uncoupled*, investigate creation myths, evolution, and the simple reactive qualities of a virtual biological form. *Organica's* still images are abstracts influenced by Dane's interpretations of the microscopic realm, elements of which also appear in his escapist short films, such as *Idea Development* and *Sixty Second Tragedy*. While on the surface, the stories are about simple individuals confronting a problem; under the hood, Dane becomes an amateur scientist, building worlds within the computer, exploring the use of virtual physics, anatomy, light, and sound.

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Karenne Wood

Karenne Wood is an enrolled member of the Monacan Indian Nation. She directs the award-winning Virginia Indian Heritage Program at the Virginia Foundation for the Humanities (www.virginiaindianprogram.org) and is a PhD candidate and Ford Fellow in Anthropology at the University of Virginia, working to revitalize indigenous languages and cultural practices. She has worked at the National Museum of the American Indian as a researcher. Wood held a four-year gubernatorial appointment as Chair of the Virginia Council on Indians. She is the author of *Markings on Earth*, which won the North American Native Authors Award for Poetry.

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Notes



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