

International Journal of Heritage Studies (IJHS)

Special Issue: Re-enacting the Past: Memory, Materiality, Performance

This special issue focuses on *re-enacting the past*: that is, on performances that act and re-act upon past events by processes of mimesis or (selective) repetition. In recent years, a great deal of compelling research has emerged on narrative, visual and material *representations* of the past. Few scholars, however, have addressed the manifold processes, performances and collaborations through which past events are re-staged and re-presented, and analysed them as such. Thus, in this special issue we will focus on the more-than-representational layers in *presenting* the past, the mediated representations from which re-enactments often draw their inspiration, as well as the politics of such re-performances. We seek to explore various processes related to heritage performance and the “production of presence” (Gumbrecht 2004) forming around, and referring to, past events and scenarios. In addition, we will take up the question of why these processes and performances are important subjects for scholarly critique within heritage studies.

Re-enactment as a term is well known from studies in history and historiography, especially from Collingwood’s theories on “history as re-enactment of past experience”. In such studies, the concept of re-enactment is almost invariably tied to discussions on the relationship and level of similarity between past and present experience (Dilthey, Ankersmit). In contrast to historical studies of this kind, we want to focus more sharply on the work ‘history’ does in the present – and on the concerns and consequences of such ‘doing’. The consequences of re-performing past events and scenarios can be manifold: it may involve an *exoticism* of the past, as in some nostalgic tourist and cultural heritage locations; it can produce *learning* through bodily practices that re-create past gestures, rituals and performances (e.g. ‘time travels’, festivals, advanced tourist learning concepts, Gulag tourism), it may seek a *healing* and/or *socially transformative* effect through retelling and remembering traumatic or violent pasts, or it can serve to invoke *empathy* and/or *heightened awareness* by re-vitalizing forgotten, abject, repressed or difficult pasts.

While opening the field of heritage studies to various forms of re-enactment, we wish to foreground bodily and spatial engagements and performances, as well as the crucial role of objects, inscription technologies and other ‘non-human actors’ (Latour). By ‘thinking through things’ (Henare et al. 2007) as well as through medias we invite contributors to view technological empowerment, material quality and artifactual power as going beyond representation and empowering processes of re-enacting and memorializing. Also, the role (and experience) of *time* and temporality is often critical, as such re-stagings often attempt to somehow break, stop or even symbolically reverse time.

Bracketing issues of representation, rationality and knowledge, we seek instead to highlight dimensions of affect, vitality, immediacy and/or experience. We aim to contribute to the methodological and theoretical development of memory analysis within heritage and cultural studies, understood broadly as non-representational *practice*, by exploring the multilayered effects of various instances of re-staging and by reinvigorating the past within the present. We thus invite scholars interested in investigating re-enactment to submit their abstracts to Britta Timm Knudsen (norbtk@hum.au.dk), Mads Daugbjerg (mads.daugbjerg@hum.au.dk) or Rivka Eisner

(ihorei@hum.au.dk). Final articles should be between 6000 and 8000 words including notes and references and must be accompanied by a 150 word abstract and up to six key words.

Possible questions and topic areas include:

- How is the past acted or re-acted upon? What is *altered*, and what is kept the same, through different performative acts that serve to commemorate, enliven or reconcile past events?
- By what kinds of present markers (e.g. dimensions of affect, vitality, and/or immediacy) is the past re-enacted or re-invigorated within tourist or nostalgic settings, in reenactment societies or among individuals or groups who seek to re-create past gestures, rituals or performances?
- What notions of temporality are involved in understanding the overall spatial logics of performative acts and re-enactments?
- Are distinctions between different framings of the re-enactment still relevant (such as recreations of history as art, e.g. Jeremy Deller)?
- How does one distinguish between different re-enactment gestures, the uses of various technologies and medias, and their conceptual consequences (imitations, citations, remediations, re-enactments, repetitions, re-creations)?
- How are heritage re-enactments created, experienced and understood differently (or similarly) in various cultural contexts and by different groups?
- In what ways are re-enactments designed or intended for different audiences? What difference does the question of “audience” make?
- How does experiencing the past, or heritage, through re-enactments initiate learning processes? What different sorts of politics arise when addressing “firsthand” and “secondhand” memory of the past and its pedagogically oriented re-enactments?

Due Dates

Abstracts: November 1, 2011

First drafts: April 1, 2012

Reviews returned:

Final drafts:

Submission to Journal:

Please use the IJHS style guide: www.tandf.co.uk/journals/authors/style/layout/tf_1.pdf

Quick guide: www.tandf.co.uk/journals/authors/style/layout/tf_quick1-4.pdf

Additional information: www.tandf.co.uk/journals/journal.asp?issn=1352-7258&linktype=44

All submissions will go through the full IJHS review process.