

The
Sociologist

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On the Cover: A man chiseling; mural in Eckington, Washington, D.C. Photo by Briana Pocratsky.

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What's next?

Starting with Community: Sociological Practice in Building Scholar-Activist Coalitions

Marisa Allison, Carrie Hutnick, and
Emily McDonald

Following the 2016 elections, members of the Public Sociology Association at George Mason University began a project in attempt to create a community of scholar-activists on our campus. Recognizing the tremendous amount of activist and advocacy work that has been happening in different spheres on our campus, we felt called to use the tools we have developed as public sociologists to lay a groundwork that could help create a network of support during a time of rising attacks on students, faculty, and staff who engage in social justice and liberation work across the U.S. On September 1, the Public Sociology Association invited student activists across campus to come together for a day of reflection and getting to know one another. Our group is now in the process of determining next steps in terms of how to best create a collaborative network of scholar-activists, supporting work that is already present rather than recreating strategies and efforts already in place. What we recount here are a series of lessons that we continue to work through as we strive to create a community of scholar-activists on our campus.

While there are sociologists working outside of academia, a large part of our discipline remains housed in the university. In debates around practicing public sociology, and using sociological inquiry as a means of activism, distinctions are often made between sociologists who work inside the academy and those who do not. As noted by Michael Burawoy in his 2004 ASA Presidential address, such a distinction draws a line between university-based sociologists as the “professionals” who publish for academic audiences and other sociologists engaged in activism, policy debates, and contributing to decisions not necessarily

particular to university communities. Yet, there are incredible networks of activist students, faculty, and professional staff that exemplify how the university is embedded in and reflective of the “real” world. Inequality does not dissipate at the classroom door. As Mason’s Vice President for University Life and Mason Sociology alumna Rose Pascarell stated in her address to the Public Sociology Association last year: “If it’s happening in the ‘real’ world, it’s happening here.”

Lesson One

Much of the important advocacy and activist work already underway on campus is invisible to much of the broader university community. As those seeking to build a scholar-activist community, we must recognize the importance of the activist and advocacy work that is already happening. Many of the issues on campus emerge specifically due to our status as students, staff, and faculty, which make us actors within an institution with lived experiences shaped by it, while giving our actions meaning in shaping the university.

Student activism is often framed
as somehow less legitimate
“practice” for the “real” world,
yet we know the work done by
these students is transformative.

For example, in September of this year, the student group “Transparent GMU” went to court after suing the university and the university foundation for not being transparent about donor agreements. This student group is already connected to the UnKoch My Campus initiative, and if their case succeeds, it will not only allow decades of donor agreements to be made public at GMU, which could unmask donor influence over course content, faculty scholarship, and hiring, tenure, and promotion, but it could also set a precedent that would allow anyone to ask for transparency in donor agreements at public universities across the U.S. Such a precedent could potentially disclose

efforts made by corporate foundations to influence public perception and public policy under the guise of unbiased research and scholarship that comes out of public universities, but which ultimately benefit corporate interests. Such efforts may seem small in scope, yet could potentially create systemic change by encouraging free speech and autonomy both within and outside the academy. Student activism is often framed as somehow less legitimate “practice” for the “real” world, yet we know the work done by these students is transformative. On the other hand, faculty/staff activism can be suppressed due to their employment status within the university. A scholar-activist community, therefore, must learn to “see” and support one another, in an environment that tends to render us invisible to one another.

Lesson Two

Public sociologists have something unique to contribute to coalition and community building within activist spaces because of our work as both scholars and activists as well as our commitment to centering and highlighting the work of the publics we engage with. In this way we can help bridge and support current work that individual scholars and groups of activists are doing without recreating existing efforts.

Ultimately, creating a community of scholar-activists is the best way to support all of the projects that scholar-activists are working on...

As sociologists, we identified our potential capacity for theoretical analysis of social issues, our training and experience as instructors in leading students in developing tools for analysis, and our ability to support movements for social transformation through research to support groups engaged in activism on campus. As public sociologists, we reflected on our ability to build relationships with populations we seek to support and allow those

directly experiencing issues of inequality to maintain their own voice in activist spaces, define their needs for our support, and have ownership over implementation of tools and information we might provide.

One issue in forming a community...is that our current climate makes each different project being addressed a priority.

We do not necessarily look to transform practices already in place or claim expertise in issues we ourselves are not directly connected to through scholarship or activism. Rather, we hope to help these groups connect their more immediate efforts of creating effective communities of change to structural efforts that can help them understand how the issues they address are interconnected and influence one another.



Source: George Mason University

We hope to work with groups on campus addressing particular issues and working for liberation to create more collaborative networks by finding connections with each other, and with sociological tools of analysis, help them identify ways those connections mirror the structural issues they are facing. This is a reciprocal, mutually beneficial learning process that can inform work as a community rather than a one-way relationship of information sharing.

One of the key lessons learned in coming together...is the recognition that coalition-building is a messy process with no clear answers.

Lesson Three

Whether we are scholars, activists, or both, when we individually (or collectively) work on any liberation/justice project, that undertaking becomes the main focus of our efforts. One issue in forming a community where the goal is to support and give equal recognition and attention to every project/issue people are addressing in their work is that our current climate makes each different project being addressed a priority. Therefore, supporting the work that the Mason DREAMers are doing around the president's ending of DACA (Deferred Action for Childhood Arrivals) is equally important as supporting the faculty and graduate students producing scholarship about white supremacy in response to the events that occurred in Charlottesville.

Ultimately, creating a community of scholar-activists is the best way to support all of the projects that scholar-activists are working on within our campus community. Such an effort requires an active commitment to centering the mission of collaboration rather than centering one specific mission of one specific group. A support network is both showing up for one another when needed without sacrificing one's own commitment to a particular issue.

No one aspect of liberation work is centered as the most important. Striking the balance between actively creating shared space to come together without reproducing the traumatic silencing many groups experience due to their progressive mission, or due to the identities of the activists themselves, is a challenge our group continues to work through.

One of the key lessons learned in coming together and exploring the idea of how we even begin to create shared spaces as

scholar-activists is the recognition that coalition-building is a messy process with no clear answers. As scholars and graduate students, we are often left silent and immobilized with the anxiety of "finding" the answers.

However, this process is ultimately an invitation to dialogue rather than a process of creating the perfect handbook. Our process is rooted in that of "seeing" one another first, overcoming the boundaries that often separate activists engaging in this important liberation work.

Our process is rooted in that of "seeing" one another first, overcoming the boundaries that often separate activists engaging in this important liberation work.

As bell hooks stated in her reflections on practicing education as freedom: "Our capacity to generate excitement [in a learning environment] is deeply affected by our interest in one another, in hearing one another's voices, in recognizing one another's presence" (1994:8).

Our next steps in terms of taking concrete actions are to continue supporting the work of activists on our campus while continually inviting them to come together. It is our hope that this effort grows. If interested in starting something similar on your own campus, feel free to reach out to us at any time.

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Aspiring to Entrepreneurship in the District

Maria Valdovinos

One of the things we know about a criminal record is that it has a significant negative impact on employability. In a 2009 study, researchers found that a criminal record can reduce the likelihood of a job callback by nearly 50 percent (Pager, Western, and Sugie 2009). This study also found that the penalty is double for African American job applicants than for whites (60 percent vs. 30 percent) (Pager et al., 2009).

Restrictions on traditional employment are one of the most prominent collateral consequences of criminal conviction. Collateral consequences are “legal and regulatory sanctions and restrictions that limit or prohibit people with criminal records from accessing employment, occupational licensing, housing, voting, education, and other opportunities” (Council of State Governments Justice Center, National Inventory of Collateral Consequences of Conviction). In 2015 there were over 46,000 documented collateral consequences (Palazzolo, 2015), but the truth is, no one knows how many there are because they are scattered throughout federal, state and local ordinance codebooks.

It is an open venue, which welcomes ideas, topics, and questions, and which seeks to expand its existing collaboration base of Washington, D.C. government agencies, federal agencies, local-nonprofits, and community volunteers.

In an effort to create an inventory of collateral consequences nationwide, the Uniform Law Commission created a model bill, the Collateral Consequences of Conviction Act of 2010 which would require individual states to take inventory of their collateral sanctions.

States, however, have been slow to act on it. Vermont became the first state to enact the legislation in 2014 and to date, is the only state to have done so. As of 2017, the bill has been introduced but not enacted in Nevada, New Mexico, Minnesota and New York (Uniform Law Commission, 2017).



Aspire to Entrepreneurship Stakeholder Meeting, August 4, 2017, photo by Maria Valdovinos.

Given the challenges of criminal conviction and its negative impact on employment prospects, returning citizens¹ in the District have been pressed to find alternatives to traditional employment. One of those alternatives is small business entrepreneurship.

For the past year, the office of Mayor Muriel Bowser has piloted an intensive 6-month entrepreneurship training and business development program called *Aspire to Entrepreneurship*. The goal of the program is to help returning citizens open, own, and operate their own businesses in the District. During the training portion of the program, participants receive a stipend from Project Empowerment, a program within the Department of Employment Services (DOES) aimed at helping to reduce economic disparity related to employment barriers in the District.

In the spring of 2017, I met with Kate Mereand-Sinha of the Department of Small and Local Business Development (DSLBD) to learn more about *Aspire to Entrepreneurship* and the role of small business entrepreneurship for returning citizens in the District. Consistent with the general research findings on the consequences of criminal conviction, Kate noted that 50 percent of returning citizens in the District are unemployed or cannot find employment and this fact led to the development of the pilot program under the DSLBD. She explains that DSLBD and DOES Project Empowerment are only two of several partners in this effort. Other partners include the Capital Area Asset Builders (CAAB) who provide a matched-saving account program to participants, the Court Services and Offender Supervision Agency (CSOSA), Mayor's Office on Returning Citizen Affairs (MORCA) and the non-profit Changing Perceptions which provides mentorship and community for participants. With its stakeholder model, the partners developed three core principles to drive the program's implementation and design.

In the meetings, we have shared success stories, celebrated victories, provided input into the future of the program, identified barriers to small business development...learned about the inner workings of the District government...

"The first one is meeting people where they are. The second one is building the community. And the third one is building community wealth. We use those principles and tie back all the time to ask ourselves "are we on track?" to make sure we are doing the right thing," says Kate.

It is because of this open community stakeholder model that I have become an Aspire

stakeholder. In addition to the core training program, the program also holds monthly *Aspire Stakeholder* meetings and *We * Aspire* networking meetings that are open to anyone interested in networking with or supporting returning citizens in their business development pursuits. It is an open venue, which welcomes ideas, topics, and questions, and which seeks to expand its existing collaboration base of Washington, D.C. government agencies, federal agencies, local-nonprofits, and community volunteers.

For the past year, Kate has been the facilitator of the stakeholder meetings where agenda items include the question of program growth and institutionalization. "We have this small pilot, but how do we get more people to do this kind of work? We have this program and it's strong. How do we help the idea both take root and fly?" she asks. Every first Friday of the month we have met on the 11th floor boardroom of a Washington, D.C. government building in Judiciary Square to tackle this question and discuss any number of matters related to the program, including the many challenges of program implementation.

In the meetings, we have shared success stories, celebrated victories, provided input into the future of the program, identified barriers to small business development such as licensing restrictions (which is a collateral consequence of criminal conviction), learned about the inner workings of the District government and perhaps, my favorite, practiced business pitches. The diversity in business ideas is extraordinary. At first, I silently sat at the far end of the long boardroom table not saying much and only taking notes. True to their second principle of building a community that can be self-reinforcing while drawing its strength from its network connections, everyone is welcome. I have never felt out of place.

The pilot program has been very successful, receiving a U.S. Conference of Mayors (USCM) DollarWise innovation grant to help expand it. It has recently begun the transition from the pilot phase into a more permanent program within the District government. As more and more cohorts of Aspirants (the term used to describe participants of the program) graduate, the hope among this

group of returning citizens is to build a network of small businesses in the District that will help address the problem of collateral consequences by hiring other returning citizens.



Aspire to Entrepreneurship program wins award, photo by Maria Valdovinos.

Notes

1. The use of “Returning Citizen” as opposed to “prisoner” is reflective of the use of “people first” language which aims to move past the use of dehumanizing and stigmatizing language such as “offenders”, “inmates”, or “convicts” when talking about people who have come into contact with the criminal justice system. For more information see: La Vigne, N.G. 2016. *People First: Changing the Way We Talk About Those Touched by the Criminal Justice System*. Washington, D.C.: Urban Institute.

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DCSS Fall Happy Hour

With

Kris Marsh
University of Maryland

Wednesday, October 18
6 p.m. – 8:30 p.m.

Sudhouse
1340 U Street NW

Dr. Marsh will discuss what sociologists are contributing to understanding #BlackLivesMatter and what actions are being taken locally.

**Free drinks for students
Light food and
LOTS of conversations...**



“28 Blocks” Mural and Public Art

Briana Pocratsky

On a warm, sunny Saturday evening I walk down R Street NE toward the Metropolitan Branch Trail. A train rumbles past on Metro’s Red Line. I look to my left. A red brick warehouse, Penn Center, sits on the outskirts of Eckington, an industrial neighborhood in Northeast Washington, D.C. On the side that faces the rail line is a large mural of black, white, and gray that runs the length of the building. Emerging from the brick surface are images of the Lincoln statue, people quarrying large blocks of marble, and a man chiseling. This mural, “28 Blocks,” has received substantial local media coverage and interest the past few weeks.

“28 Blocks”

The mural includes a familiar sight: the Lincoln Memorial statue, which sits a few miles southwest. Since its official unveiling in 1922, this marble statue of the 16th President has been a witness to a range of important historical events. The popular narrative surrounding the creation of the Lincoln statue typically credits architect Henry Bacon and sculptor Daniel Chester French with designing the Lincoln Memorial and the Lincoln statue respectively; but, there’s more to the story. “28 Blocks” provides a more complete visual account of the statute’s creation. The mural highlights the often overlooked contributions of individuals whose labor made not only the statue but the nation possible. Referring to the twenty-eight blocks of white Georgia marble used for the statue’s construction, the title suggests that this mural has a different story to tell.

While the mural includes a rendering of the familiar Lincoln statue at its far end, there are a number of less familiar images that accompany Lincoln as one walks down the Metro trail. In the trailer for the “28 Blocks” documentary film, the mural’s artist Garin Baker explains that “28 Blocks” started with the question of who built the Lincoln Memorial statue. Looking into the history of the statue,

Baker found that first and second generation freemen and Italian immigrants were integral to the iconic statue’s construction. A quote by Frederick Douglass at the bottom left of the mural reminds us that finished products or end results have a history that precede them. The inclusion of the quote within the context of the mural suggests that without the labor that went into the statue there could be no great statue -- with every end product there are very important, and often unrecognized, means.

While the mural features Daniel Chester French thoughtfully examining a small scale model of the statue, the mural also features less well-known creators of the statue and its setting. Also referenced in the mural are African American men, who quarried the marble used for the statue; Evelyn Beatrice Longman, a woman sculptor who created decorative art that is inside of the Lincoln Memorial; and the Piccirilli Brothers, a family of Italian immigrants who carved the statue.

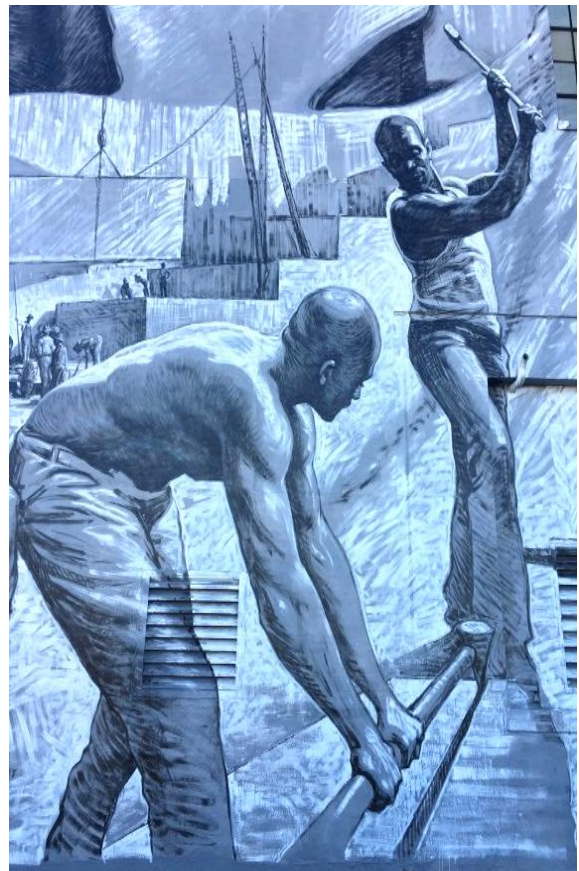


Photo by Briana Pocratsky.

Is “public art” art made by the public, art presented in a public space, or art made for the public?

The Complexities of Public Art

As I sit on a bench near “28 Blocks,” I see people on the trail pause at the mural. One cyclist stops, looks at Frederick Douglass’ quote for a while, and takes a selfie with the mural. Others on the trail glance at the mural for a few moments as they walk, jog, or bike past. A few others simply pass by, unfazed by, or perhaps already familiar with, the huge mural. While “28 Blocks” seems to be welcome in Eckington and in the District, public art is not always welcome in its intended spaces.

The seemingly positive reception of “28 Blocks” by the general public led to me think about public art, mainly its definition and its relationship to society. The notion of art itself is a topic that can result in a number of questions. What is art? Does art have a role in society? Can art be revolutionary? The notion of public adds yet another layer of complexity to an already challenging topic. For example, is “public art” art made by the public, art presented in a public space, or art made for the public? Whatever the case, public art is related to public opinion in some way, especially when the artwork is tied to public space and public funds.

In the 1990s, two artists, Vitaly Komar and Alex Melamid, attempted to understand the world’s *Most Wanted* paintings and surveyed individuals in a number of countries for their aesthetic preferences in order to “discover what a true ‘people’s’ art would look like” (Dia Art Foundation 2016:1). Based on the survey results, the artists created a painting for each country that reflected these preferences.

The U.S.’s *Most Wanted* painting is the size of a dishwasher and features a hodgepodge of images including George Washington, children, and wild animals (a hippo and deer) in a grassy green foreground with blue water, mountains, and sky in the background. The project as a whole is tongue-in-cheek; a

commentary on the reliance and inadequacy of polling as a means of participatory democracy and the reduction of everything to numbers in general.



Photo by Briana Pocratsky.

The project also demonstrates the difficulties in incorporating numerous opinions into a singular whole or, in this case, a work of art. *Most Wanted* illustrates how public opinion may be distorted or misrepresented and gets at some of the complexities of a democratic society.

The following example shows how public art can result in controversy if power and authority are concentrated outside of the public, such as with the artist or the government. Richard Serra’s *Tilted Arc*, a 12’ X 120’ X 2 ½’’ modernist COR-TEN steel sculpture, was a site-specific public artwork installed in 1981 in Federal Plaza, Manhattan. Commissioned by the U.S. General Services Administration (GSA),

Tilted Arc sat in a busy plaza surrounded by federal office buildings.

When public art causes major controversy, it becomes clear that art, especially public art, can materialize complex power dynamics that were hidden, dormant, or largely unchallenged.

Serra's sculpture caused controversy and illuminated societal tensions about private/public spaces and power, illustrated by petitions, a public hearing, a lawsuit, and media coverage. Some found Serra's work to be an obtrusive, elitist eyesore and even a potential safety hazard that dismissed local culture. Others found it to be purposely disruptive and critical artwork that did not pander to the public. Removal of *Tilted Arc* from Federal Plaza would destroy Serra's site-specific public art.

Tilted Arc highlights the lack of public spaces dedicated to fostering debate. As historian Casey Nelson Blake (1993:250) explains, *Tilted Arc* "demonstrates that the most important source of the aesthetic crisis of public art is the ongoing political crisis of the public sphere. Bitter disputes of the aesthetic and social functions of public spaces both reflect and contribute to a waning belief in the very possibility of a democratic public sphere constituted by collective deliberation." As sociologist Steven C. Dubin (1992:38) further explains, public art controversies tend to occur when "there is a high degree of communal fragmentation and polarization, and widespread civic malaise and low communal morale." This controversy usually manifests at public sites, such as Federal Plaza. Eight years after its installation the federal government removed *Tilted Arc* from the plaza, replacing the artwork with benches and some landscaping.

Public Art: Always Controversial?

When public art causes major controversy, it becomes clear that art, especially public art, can materialize complex power

dynamics that were hidden, dormant, or largely unchallenged. But, public art does not have to be controversial to provide a commentary on power or to enrich a community or public. This is evident by the reception of Baker's mural. "28 Blocks" is not Baker's first work of public art; Baker is well-known for "public art murals" across the nation and in Europe. Rooted in realism, Baker's murals are approachable, welcoming passerby to linger on details of large-scale art.



Photo by Briana Pocratsky.

But, public art does not have to be controversial to provide a commentary on power or to enrich a community or public.

While Baker's mural may disrupt our notion of the narrative surrounding the Lincoln statue, the mural also promotes a needed narrative of solidarity in a particularly divisive time in U.S. history. By using an iconic image woven into the cultural fabric of the nation, Baker grabs the public's attention in order to convey a narrative that would otherwise be unknown or dismissed.

Celebrating the contributions made by immigrants and African Americans to the construction of this national symbol, the mural challenges and complicates the dominant narrative of who helped to build the nation. To view Garin Baker's public art murals and other artwork, visit <http://garinbaker.com/>.

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DCSS

U Street Walking Tour

With

Attucks Adams

Saturday, October 21

2 p.m.

**Special DCSS price – \$18
(Limited number of tickets)**

Learn how U Street embodies the sentiment that the District is more than "Washington." This tour is a mix of historical perspective, defining and looking closely at land use, and exploring not only how history and planning have intersected to make U Street what it is today, but how they continue to influence its development and human behavior.



Berlin on My Mind: Traveling Through Memory

Amber Kalb

I traveled to Berlin, Germany in June 2017 for a Jewish studies program at Humboldt University. Memory of Berlin's former Jewish inhabitants is omnipresent, inscribed into the buildings, on the cobblestones, and, of course, in the memorials that fill the public spaces as a reminder of those who were persecuted and perished in the Holocaust. I have been exposed to Germany's ongoing memorial debates concerning the preservation of memory and how it ought to be done (whether through icons with specific lessons to imprint onto the public consciousness or by more ambiguous, conceptual monuments that resist passive speculation).

I was able to observe and, in some cases, speak with people in the "spaces of memory" or "the space between the memorial and the viewer" where one renegotiates the spatial and temporal boundaries that separate the lessons of the past from their applicability in the present (Young 2000: 374).

One acquaintance would often avoid routes that were particularly crowded by monuments and memorials because of the intense feelings of melancholia they provoked...

Over the course of eight weeks, I lived and learned under the same roof with a group of both Jewish and non-Jewish students (hailing from Toronto, Buenos Aires, Tel Aviv, Budapest, Madrid, Moscow, and the States, namely Florida, Kentucky and Texas), and the conversations often revolved around our experiences walking through a city that is a

dizzying amalgam of sleek futuristic structures interrupted by surviving architectural relics of and memorials to Berlin's past.

Of the various walking tours scheduled throughout the program, Berlin's Jewish quarter was in many ways the most haunting. Armed with photographs from the interwar period, our tour guide would march us up and down gentrified streets pointing out the shops and apartments that had once been predominantly occupied by the Jewish communities. A kosher butcher on this corner, a record store on the next, all erased except for images he held up as proof of their transient existence. While much of Berlin's Jewish communities has disappeared in the post-war period, the construction of memorials commemorating a murdered people has proliferated in public spaces all over Germany.

My eyes were always naturally drawn to the gold Stolpersteine that perforated the brown and grey cobblestone.

As the walking tours wore on, so would the number of memorials to which we were exposed. In speaking with fellow students, many expressed feeling suffocated by the sheer pervasiveness of them, while others walked seemingly unperturbed by their presence. One acquaintance would often avoid routes that were particularly crowded by monuments and memorials because of the intense feelings of melancholia they provoked. In another instance, at the Eisenman Memorial to the Murdered Jews of Europe, I watched as children jumped slab to slab as parents relaxed nearby enjoying what I imagined was an overdue family vacation.

As I reflected on the variety of ways each of us chose to engage with these spaces of memory, what stood out the most was a sense of disengagement. Perhaps, that is too simplistic of an interpretation of my limited observations and interactions, but I think there are some important questions contained in these moments of passive acceptance and avoidance.



Visitors resting on the concrete slabs of the Memorial to the Murdered Jews of Europe. Photo by Amber Kalb.

Ultimately, it is not the statues or icons that transmit lessons from the past into the present, but it is the continual conversations we have with one another...

What does it mean when memorials and monuments fail to engage people in memory work? How might we relate these relics of the past to the present? And, to what end?

Obviously, these questions have little to do with the monuments and memorials themselves (whether they be traditional, conceptual or otherwise), but rather what they symbolize to a society.

Ultimately, it is not the statues or icons that transmit lessons from the past into the present, but it is the continual conversations we have with one another and ourselves that create,

maintain and eventually, renegotiate their meaning for the present.

During my stay, I would often find myself walking about the city, hoodie up, staring at my feet to avoid the spitting rain that seemed to find me whenever I ventured outdoors. My eyes were always naturally drawn to the gold Stolpersteine that perforated the brown and grey cobblestone.

Inscribed with the name and life dates of victims of Nazi extermination or persecution and placed in front of the homes where they were last known to freely reside, the Stolpersteine (meaning, “stumbling stone”) are one of the many civic commemorative efforts in Berlin and Europe designed to intrude on and interrupt the present with memories of the past.



The old Jewish Cemetery on Große Hamburger Straße. It was desecrated by the Nazis. Photo by Amber Kalb.

When I passed by a refugee center, overburdened and undersupplied, I wondered how people negotiate these new instances of persecution considering their memories of past Nazi crimes under the Third Reich.



A memorial in the former Jewish neighborhood of Berlin to its former residents who tried to escape deportation. Photo by Amber Kalb.

I wondered: Are daily errands interrupted by a sense of injustice as they enter these spaces of memory?

I realize this question seems rather historically and geographically limited, given transnational nature of contemporary Holocaust memory and the current political and social climate where monuments and their meanings are increasingly contested. But this question applies to every community that erects monuments in an effort to impart normative meaning and values to the next generation.

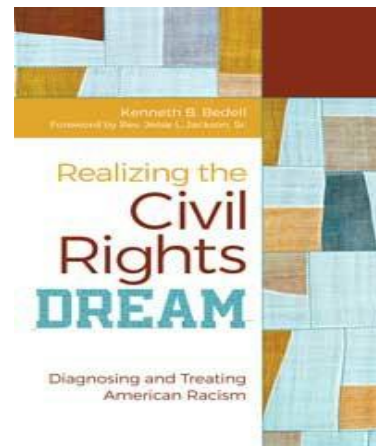
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Kenneth Bedell
will discuss his new book

*Realizing the Civil Rights Dream:
Diagnosing and Treating
American Racism*



Thursday, October 12

6:30 p.m. – 8 p.m.

George Washington University
Phillips Hall, Room 411

*Dr. Bedell is former senior advisor
in the Department of Education
in the Obama Administration.*





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