

Conservation

The Getty Conservation Institute Newsletter ■ Volume 17, Number 2, 2002



The Getty Conservation Institute Newsletter

Volume 17, Number 2 2002

The J. Paul Getty Trust

Barry Munitz President and Chief Executive Officer
Stephen D. Rountree Executive Vice President and Chief Operating Officer

The Getty Conservation Institute

Timothy P. Whalen Director
Jeanne Marie Teutonico Associate Director, Field Projects and Conservation Science
Kathleen Gaines Assistant Director, Administration
Luke Gilliland-Swetland Head of Information Resources
Kristin Kelly Head of Public Programs & Communications
François LeBlanc Head of Field Projects
Jeanne Marie Teutonico Chief Scientist (acting)

Conservation, The Getty Conservation Institute Newsletter

Jeffrey Levin Editor
Angela Escobar Assistant Editor
Joe Molloy Graphic Designer
Color West Lithography Inc. Lithography

The Getty Conservation Institute (GCI) works internationally to advance conservation and to enhance and encourage the preservation and understanding of the visual arts in all of their dimensions—objects, collections, architecture, and sites. The Institute serves the conservation community through scientific research; education and training; field projects; and the dissemination of the results of both its work and the work of others in the field. In all its endeavors, the Institute is committed to addressing unanswered questions and to promoting the highest possible standards of conservation practice.

The GCI is a program of the J. Paul Getty Trust, an international cultural and philanthropic organization devoted to the visual arts and the humanities that includes an art museum as well as programs for education, scholarship, and conservation.

Conservation, The Getty Conservation Institute Newsletter, is distributed free of charge three times per year, to professionals in conservation and related fields and to members of the public concerned about conservation. Back issues of the newsletter, as well as additional information regarding the activities of the GCI, can be found in the Conservation section of the Getty's Web site.
www.getty.edu

Front cover: Auschwitz concentration camp, Oswiecim, Poland. During World War II, between 1 and 1.5 million people, the majority Jews, died at the Nazi-run Auschwitz and its extension, Auschwitz II–Birkenau, making the area one of the most important sites of memory for the Holocaust. In 1979, Auschwitz was designated a World Heritage Site. *Photo:* Giora Solar.



The Getty Conservation Institute

1200 Getty Center Drive, Suite 700
Los Angeles, CA 90049-1684 USA
Tel 310 440 7325
Fax 310 440 7702

Feature

4 **Sites of Hurtful Memory** *By Gabi Dolff-Bonekämper*

Most would agree on the positive impact of cultural heritage preservation. However, there are those buildings and sites that may not be included in local history and topography because they convey memories of events that some prefer to forget. The issue of preserving sites of hurtful memory prompts three fundamental questions: Why should places be preserved if they offend the feelings of people who don't wish to be reminded? What kind of information do they convey that is not already available in other forms? And why and how should these places be dealt with as material heritage to be conserved?

Dialogue

11 **From Memory into History** A Discussion about the Conservation of Places with Difficult Pasts

Preserving buildings and sites associated with painful memories or tragedies encompasses challenges that extend far beyond technical ones. Historian Conover Hunt, geographer Kenneth E. Foote, and filmmaker and preservation activist Felicia Lowe spoke with the GCI's Kristin Kelly and Jeffrey Levin regarding their perceptions of the complicated human concerns that this area of preservation inevitably involves, particularly with respect to sites in the United States.

News in Conservation

17 **Remembering and Imagining the Nuclear Annihilation in Hiroshima**

By Lisa Yoneyama

The Hiroshima Peace Memorial Park is located in the heart of the city of Hiroshima, the most conspicuous reminder of the city's near-total annihilation by a U.S. atomic bomb on August 6, 1945. The 1948 Peace City Construction Law, enacted through a local referendum, enabled construction of the Peace Memorial Park. While the idea of Hiroshima as a symbol of world peace seems almost self-evident today, that Hiroshima should become a symbol of peace *as* the world's first site of atomic destruction was not so obvious immediately following the war. Citizens and critics publicly debated about what should be done with the incinerated space around ground zero.

21 **AATA Goes Online** *By Luke Gilliland-Swetland*

Conservation professionals have long recognized the important role played by the publication *Art and Archaeology Technical Abstracts (AATA)*, not only in the development of conservation as a field of study but also in the overall effort to preserve the world's material cultural heritage. Now this major reference work for the conservation field—managed and published by the GCI since 1983—is available for free to conservators around the globe. After almost 50 years, *AATA* has increased its accessibility to the conservation profession by becoming a free online service.

GCI News

23 **Projects, Events, and Publications**

Updates on Getty Conservation Institute projects, events, publications, and staff.

SITES OF

By Gabi Dolff-Bonekämper

Why and How to Preserve

The issue of preserving sites of hurtful memory prompts three fundamental questions:

Why should places be preserved if they offend the feelings of people who don't wish to be reminded?

What kind of information do they convey that is not already available in other forms, such as books, testimonies, film, or videotape?

Why and how should these places be dealt with as material heritage to be conserved?

With regard to the first question, we must reflect on the motivation behind the wish not to be reminded. Is it formulated by victims or their families who cannot or do not want to face the places where they suffered? Although we might believe that working through their trauma by revisiting the sites would help, we must respect their choice not to go, and we must understand their possible wish to demolish a building as a public statement of liberation.

However, the will to destroy or ignore evidence of a crime in history is more frequently put forward by those who find themselves on the side of the perpetrators, feel personally guilty, or feel guilt by identification. In these cases, it is all the more necessary to preserve the place as proof against the denial of the events that we want remembered. In reality, of course, things are often blurred. Individuals might identify with both victims and perpetrators, and communities might be uncertain about collective responsibilities. This is why newly discovered sites of unpleasant memory are often met by ambivalence, if not by blunt opposition.

In answer to the second question, buildings, sites, and landscapes, in their shape and material substance, are precious witnesses to history. They contain answers to questions that we may not have considered but that our children might. As three-dimensional objects, they are more complex than a written source, although less easy to read. And the *genius loci*—the spirit of the site—is often hard to describe but doubtlessly perceptible to the open minded, and it makes people feel that they share past experiences, as if there were a direct access to history.

MOST OF US WOULD AGREE ON THE POSITIVE IMPACT of cultural heritage preservation. Increasing people's awareness of the architectural assets in their community works to strengthen both social and cultural identity.

A general acceptance of the value of preservation does not, of course, preclude conflict over the fate of individual buildings or sites. Reasons for conflicts can range from financial considerations to—in more recent architecture—disagreement over a building's preservation worthiness. However, there are also buildings and sites that may not be included in local history and topography because they convey memories not welcome in mainstream society—memories of events that some prefer to forget.

Concentration camps are the most obvious examples of such sites. There are also places that one would not immediately associate with horrific events—the National Stadium in Santiago, Chile, for instance, used by the military junta of General Pinochet to imprison, interrogate, and torture political prisoners in September 1973. Or the Santa Anita racetrack in Los Angeles, where Japanese Americans were held for relocation in 1942 following Japan's attack on Pearl Harbor. And the train station in Montoire-sur-le-Loir, where Hitler in 1940 shook hands with Pétain, the president of the French Vichy government, and Pétain, submitting to the overpowering German forces, promised to collaborate—a promise kept, especially concerning the deportation of the Jews in France.

All those places were neither built for what happened in them nor essentially changed by it. There are also buildings that have been constructed or altered for horrific purposes but then neglected, partly demolished, reused, or forgotten. Why should such places be preserved? Is there only memory—or is there substance to conserve?

Far right top: An overview of the National Stadium in Santiago, Chile. Far right bottom: A memorial service for missing dissidents, held at the gates to the stadium in 1999 on the anniversary of the 1973 military coup of General Augusto Pinochet. Immediately following the 1973 coup, the stadium—a national sports venue—became a detention center for political prisoners. At the stadium, an estimated 7,000 people were imprisoned, many of them tortured and/or murdered. According to some official reports, the fate of more than 1,000 people who disappeared during the Pinochet regime remains unknown. Top photo: Museo Historico Nacional, Chile. Bottom photo: AP/Wide World Photos, Roberto Candia.

HURTFUL MEMORY



Near right: The bomb-scarred headquarters of the Nazi Secret State Police Agency (Gestapo) in July 1945. From 1933 to 1945, the majority of the Nazi offices of terror—the Gestapo, the SS Reich Leadership, the Security Service of the SS, and the Reich Security Main Office—were located in the area of Berlin bounded by Prinz-Albrecht-Strasse, Wilhelmstrasse, and Anhalter Strasse. After the war, little was done to preserve what remained at the Prinz-Albrecht site, and by the mid-1950s, the offices not destroyed in the war had been demolished. *Photo:* William Vandivert, TimePix.

Far right: A 1986 grassroots citizens effort to uncover the remains of the Nazi offices headquartered at the Prinz-Albrecht site. This symbolic archaeological act led to professional excavation at the site and to the conservation of the Gestapo headquarters cellars subsequently uncovered. The following year, in conjunction with Berlin's 750th anniversary, a didactic walkway was developed, and the *Topography of Terror* exhibition was installed in an excavated cellar to aid visitors in interpreting the site. *Photo:* Paul Glaser.

The third question points to the problem of how we link historic events to the material substance of the sites where they happened. This is easier if the place was created for the purpose we want to remember—like the Berlin Wall. But even then, a site's historic function may not be readily apparent. Some authors have noted their disappointment with the banality of the buildings at Auschwitz—they do not look evil. People who do not know its history would not understand. Why, then, should the substance of such places be protected?

The way out of this paradox is offered by German literary historian and philosopher Hans Robert Jauss in his theory of reception, which explains how shifting horizons of understanding permit a modern interpretation of a historic text. Although written for a definite purpose, a text does not contain transhistoric messages or questions to which we should find answers. Instead, it holds answers to questions that must be formulated by us. With regard to historic events and the places where they happened, this idea means that we need not look for an objective connection between site and event nor identify intrinsic meanings tied to buildings—ones sufficiently explicit to be understood by an uninformed visitor. The relationship between site and event exists in our own

interpretation of the site. It is up to us to ask questions. The barracks in Auschwitz or the walls of the National Stadium in Santiago will answer questions about what happened there and how. Questions will be diverse, determined by individual or collectively shared horizons of understanding. Errors cannot be excluded. Those who do not ask at all will find nothing. The best didactic presentation remains mute to a public that does not want to know.

Because there will always be more than one possible interpretation of a site, the material substance of a place becomes all the more precious. If we don't care for it now, we might destroy the evidence for future inquiries. Conservation of banal-looking barracks, details of surface, principles of construction, or shapes in a landscape become crucial, no matter how ugly or nice they look. Conservators need all their skills to deal with places of painful memory.

Bottom left: The grandstand at Santa Anita Park racetrack in 1942 during its use as an assembly center for Japanese Americans. *Bottom right:* The grandstand in 1999. The racetrack—a favorite of celebrities and sports figures—became the largest and longest occupied assembly center, housing more than 19,000 people over a 7-month period. During World War II, more than 120,000 Japanese Americans were sent to assembly centers in preparation for their forced relocation to internment camps. In 1980, the Santa Anita assembly center was designated a California Historic Landmark. *Left photo:* Gift of George T. Ishizuka, Japanese American National Museum (98.128.50). *Right photo:* Courtesy of the Los Angeles Conservancy.





The Topography of Terror in Berlin

After the Second World War, local authorities in Germany helped obscure the memory of the Third Reich by demolishing buildings, by allowing or encouraging redevelopment, or simply by failing to identify sites publicly. This, we were told, was due to the necessities of reconstruction and the need to move toward a new future.

Memory and commemoration were concentrated on monuments for dead soldiers and for bombed-out cities. The deportation and murder of political prisoners and European Jews were commemorated in former German concentration camps. Honoring the victims was the main theme in documentation and sculptural symbolization. But no importance was attached to smaller places of “minor” horror. With postwar reconstruction, the topography of numerous towns changed, and many places were lost—as were traces of local responsibility. The fact that things were not mentioned for decades does not necessarily mean that they were easily forgotten. The muteness could be purposeful—a silence actively maintained through a large expenditure of social energy.

Things changed in the early 1980s, when local initiatives undertook research into the day-to-day history of the Third Reich and sought to tie events to the places where they occurred. Around 1980, in the Kreuzberg district of Berlin, the upcoming International Building Exhibition focused attention on a wasteland area on the rim of the western sector, between Anhalter Strasse, Wilhelmstrasse, and the Berlin Wall that followed the former Prinz-Albrecht-Strasse (now Niederkirchnerstrasse). There was nothing visibly horrible there. One section was occupied by a firm that recycled rubble, and another by a parking lot; a third section was used by people learning to drive. The rest of the area was overgrown with weeds and bushes.

It was already known that Gestapo headquarters had been located in one of the bombed-out and later demolished buildings on the site. A grassroots initiative conducted more research and

found that most of the Nazi offices that organized political repression, deportation, terror, murder, and genocide in Europe had been headquartered in this block in a former arts school, an 18th-century palace, and several other structures. The buildings were gone, but the memory was not—and now it could be tied to a place.

The wasteland on the border was no longer empty of meaning. Planned projects for urban development of the site were halted, and a design competition for a memorial was held in 1983. The winning design proposed covering the area with metal plates engraved with enlarged copies of significant texts out of the archives, the paperwork of terror, meant to remind visitors of the horrifying work of the “perpetrators at the desk.” The design—considered too big, too violent, and probably too expensive—was not built.

Then, in 1986, a totally opposite strategy was brought forth by participants in the grassroots initiative. Instead of sealing the earth, they started to look for traces below the surface. The local administration insisted that nothing could possibly be found, since their archives indicated that total demolition and a clearing of rubble down below the level of the cellars had been paid for long ago. Yet this was obviously not true. A symbolic archaeological act performed by a mass of people uncovered remains of cellars at a depth of just 40 centimeters. This was followed by a professional excavation that discovered the remains of the cellar, which contained cells built for prisoners brought to Gestapo headquarters for interrogation and torture. The floor and an inner wall of the original cellar were found, with imprints and remains of the thin walls that separated the cells. In addition, the excavation uncovered a row of cellars following the former Prinz-Albrecht-Strasse, where the Berlin Wall had been erected in 1961.

The uncovered walls and floor were professionally conserved and the area—now an archaeological site—was included in the program of events commemorating Berlin’s 750th anniversary in 1987. A team of researchers developed a didactic walkway around the



An overview of the *Topography of Terror* open-air exhibition located in a row of cellars following the former Prinz-Albrecht-Strasse (top), and a detail (bottom) of one of the exhibit's didactic displays. In 1997, after the pavilion housing the *Topography of Terror* was forced to close, an open-air presentation of the exhibit was devised until a permanent building could be constructed. Due to financial constraints, work on the new building was halted in 2000, and today the project is in danger of not being completed. *Top photo:* Kristin Kelly. *Bottom photo:* Florida Center for Instructional Technology, University of South Florida.

Online information on the *Topography of Terror* can be found at www.topographie.de/e/.

site. Signs told which building stood where, and what happened there, and gave directions on how to identify places in between the rubble, pathways, and overgrown vegetation. An exhibition was mounted in one of the excavated cellars, which was covered by a provisional shed. Under the title *Topography of Terror*, the installation became famous as a new way to teach history utilizing the site itself without employing additional visual elements. The exhibition extended far beyond Berlin's 75th anniversary, and today a foundation, which cares for the area and its visitors, conducts research on the history of Nazi terror—especially the history of the perpetrators and the sites of repression.

While there is no debate about the meaning of the topography of terror, controversy has occurred at a secondary level. In 1988, when the German Historic Museum was still slated to be built next to the Reichstag, Christian Democratic politicians wanted to concentrate the presentation of Nazi terror in the new museum's program and close the *Topography of Terror* exhibit. At the same time, relatives of Nazi victims who did not accept this



city wasteland as a commemorative site desired a sculptural memorial. Still others, among them historic building conservators, said the archaeological site in the wasteland—an urban scar—was the best symbol we could ever have.

What was appropriate? This problem arises in all comparable cases. Every position and opposition must be seriously considered, and strategies have to be negotiated among all involved parties and groups; otherwise consensus about the meaning of the place is obscured by secondary discourse. In this case, the wasteland could be defended for only a limited time. A competition was held for a new building that would include the excavation within its structure and create working spaces for the foundation for research, teaching, and archives. Swiss architect Peter Zumthor won the competition with a simple-looking, barn-like design featuring slender beams, high columns of white concrete, and glass in the spaces between.

The design is no doubt a work of art, conveying the illusion of modesty reminiscent of medieval Cistercian architecture. But its construction has proven costly and for that reason work was halted in 2000. Now, in the summer of 2002, the project is in danger of becoming overly simplified or perhaps not completed at all. In the meantime, the *Topography of Terror* continues to attract about 300,000 visitors each year. It has been integrated into the historic townscape, and, as a site where history is confronted, it is an asset that strengthens Berliners' sense of identity and place.

Compared to the complexity of the *Topography of Terror*, the remains of the Berlin Wall, still framing the northern rim of the site, are an easy case. Although the wall was listed as a historic landmark by the city of Berlin in 1990, its preservation was much contested during the early 1990s. However, the controversy quickly died, and now citizens, politicians, and visitors are equally glad to have in place this architectural trace of what once was the materialization of the Iron Curtain in the middle of Berlin.

The Club Atlético in Buenos Aires

Somewhat comparable to the *Topography of Terror* is the Club Atlético in Buenos Aires, Argentina. This was no sports club, as the name suggests, but a clandestine detention center built in 1977 by the military government into the cellar of a former warehouse in the borough of San Telmo, near the center of Buenos Aires. The detention center's plan shows a row of cells, measuring 1.5 meters by 1.5 meters, with some larger rooms at one end of the building.

The Club Atlético was one of numerous clandestine detention centers in Buenos Aires and throughout the country where the military government kept people it suspected of subversive actions or beliefs. Prisoners were questioned and often tortured and killed; the bodies of the "disappeared" were frequently thrown into the Rio de la Plata. It is said that during the 1970s and early 1980s, some 30,000 people disappeared. Their families were told that the arrested person had changed his or her name, had gone abroad, or started another life—all lies. The *desaparecidos* were murdered by state terrorism, as human rights groups characterize it.

A major aspect of the military government's actions was their secrecy. Every site of detention had a deceptively euphemistic name, like the Club Atlético. In 1983 when the military government was overthrown, there were no corpses or tombs, and little information about who was arrested and who was killed. Since then, witnesses have been interviewed, archives built, and memories registered. The Plaza de Mayo in front of the Government House in Buenos Aires is a place emblematic of Argentina's independence

The excavation of the remains of the Club Atlético detention center, Buenos Aires, Argentina (left), and a votive wall erected at the site in memory of its victims (right). Constructed in a warehouse cellar in 1977 by the Argentine military government to interrogate and torture political prisoners, the site was obscured a year later by freeway construction. Memory of the detention center and its horrors continued despite efforts to conceal it. In early 2002, the city of Buenos Aires embarked on an official project to recover the physical remains of Club Atlético, as well as the memories of its neighbors and survivors. Photos: Gabi Dolf-Bonekämper.



and republican tradition; there the mothers of the disappeared demonstrated, always wearing white head-scarves that became the icon of resistance. It is a site of memory of national importance, a reminder of resistance.

In 1998, the city of Buenos Aires decided to dedicate an area on the coast of the Rio de la Plata, next to the University of Buenos Aires, to the memory of the disappeared. A memorial park would be created, and a monument with a group of sculptures erected. An international artists' competition was held, and over 650 sculptors sent proposals. In September 2001, the first section of the memorial park opened, and one of the sculptures was dedicated—William Tucker's *Victoria*, an abstract reflection on truncated lives, symbolized by truncated angular forms vaguely reminiscent of whitened bones.

And yet, despite the significance of the memorial park, it can be argued that sites like the Club Atlético provide a more direct connection to the history of the desaparecidos. After all, the detention center's only purpose was the imprisonment of people for interrogation and torture. After its relatively brief use, it was obscured in 1978 by the construction of a freeway, which was built on columns and today rises high above the street level. However, even after the construction, the place below where the building had been was not obliterated from memory. An informal memorial was put up years ago—a large human figure, outlined on an embankment by metal tubes that can be filled with oil and set on fire to shine light far into the neighborhood.

A project to search for the remains of the Club Atlético's cellars began in early 2002. The city commissioned a professional excavation, and by the end of May 2002, one small part had been excavated, revealing some walls and floors with the graffiti of desperate prisoners. The goal of the excavation is to find as much of the site as possible.

The archaeological campaign is accompanied by research into the history of sites of imprisonment and torture. Members of human rights groups interview people in the neighborhood about what they remember of the place—what they saw, heard, and thought. Neighbors gather below the noisy highway to share memories and to formulate statements for inscription on a kind of votive wall. Survivors who had testified early after the end of the military government are now asked to tell more about the places where they were kept. The aim is to connect memory and places and to establish a topography of events based on individual topographies of memory.

History and Identity

The military government in Argentina ended in 1983, not quite 20 years ago. Many families of victims and many survivors and perpetrators and their families are still there, choosing either to share their memories or to keep silent. And so the question arises: Will they all feel better after remembering?

Historians and philosophers have used Freud's term "working through," which appeared in his article "Erinnern, Wiederholen, und Durcharbeiten" ("Remembering, repeating, and working through"), published in 1914. Found in texts on recent history, especially on the Holocaust, the term suggests a parallel between individual trauma therapy and collective work on traumatic events in history. Once a patient has worked through the elements of his or her traumatic experience and transformed it into a narrative, the always-present and disturbing experience becomes part of the past, and the individual can live on with a relieved heart. Similarly, once a society faces a horrific period in its history—allowing the truth to be revealed, opening archives for research, marking sites where things happened, and including the painful memories in its national or regional narrative—healing seems achievable.

The resemblance is there—and not there, at the same time. A society will not be unanimous, and different groups will hold different interpretations of history. (Some would argue that in the end, the one national narrative is mostly fictional anyway.) In addition, there is no societal therapist who can help avoid unjust attacks while questioning the collective attributions of innocence, guilt, and responsibility. Positions are negotiated in public debate only.

Even so, public debate on sites of horrific and hurtful events in history can advance new research and engender new questions regarding these and other historic sites and monuments. This may rightfully be called "working through."

Still, what comes in the end? Is it necessary or fruitful to include all hurtful memories in the mainstream memory of the societies involved? Or do we show more respect for these persistently ambiguous memories and sites by keeping them out of the mainstream?

There is no guarantee that anyone will feel comforted after preserving or visiting a site of hurtful memory. The agonizing experience of working through may not foster mental liberation. Nevertheless, we can reasonably maintain that a people's sense of identity is built not only by affirming the assets of a complex cultural heritage but also by facing its liabilities and sharing responsibility.

Gabi Dolff-Bonekämper is a conservator of historic buildings at the Historic Landmarks Preservation Office in Berlin. She was a guest scholar at the GCI from November 2001 through January 2002.

FROM MEMORY INTO HISTORY

A DISCUSSION

ABOUT THE CONSERVATION OF PLACES WITH DIFFICULT PASTS

Preserving buildings and sites associated with painful memories or tragedies encompasses challenges that extend far beyond technical ones. We asked three individuals whose professional work has involved the study or the development of such sites—or both—to share their perceptions of the complicated human concerns that this area of preservation inevitably involves, particularly with respect to sites in the United States.

Conover Hunt is a public historian who from 1978 until 1989 served as the director and chief curator for the Sixth Floor Museum at Dealey Plaza in Dallas, which contains a permanent exhibition dealing with the life and legacy of John F. Kennedy. She is the author of JFK for a New Generation, her third book on President Kennedy. She was recently named executive director of the Benjamin Franklin Tercentenary Consortium.

Kenneth E. Foote, a professor of geography at the University of Colorado, has an interest in American and European landscape history. His most recent book is Shadowed Ground: America's Landscapes of Violence and Tragedy, which examines the memorializing—or neglecting—of sites of tragic or violent events in the United States.

Felicia Lowe is a producer and director whose film Carved in Silence documents the history of Angel Island Immigration Station in San Francisco Bay. She is the immediate past president of the Angel Island Immigration Station Foundation, a nonprofit organization leading the effort to preserve, restore, and interpret the immigration station, a National Historic Landmark.

They spoke with Kristin Kelly, head of Public Programs & Communications for the GCI, and Jeffrey Levin, editor of Conservation, The GCI Newsletter.

Kristin Kelly: *Places associated with painful memories or tragedies over the years have met with various fates, ranging from sanctification to obliteration. What are the factors that determine the fate of these kinds of sites in the United States?*

Conover Hunt: I think that the treatment of the site is largely determined by how the public connects the site to key American values.

Kristin Kelly: *When we say, “American values,” who makes those judgments?*

Conover Hunt: Sites in America are battlegrounds for different points of view. In the case of the Sixth Floor Museum, the decision was made by the public—not by Dallas or Texas leadership. The site was absolutely despised by local leadership. Over time, the public turned it into sacred ground and associated it with the culture of hope and key elements of American patriotism. Then community leaders took their lead from the public and said, “We must not only preserve this site, which belongs to everyone, but also offer educational information here.”

Jeffrey Levin: *Ken, would you concur that these sites are battlegrounds over values?*

Kenneth Foote: The debate that goes on around these sites in the aftermath of the violence is very much a process of building consensus within the community. It's nearly impossible for monuments, in the long run, to be one-sided, because then, eventually, they are vandalized and effaced. So part of the debate is building constituencies. Some sites—such as the Sixth Floor Museum or the Lorraine Motel in Memphis, where Martin Luther King was killed—involved grassroots efforts where people said, “This is an important site” and gradually built up a constituency. I think back to Professor James Young's observation about the Holocaust memorials: that the debate itself is as important as what happens at the site. Without debate, the resolution won't be found.

Kristin Kelly: *Isn't Angel Island Immigration Station an example of that grassroots effort? The station was built to enforce the Chinese Exclusion Act, a part of history that wasn't anyone's*

particular interest, outside of those in the Chinese American community—which claimed ownership of the site and pressed to preserve it.

Felicia Lowe: Yes, at Angel Island we had to press for ownership, but it's a multistep process. Once we found a voice, what we said is that "this is everybody's history." We wanted to bring in the broader community. But we were the ones who were most vested in starting the dialogue. If not for us, it would not have happened.

Jeffrey Levin: *Ken, in your book Shadowed Ground, you described how the meaning of the Civil War battlefield of Gettysburg changed over time the further one got from the actual event.*

Felicia, is that process of reinterpretation one that occurred with respect to Angel Island?

Felicia Lowe: Well, interpretation or reinterpretation, it's one and the same. What are the facts and who's telling the facts and from what perspective? With Angel Island, it's hard for me not to color it because it's my history. My father went through Angel Island Immigration Station and was interviewed three times. I've seen the original papers. Each time people were interviewed, they had to sign the document. Once I saw my father's shaky handwriting. My heart sank. He must have been so scared that day.

The story of Angel Island has come out because of the presence of absence in our own lives. Nobody talked about it much. There were some small references to Angel Island in history books, but little information came from the people who were actually there. As scholars and those in my generation—the first generation to go to college and get an education—started digging into it and finding documents, the story unfolded.

Conover Hunt: Interpretation is generational. We interpret the past according to the values and needs of each generation. Gettysburg began as a symbol of victory for one side. Then it was heroic encounter. And now it's been adopted by all and is directly connected with the values that make us Americans. Another point is that in our generation, history has, with its division into increasingly complex specializations, become multicultural. People now access the past through their own group.

Kenneth Foote: I agree that interpretation is generational. One thing that I don't want people to think is that it's always historical revisionism. The needs of people in different generations are very important. People who experienced the event often use the site as a memorial—which is very different from what their children will do. When people who experienced the event pass away completely, the site is reinterpreted again. I think of sites like the Johnstown Flood Memorial in Pennsylvania. For the people who lived through the 1889 flood, the memorial itself was a very important part of their

Courtesy Kenneth Foote



EACH GENERATION

NEEDS SOMETHING DIFFERENT

OUT OF THE SITE

AND

OUT OF THE MEMORIAL.



—Kenneth Foote

lives, something they came back to every year. They continued commemoration ceremonies, like those at the Vietnam Veterans Memorial in Washington. When the last survivor is gone, these things move into another realm. Each generation needs something different out of the site and out of the memorial.

Conover Hunt: The first generation that deals with these sites—the generation dealing with memory rather than history—they're going to purify that site, take the sting out of it one way or another. Once that passage from memory into history is complete, other generations are going to reshape the site—perhaps more accurately, because the emotion involved with the memory of the event is absent.

Kenneth Foote: In some cases, until the last survivors pass away, the emotional stake in horrible events will prevent any really accurate interpretation until there's some distance—60 years, 100 years. It just isn't possible. People won't allow it.

Conover Hunt: The usual time frame for recognition of a site as historic is about 50 years. The Park Service has a 50-year rule on the start of significance of architecture or sites, but some of them are done much sooner. The urge to obliterate versus the urge to preserve is a dynamic tension that shapes it. Plus, we always preserve these sites according to our own values for our generation.

Kenneth Foote: Almost all of this memory work requires quite a bit of time. And the more shocking or shameful the event, the more time it often takes for people to come to terms with it. I've been researching sites associated with anti-Chinese massacres, and I finally found one in Los Angeles just a few weeks ago. It has been over 130 years for some of these events to be commemorated. That is because they are so difficult to interpret within the context of American values.

Jeffrey Levin: In the U.S. context, are there some places that just never get noted or are completely obliterated? If so, can we say why those sites remain invisible?

Conover Hunt: Being a southerner, I think of the sites associated with slavery. It's hard to find physical remains of that period of American history, in which most of the artifacts, buildings, and materials were in the South. There is now a move afoot to do a museum in Fredericksburg, Virginia, on the history of slavery. And already there are those trying to expand that museum into an overall Black history museum. In other words, there is this thing, as there should be, with the memory of slavery. It did happen and it needs to be interpreted, but you can see that forces already are trying to sanitize the concept a little bit.

Felicia Lowe: I've noticed a number of efforts to create various immigration-type museums. It's a peopling of the United States that's connected to what Conover talked about—history becoming multicultural. For many of us, Ellis Island has never captured our history, and so there's an increased interest in creating museums that reflect our experience. It's not obliterating, but trying to present the other perspectives.

Kenneth Foote: I know hundreds of sites that aren't marked that have to do with African American history, although that's rapidly changing. And there is a vast array of Native American sites that have not been marked. Sites having to do with Chinese Americans and Japanese Americans are just beginning to be marked. Some of the heroic moments in U.S. labor history and immigration history are barely noted on the landscape. Some of the seminal riots and uprisings and things like gay rights and other social causes are hardly mentioned at all. There is a whole range of things that are still sensitive issues.

Jeffrey Levin: What you're saying is that if one wanted to capture a picture of American society's attitudes about its past, one would simply have to go down that list of places not yet designated.

Kenneth Foote: Yes. I have to say that over the last generation, there has been greater openness. We're beginning to see some sites marked from the civil rights movement, some sites of slavery, a few sites associated with ethnic groups coming into the United States,

like the Japanese and Chinese. There's the beginning of acknowledging the contributions and the suffering of some of these groups. But it's just a beginning.

Conover Hunt: In the 1980s, we started to see recognition of intact neighborhoods in historic districts that are historically or traditionally minority. This has expanded into a full and very healthy multicultural movement in historic preservation. And it's necessary, because people access history through their own group.

Jeffrey Levin: Something said earlier was that the debate was as important as the preservation of the site itself. How do we address competing voices? Is there something that we can learn from past experience that can help preserve sites in a way that's meaningful now and in the future?

Conover Hunt: A lot of the process is traditionally determined by the requirements of the group in charge. The responsibilities of the National Park Service are very different from the responsibilities of the Daughters of the Republic of Texas, who oversee the Alamo. Now *there* is a place that is totally resistant to reinterpretation because it is still regarded as a shrine. By the same token, the National Park Service, dealing with public money, has a multicultural audience it must serve. Competing voices should be there, but in my view, the most sacred sites in America belong to everyone.

Felicia Lowe: While the Angel Island Immigration Station Foundation does feel like the steward of the site, the site is, in fact, a California State Park, and that state park is within the footprint of the National Park Service's Golden Gate National Recreational Area. The three groups have signed a cooperative memorandum, and thus far, everybody has been very respectful. The discussion over how the site ends up is still ahead of us. Now that the site has National Historic Landmark recognition, we've been working cooperatively in getting basic studies done—the conditions assessment, the cultural landscape, and so forth. From the Foundation's point of view, we want to turn this site into a healing place, to transform it from a symbol of exclusion to one of inclusion.

Conover Hunt: The National Historic Landmark designation for Dealey Plaza was very significant because, until that time, there was heated debate in Dallas about whether the Texas Book Depository building should be removed from the landscape. With the National Landmark designation came the official recognition that the Kennedy assassination was the most important thing that happened at that site and that the site belonged to the American people.



Mark Chester

asked for the presence of the family. Mrs. Kennedy edited my first book back when she was at Viking, and a reporter said to me, “Did you ever invite her back?” I said, “Good heavens, it was the worst day in that woman’s life.” We respected everything she had managed to do after that day in Dallas.

But while respect for the witnesses and the victims is key, the victims don’t own history. And this is relevant to the World Trade Center, where we have identified that site with key American patriotic values. It is not a maudlin process of pilgrimage to that site. It’s commemorative. And it’s already associated with positive values in the minds of those who were not victims.

Kenneth Foote: They maintained a good balance in Oklahoma City, opening the debate to survivors and to victims’ families but not allowing them to dominate. The decision about what would happen to the site, as well as the memorial, had input from a wide range of people affected by the tragedy, as well as people from outside, like professional designers. There was a temptation early on to let too much decision making go to the families and survivors.

As Conover says, the people directly affected don’t own the history, and so a more balanced and encompassing approach is appropriate.

Felicia Lowe: Regarding Angel Island, I think that the silence of our ancestors was about shame and keeping a low profile. For my generation, the notion of restoring and preserving the Angel Island site has meant honoring our parents’ memory and sacrifice—as much as it is to learn and interpret what this all means. Of course, the meaning of the place is very important. The site says a lot about where our country was at a particular time regarding race.

Conover Hunt: I think the victims have ownership for a while. The process has to have time. We do so many things in an instant way, but history takes some time.

Felicia Lowe: It does take time. The victims don’t own it, but they certainly have a particular attachment to their experience in living it and in grieving. All of that does take time. It’s so easy, when it’s an uncomfortable memory for people, to dismiss it, to say, “It’s over, get over it.” I think that’s both disrespectful and arrogant.

Jeffrey Levin: *Felicia, we’ve talked about how interpretation depends on the generation you are in. What you’re describing with Angel Island is the children and the grandchildren of those who were directly affected by the site taking a significant interest in its preservation.*

Felicia Lowe: Yes. And it was the children and grandchildren of the Japanese Americans who were interned at Manzanar during World War II who led the charge for reparation and the conservation and preservation of that site.



FOR MY GENERATION,

THE NOTION OF RESTORING AND PRESERVING

THE ANGEL ISLAND SITE

HAS MEANT HONORING



OUR PARENTS’ MEMORY AND SACRIFICE . . .

—Felicia Lowe

Kenneth Foote: We’ve learned from these processes of memorialization that it is important to open the process of debate up to a number of voices. I point to things like the development of the Sixth Floor Museum, the Lorraine Motel in Memphis, and the Vietnam Veterans Memorial. There are sites in the last 20 to 30 years where people have brought in a cross section of the community, including those who have very disparate views of the event. This happened at the Oklahoma City bombing site, and it’s coming up at the World Trade Center as well. People are very conscious of having a number of constituencies involved.

Conover Hunt: Inclusion makes for better interpretation.

Kristin Kelly: *Those that have firsthand experiences of these events are sometimes the ones most eager to obliterate these places and these memories. To what extent are we disrespecting the victims and the people involved by encouraging the preservation of these sites, and how do we best overcome their objections?*

Conover Hunt: That’s an excellent question. This is where time is so helpful. People need a chance to heal. In the Sixth Floor development, we had witnesses and we had victims—the best known, of course, being the Kennedy family. As a courtesy, the family was kept informed of everything we were doing. When the exhibit opened, they sent an emissary and saw that it had been well done—and then we all breathed a collective sigh of relief. But Dallas never

A large part of what drives me is a desire to understand where I, as an American-born Chinese, fit in the United States. To this day, there are people who say to me, “You speak English so well.” It doesn’t occur to them that I am an American. So it’s very multi-layered what Angel Island represents. It’s asserting, to a large degree, our place in history. Angel Island is sort of our Plymouth Rock. It’s something we can touch, feel, and know, even though we’ve been here since the 1700s.

Kenneth Foote: A lot of these sites have an important function as rallying points—like Manzanar, which was a rallying point for the Japanese American redress legislation. Some of this commemoration only happens when a group feels confident enough to say, “We’ve accomplished a lot, and we’re going to mark some of the significant sites in our history.”

Jeffrey Levin: *So when this does occur, it suggests a certain maturation or stabilization in these generations.*

Kenneth Foote: Yes. If you look at the demographics of Japanese Americans, there is remarkable economic accomplishment and assimilation. By the time 1988 rolled around, they were, as a group, quite confident of their position in American life and began to rally around this cause.

Felicia Lowe: Recently, I saw again the movie *Flower Drum Song*. Now, when the movie came out 30 years ago, I was one of those people asserting our rights for Asian American identity—and Hollywood came out with this thing full of stereotypes. How disrespectful, we thought. But now I look at it and say, “What a fun film.” I’m not charged the way I was then. And I really enjoyed the film. It was camp and had great production numbers. My reaction was that of a more mature person who has confidence that this film will no longer have the power to define us and the images we were fighting against.

Kristin Kelly: *Can each of you draw any conclusions about the particular way we in the United States handle these kinds of sites?*

Kenneth Foote: Most of what we’ve talked about is specific to the United States. There is one trend that I’ve noticed recently. Over the last generation, there has been a shift toward greater acknowledgment of horrible, violent events like Oklahoma City or the Waco massacre. I’ve resisted saying, but I’ve come to recognize that Americans are now more inclined to acknowledge and memorialize these events than they would have been a generation ago.

Felicia Lowe: I think that openness is an American thing. These very violent acts—they’re like the elephant sitting in the living room. How could you not acknowledge it?

Kenneth Foote: But it’s a selective openness. A lot is hidden away.



Courtesy Conover Hunt

“ IN MY WORK,
YOU HAVE TO STAND UP AND SAY,
‘I’M SORRY,
BUT ALL HISTORY IS NOT GOOD NEWS.’ ”

—Conover Hunt

Conover Hunt: Don’t you think that the preservation of our American sites seems tied to interpretation—that we sequester these sites and use them to teach, as opposed to Europe, where buildings are preserved all the time but not necessarily interpreted?

Kenneth Foote: It’s hard to state a general difference between Europe and the United States because the individual national traditions are so different. In western Europe, there is a tendency to hide away some of the events of violence, like the school shootings or mass murders. But countries like Germany, because of their defeat in the Second World War, were forced to come to terms with the Holocaust and other horrible events. In some ways, Germany has been forced to face these more than the United States. Other countries are becoming more forthcoming because they’ve had a change of government from communism to some sort of democratic system. It varies considerably. But I agree with Felicia about Americans being more open. They’re saying, “Look, we need to face these events.” I think Americans are far more open than, say, the Japanese have been about some of these atrocious events of the 20th century.

Felicia Lowe: I was struck by reading in the paper yesterday about how some neoconservatives in Japan are working to remove from their textbooks troubling references to Japanese actions in World War II.

Conover Hunt: In the movement for preservation in the United States—with the notable exception of battlefields—we predictably began preserving sites that are celebratory. In my work, you have to stand up and say, “I’m sorry, but all history is not good news.” Just read the newspaper. It takes a certain amount of maturity to deal with that. But you’re never going to get everybody to agree. So these sites are platforms for debate.

Jeffrey Levin: To use Felicia’s phrase, the elephant in the living room for this conversation is the World Trade Center—and how that site would best be preserved. I can anticipate Conover’s comment, which is that it’s way too soon to say.

Conover Hunt: You got it!

Jeffrey Levin: But even if we shouldn’t do anything for 20 years, something’s going to happen at that site long before that.

Conover Hunt: There are too many economic pressures.

Jeffrey Levin: Exactly. Things are going to happen very soon.

Conover Hunt: I’m very aware of the economic pressures that will be involved. It’s interesting how quickly the U.S. public has sanctified that site. And we’ve already experienced the concern of the families of the victims about putting platforms at ground zero for broader public participation. Whatever happens, I agree it’s going to happen faster than has traditionally happened in the past, and there will be pressures that spur forward an early resolution to the problem.

Felicia Lowe: The thought that comes to mind—and this can be learned from places such as the Vietnam Veterans Memorial and Oklahoma City—is that there will be a mechanism to honor each individual who died at the site. I think from the standpoint of the families that lost someone, that particular acknowledgment of a life will be very important.

Conover Hunt: At this site, like a battlefield, you are not just dealing with a place of violence but also a burial ground. There’s tremendous pressure to commemorate those people at the exact site where they died. It’s going to be fascinating to see how they do it. I don’t see a multistory business complex there without major commemoration of the victims.

Kenneth Foote: It’s inevitable that there will be a memorial there. I think the precedent will be Oklahoma City, and the decision making will be distributed to a number of groups. I hope we won’t choose to commemorate on such a grand scale that people can’t go back and reinterpret later. This idea of personal remembrance has become very important in American memorials recently, so there

will be some aspect of personal remembrance for every victim, and it will involve a lot of constituencies.

Felicia Lowe: How ready are we to talk about the World Trade Center and what it represents?

Conover Hunt: I don’t think we’re ready at all. We’re in a very active emotional period, and wise decisions cannot be made.

Kenneth Foote: Over the last six months, I’ve been trying to think of analogies to this attack—and there aren’t any. I find it difficult to compare this to a battlefield, because it’s not possible to interpret it in the same way. I hope that people won’t equate it with Bunker Hill or Gettysburg or so on, because it’s very different.

Jeffrey Levin: Is it a unique event?

Conover Hunt: You could say yes today, and that could change tomorrow.

Kenneth Foote: It’s difficult to say. It’s not like a natural disaster. It’s not quite like a battlefield. It’s very difficult to interpret.

Jeffrey Levin: One of the things about the Johnstown Flood disaster was the overwhelming response that people in other communities had when they heard the news of the flood and heard of the tremendous loss of life. In terms of public response, is there something of a parallel between the aftermath of the Johnstown Flood and what occurred at the World Trade Center?

Kenneth Foote: Yes, absolutely. The folks who work in the area of natural disaster research call the behavior postdisaster-situation convergence behavior. There is this tremendous outpouring of sympathy and aid, and that’s certainly what we saw in New York—although in New York, this response escalated to incredible heights. But what happened at Johnstown or what’s happened with hurricanes and floods is very similar to what happened there. However, while there is that parallel in convergence behavior, I don’t know whether that will be true when it comes time to decide what to do with the site—because of some of the issues Conover has raised about the way that sites are interpreted through time.

Conover Hunt: The massive revival of American patriotism that followed the tragedy in New York—we had a similar experience after Kennedy was assassinated. It was one of those trigger points that unified the nation in grief. It reminded many people what it means to be an American—and *educated* many others about what it means to be an American. I think that will certainly form a part of the interpretation in the future in New York.



REMEMBERING AND IMAGINING THE NUCLEAR ANNIHILATION IN HIROSHIMA

By Lisa Yoneyama

THE HIROSHIMA PEACE MEMORIAL PARK is located in the heart of the city of Hiroshima, in the vicinity of ground zero. As the most conspicuous reminder of the city's near-total annihilation by a U.S. atomic bomb on August 6, 1945, the park was built to officially commemorate the first use in human history of the new weapon of mass destruction. The August 6 Hiroshima Peace Commemoration, the memorial ceremony sponsored by the city government, takes place in the park annually and brings together tens of thousands of people from throughout the world.

The 1948 Peace City Construction Law, enacted through a local referendum, enabled construction of the Peace Memorial Park. The law expressed the spirit of Hiroshima's postwar reconstruction—namely, as the Peace Memorial City. While the idea of

Hiroshima as a symbol of world peace seems almost self-evident today, that Hiroshima should become a symbol of peace *as* the world's first site of atomic destruction was not so obvious immediately following the war. Citizens and critics publicly debated about what should be done with the incinerated space around ground zero. Some argued that the area should simply be preserved as a mass grave, while others proposed construction of commemorative monuments. Still others wished to leave no reminders of the horrific past.

Historical records show that the most powerful initiatives to construct icons to commemorate world peace and the beginning of the atomic age came from U.S. officials in the Occupation's headquarters. One might assume that U.S. Occupation authorities, as



Previous page: An Allied war correspondent in front of the ruins of the Hiroshima Prefectural Industrial Promotion Hall in September 1945. The building, one of the most recognizable in the city, was one of the few structures left standing after Hiroshima was destroyed by a U.S. atomic bomb on August 6, 1945. Known subsequently

as the Atom Bomb Dome, the building and the area immediately surrounding it—ground zero—became the focus of a public debate over how to appropriately commemorate the world's first atomic bombing. In 1996, the Atom Bomb Dome was designated a World Heritage Site. *Photo:* AP/Wide World Photos/Stamley Troutman.

the representatives of the perpetrating nation, would have been reluctant to publicize the bomb's "effects." However, they expressed a strong interest in turning Hiroshima into an international showcase that would link the atomic bomb with postwar peace. According to their reasoning, Hiroshima's new memorial icons could demonstrate to the world that international peace had been achieved and would be maintained by the superior military might of the United States. In other words, if transformed into a symbol of world peace, Hiroshima could offer justification for further nuclear buildup. The Occupation authorities thus welcomed the proposal to convert the field of atomic ashes into a peace park, while simultaneously enforcing censorship on Japanese publications concerning the bomb's devastating effects on human lives and communities.

The original intent of the park's chief planners, however, was never fully attained by its users. In speeches delivered at the annual August 6 memorial ceremony, Japanese business and political leaders have exploited the symbol of peace to emphasize postwar recovery and economic prosperity. In this context, victims of the atomic bombs and other atrocities of war have been remembered as martyrs who sacrificed their lives for the peace and prosperity of the postwar nation. At the same time, throughout the last half century, the park has offered a space for antinuclear protests and grassroots citizens' demands for demilitarization, environmental justice, and the pursuit of democracy. Perhaps most important, the park has never lost its importance as a site for mourning the dead.

Today two commemorative icons dominate the park's ceremonial landscape. One is the monumentalized ruin of the Atom Bomb Dome, an artifact that the UNESCO World Heritage Committee has designated a World Heritage Site. Formerly called the Industrial Promotion Hall and a symbol of Japan's modernity in prewar and wartime years, the exposed ruins of the European Secession-style building now ironically mark the destructive consequences of civilization and progress.

The Atom Bomb Dome and the central cenotaph in Hiroshima Peace Memorial Park during the annual memorial ceremony on August 6, 2001. The park serves as both a monument to peace and as a place for mourning the dead. A list of names of all those who are known to have lost their lives to the bomb is enshrined within the cenotaph. *Photo:* AP/Wide World Photos/Shizuo Kambayashi.



The central cenotaph is the park's other significant icon. It is in front of this monument that the annual Peace Memorial ceremony takes place. The line that extends from the central cenotaph to the Dome is the central axis in the park's overall symmetrical design. The two memorial icons are connected in such a way that as one stands in front of the central cenotaph, the Dome can be viewed in the distance through the cenotaph's small, arched roof. The central cenotaph enshrines a list of names of all those who are known to have lost their lives to the bomb. It includes both those who were killed immediately by the bombing and those who died years later from radiation and other bomb-related conditions. In this sense, the cenotaph serves as a kind of tomb for the atomic dead. But due to strict enforcement of the constitutional separation of church and state, religious ceremonies are prohibited at this site. All formal religious rites for the dead take place at another site, the Memorial Mound, located off the north end of the park. The Memorial Mound contains both the unidentified dead and those who have been identified but whose remains are unclaimed. Because these deceased have never been properly memorialized



by their families or acquaintances, the Memorial Mound remains an unsettling site that appears to call out for the consolation and prayers of the living. As such, it seems most apposite as a site for religious ceremonies.

Aside from these permanently established memorial icons dedicated to the dead, the park also offers numerous temporary sites of remembrance. The park is built over the downtown commercial and residential district that was instantaneously eradicated by the bomb's detonation. Yet there is nothing in the park that commemorates the hustle and bustle of modern city life. For the last several years on the days surrounding August 6, one survivor has put up a display in which he exhibits photo images of former residents of the downtown district. In fact, such transient sites of remembrance emerge regularly throughout the city. Flowers and water offerings can be found by riverbeds, at the foot of trees, beneath windows, and at street corners. Numerous informal mnemonic sites such as these, which exist alongside the better-known monumental icons, emerge and disappear every year around August 6.

Museum facilities are also located in the park. The Peace Memorial Resource Museum has two functions. One is to relate the history of the municipal community. Through displays of photos, relics, and testimonies, the museum tells stories of the physical, psychological, and environmental devastation caused by the atomic attack. The museum also depicts the city's modern history leading up to the day of the nuclear annihilation. Here one can visualize the development of Hiroshima as a major center of the Japanese empire, as well as a center of militarism, academism, and other elements of modernity. The museum also plays another important pedagogical role. It portrays the atomic destruction of Hiroshima as an inaugural moment of the nuclear age. It informs visitors about the history of nuclear science, the Cold War nuclear arms race, nuclear proliferation today, and the imminent possibilities of total nuclear annihilation on a global scale. In other words, the museum both memorializes the past and imagines the future recurrence of a nuclear holocaust in a different time and space.

While there has been great unanimity about the significance of Hiroshima in alerting the world to the present and future dangers of nuclear war and radiation contamination, there has been great dissension concerning the history of the bombing. Why was Hiroshima attacked? How should we remember the Korean victims who made up at least one-fourth of those who were immediately lost to the bomb? Should the memorials clearly name the perpetrator of the nuclear attack? How should the nuclear annihilation be understood in relation to the history of Japanese colonialism, imperialism, and military aggression against other Asian nations prior to the bombing? Is it possible to reconcile the contradiction between the Japanese security treaty with the United States and Japan's antinuclear policy? These and other heated controversies have plagued the city's memorial icons and monuments.

For instance, the dominant Japanese historical narrative about Hiroshima's atom bombing has always shied away from naming the United States as the active agent of nuclear attack, and the engravings on the park's central cenotaph have stirred several

Paper lanterns honoring atomic bomb victims float in the Motoyasu River alongside the Peace Memorial Park. Personal and transient memorials such as these appear regularly on or near the anniversary of the bombing. Photo: AP/Wide World Photos/Shizuo Kambayashi.



related controversies. The epitaph reads: “Please rest in peace; For we shall not repeat the mistake.” The ambiguity of this sentence, especially in its original Japanese version, has generated debates about whose mistake and which mistake the sentence references. Many have worried that this “we” might refer to the Japanese. If so, the sentence would seem to agree with the U.S. claim that the mass killing was necessary to end the war. The municipal government’s official clarification on this issue is that the “we” stands for the anonymous subject of humanity—namely, each and every one of us who visits the park and pledges peace.

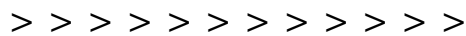
Similarly, the museum’s references to the city’s military history and involvement in colonial expansion have triggered debates. Progressive citizens and schoolteachers contend that current representations of Japanese military atrocities committed in neighboring countries are inadequate and that without a comprehensive understanding of all aspects of war experiences, museum visitors cannot fully grasp the devastating consequences of militarism. In contrast, others argue that the museum should be devoted to remembering the suffering and loss to the local community caused by the atomic

bomb and that information about other aspects of the nation’s history ought to be kept at a minimum. Similar debates have also taken place concerning the memorial for Korean atomic bomb victims.

Contentious discussions about the commemoration of Hiroshima’s atom bombing involve multiple perspectives on not only what should be remembered but also why it should be recollected, from whose perspective, for whom, and for what purpose. Rather than suppressing the differences that inevitably arise around any site of commemoration, Hiroshima’s memorial icons have, for the most part, fruitfully allowed space and occasions for such differences to be aired and for difficult issues to be debated openly.

Lisa Yoneyama is assistant professor of Japanese Studies and Cultural Studies in the Department of Literature at the University of California, San Diego, and the author of Hiroshima Traces: Time, Space, and the Dialectics of Memory.

AATA Goes Online



By Luke Gilliland-Swetland

CONSERVATION PROFESSIONALS have long recognized the important role played by the publication *Art and Archaeology Technical Abstracts (AATA)*, not only in the development of conservation as a field of study but also in the overall effort to preserve the world's material cultural heritage.

Now this major reference work for the conservation field—managed and published by the Getty Conservation Institute since 1983—is freely available to conservators around the globe. After almost 50 years, *AATA* is increasing its accessibility to the conservation profession by becoming a free online service of the GCI, in association with the International Institute for Conservation of Historic and Artistic Works (IIC).

“The successful launch of AATA Online is a remarkable achievement,” says David Bomford, secretary-general of the IIC. “This brilliant resource is now available on computer screens across the world entirely free of charge. We urge conservation professionals not only to use it and to benefit from the extraordinary riches it contains but also to contribute to its future excellence by participating as abstractors and editors.”

A Brief History of AATA > Between 1932 and 1942, abstracts of conservation literature appeared in *Technical Studies in the Field of the Fine Arts*, published by the Fogg Art Museum. The Freer Gallery of Art undertook a similar effort between 1943 and 1952, which led to the publication of about 1,400 abstracts in *Abstracts of Technical Studies in Art and Archaeology*. > This practice was reestablished by the IIC in 1955, and five volumes appeared under the title *IIC Abstracts*. In 1966, the Conservation Center of the Institute of Fine Arts, New York University, undertook publication on behalf of the IIC, and with volume 6, the title became *Art and Archaeology Technical Abstracts (AATA)*. > In April 1983, the J. Paul Getty Trust assumed responsibility for *AATA* on behalf of IIC, and in 1985, *AATA* became a project of the GCI. In 1987, *AATA* was offered online as part of the Bibliographic Database of the Conservation Information Network (BCIN). BCIN, accessed by paid subscribers, was managed by the GCI with technical support from the Canadian Heritage Information Network (CHIN) until 1992, when it was transferred to CHIN. > In June 2002, *AATA* became AATA Online: Abstracts of International Conservation Literature, a free, Web-based resource.

Publicly launched on June 8, 2002, AATA Online: Abstracts of International Conservation Literature (aata.getty.edu) offers all 36 volumes of *AATA* and its predecessor, *IIC Abstracts*, published between 1955 and the present. By year-end, abstracts from the 20 special *AATA* supplements and the almost 2,000 abstracts published between 1932 and 1955 by the Fogg Art Museum, Harvard University, and the Freer Gallery of Art, Smithsonian Institution, will be included as well. New abstracts will be added quarterly as *AATA* staff work with subject editors and volunteer abstractors to expand the breadth, depth, and currency of coverage of the literature related to preservation and conservation.

After registering for this free service, users can set a variety of preferences to tailor the system to their research interests and needs. The interface provides a number of features, including several simple but powerful search capabilities, the ability to save user-created search strategies for use in future sessions, and an on-screen notice of the newest abstracts added during the last quarter in the user's selected areas of interest. Users can download or print out their search results. The classification scheme and subject category descriptions from the print version of *AATA* can also be displayed.

AATA Online was introduced in Miami in June at the American Institute for Conservation of Historic and Artistic Works annual meeting. The service's introduction to the international community will occur at the IIC Baltimore Congress 2002 in early September and at the ICOM-CC Triennial Meeting in Rio de Janeiro later that month.

The evolution of *AATA* into a free online service reflects the GCI's mission of service to the field. For decades, researchers and conservators have relied on the abstracts published in *AATA* to locate important information. As the field has grown increasingly international—generating an expanded body of multidisciplinary information—and as conservators and heritage management

Conservation contact us

AATA Online

Abstracts of International Conservation Literature

Log In/Out Search Results Record Split View Preferences About AATA Help

AATA

- General Categories
 - A. Methods of Examination
 - B. General Topics in Conservation
 - C. Archaeological Methods
 - D. Architectural Conservation
 - E. Education and Training
 - F. Production Techniques
 - G. Materials and Objects

WELCOME

AATA Online is a comprehensive database of more than 100,000 abstracts of literature related to the preservation and conservation of material cultural heritage.

New Users

There is no charge to use the system. Register now to access many advanced features, including comprehensive searching and the ability to set personal preferences. View our privacy statement on the [About AATA](#) tab before registering.

[Register](#)

Try a quick search for unregistered users. This search cannot be refined. Registered users will find several advanced searching options on the Search tab above.

Quick Search: [Go](#)

For an overview of the system and how to use it, take a quick tutorial.

[Tutorial](#)

For a list of journals covered in AATA Online and other information about the system, click the [About AATA](#) tab above.

Registered Users

User name:

Password: [Login](#)

If you have forgotten your password, please [click here](#) or send an e-mail to aata@getty.edu.

Become an AATA Online Contributor

AATA Online is only possible with the help of dedicated volunteer abstractors. [Click here](#) to find out more about how you can contribute.

Coming Soon!

- 20 AATA Special Subjects Supplements
- Pre-AATA abstracts created by the Freer Gallery of Art and Fogg Art Museum
- Abstractor Guidelines available in multiple languages

A service of the Getty Conservation Institute in association with
The International Institute for Conservation of Historic and Artistic Works

Copyright © 1995-2002 J. Paul Getty Trust

[back to top](#)



Getty staff members meeting with colleagues at ICCROM in Rome in spring 2002 to test the proposed user interface for AATA Online. The GCI conducted extensive research during its development of AATA Online, including soliciting recommendations from colleagues in the field, convening focus groups, and conducting on-site user testing. Photo: Luke Gilliland-Swetland.

professionals have come to expect easy accessibility to authoritative information via the Internet, the logic of presenting *AATA* in an online format became apparent. *AATA* Online provides enhanced support for conservators in private practice and conservators working in small institutions with limited access to reference tools. It complements the recent conversion to a free online service of the Bibliographic Database of the Conservation Information Network (BCIN), managed by the Canadian Heritage Information Network on behalf of the Conservation Information Network.

"AATA plays an important role in making informed decisions about the treatment of an object by listing tens of thousands of references—not just in the conservation literature but in the literature of related fields as well," observes Catherine Sease, senior conservator at Yale University's Peabody Museum of Natural History. "I always begin a new project by consulting *AATA* and find that I save a great deal of time by zeroing in on relevant and important references quickly. I remain amazed at how comprehensive, and therefore how helpful, *AATA* is."

Beyond the tangible value of providing 70 years' worth of abstracts of the world's conservation literature to conservation professionals, *AATA* Online serves to nurture the international conservation community as a whole. Small, geographically dispersed, and incorporating many disciplinary and cultural perspectives, this community relies upon the exchange of reliable and timely information.

AATA has always been a collaborative endeavor that is "by the field and for the field." Volunteer editors and abstractors select and abstract literature, ensuring that the abstracts produced are of high quality and relevant to the needs of the profession. The value added by volunteer editors and abstractors is augmented through the additional editorial and indexing work undertaken by the

AATA staff—which includes Linda Kincheloe, Barbara Friedenberg, Kari Johnson, and Jackie Zak. Their efforts shape a collection of information into a valuable body of professional knowledge. Through the production of *AATA*, the field shares its knowledge and best practices, drawing upon the literature of many allied disciplines and collecting it together in one easy-to-use venue.

In 1958, Rutherford John Gettens—a charter member of the IIC and then editor of *IIC Abstracts*—wrote: "The success of *Abstracts* will continue to rest upon the unselfish efforts and diligence of the numerous volunteer contributors of abstracts who search out information in published sources all over the world. They can be repaid only by their own satisfaction in sharing in a worthy joint effort and in the appreciation that will be accorded them by scholars in art and archaeology in the years to come."

Today this tradition of service remains at the heart of *AATA* Online. Contributing to *AATA* as an abstractor gives conservators an opportunity to serve the field. Since *AATA*'s inception, many abstractors have reported that contributing to *AATA* has fostered their own professional development and participation in their field. By submitting abstracts to *AATA* Online, contributors can now share their knowledge in a more timely manner in a free resource with international distribution. Contributing abstracts is now easier: updated guidelines for abstractors, in English, are posted on the Web site—guidelines in several other languages are being prepared—and the site includes a submission form.

In developing *AATA* Online, GCI staff listened to the recommendations of colleagues in the field, convened focus groups, evaluated the technology, and conducted user testing. Continuing feedback will be solicited. New abstracts will be added regularly, and the interface will continue to be refined in response to user comments. Most important, the GCI will work with subject editors to increase the coverage of literature. For example, subject areas such as conservation management and cultural tourism will be expanded to reflect the growing scope of conservation-related literature. In addition to broadening coverage and adding subject editors, the goal is to extend the network of abstractors and to engage diverse institutions, professional associations, and publishers in contributing abstracts.

It is hoped that the expanding editorial scope of *AATA* Online will better serve conservators, not only by augmenting their professional knowledge base but also by being relevant to a larger circle of allied professions—while also increasing awareness of the conservation profession and its work.

Please visit *AATA* Online (aata.getty.edu) or for additional information, contact the *AATA* Online office at aata@getty.edu.

Luke Gilliland-Swetland is the head of Information Resources for the GCI.

Scientific Analysis of World's First Photograph



GCI scientist Dusan Stulik and Ransom Center photograph conservator Barbara Brown examine Niépce's heliograph. Photo: Tram Vo.

In June, the world's first photograph, Joseph Nicéphore Niépce's *View from the Window at Le Gras* (1826), arrived at the Getty Conservation Institute for two weeks of scientific analysis in conjunction with the Conservation of Photographic Collections project—a collaborative effort of the GCI, the Image Permanence Institute (IPI), and the Centre de recherches sur la conservation des documents graphiques (CRCDG) in Paris (see *Conservation*, vol. 17, no. 1).

Niépce's work, part of the photographic collection of the Harry Ransom Humanities Research Center at the University of Texas at Austin, is the first example of a permanent image created by exposing a photosensitive plate in a camera-like device. As such, it has been characterized as the beginning—or foundation—of photography, film, and television by Roy Flukinger, senior curator of photography and film at the Ransom Center. From written records, researchers know that Niépce's process, which he called “heliography,” included utilizing a polished pewter plate coated with bitumen, prepared in lavender oil, and dried in the dark. After extensive exposure to light—as much as eight hours or more—the plate was dipped into lavender and petroleum oils to wash away any unexposed and unhardened bitumen.

Although Niépce's process was generally documented, the image itself had never before been scientifically analyzed. Because the GCI's role in the collaborative project is focused on the identification of photographic materials, the Ransom Center asked the Institute to conduct the first scientific study of the heliograph's material makeup and to determine the object's state of conservation. Accompanied by Ransom Center photograph conservator Barbara Brown, the work arrived at the GCI in mid-June.

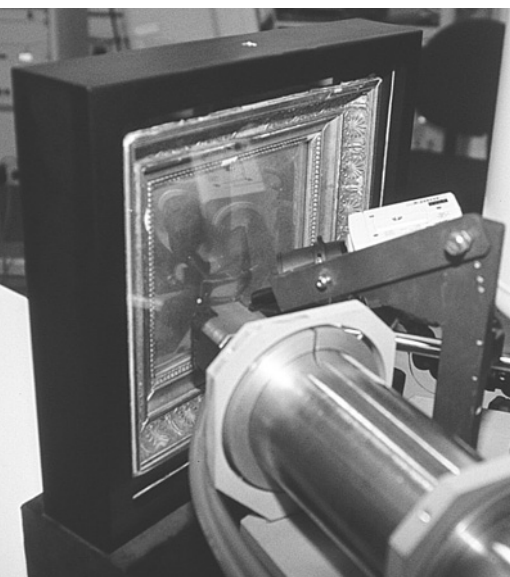
The GCI scientific team—including scientists Dusan Stulik, Herant Khanjian, and Cecily Grzywacz, and GCI consultant Tram Vo—used noninvasive analytical techniques, including X-ray fluorescence (XRF), Fourier transform infrared spectrometry (FTIR), and reflection spectrophotometry to study the image. The XRF analysis confirmed the plate to be pewter, composed of lead, copper, nickel, and iron. FTIR and microscopic analysis confirmed the image layer to be bitumen—though not a solid layer as presumed but, rather, a layer of microdots. This unexpected discovery raises new questions about the image's creation and its preservation.

The scientific team, together with Getty Museum photographic conservator Marc Harnly, found the overall state of conservation of the photograph to be good; only small areas of corrosion were noted around its edges. Analysis was also conducted of the photograph's frame, which

was found to date from the late 1820s, making it contemporaneous with Niépce's photograph and possibly the work's original frame. The frame is being conserved by Getty Museum frames conservator Gene Karraker. Staff from the Photographic Services Department of the Getty Museum—including Jack Ross, Ellen Rosenbery, and Anthony Peres—assisted by GCI scientist Eric Doehne, undertook the challenge of photographing the heliograph.

In the coming months, the project team will continue to analyze the data gathered. This information will contribute both to the GCI's collaborative project and to the Ransom Center's body of knowledge regarding the heliograph—how it was made, the condition of the plate, and how best to preserve the object for the future. As part of the agreement between the Ransom Center and the GCI, GCI scientists Shin Maekawa and Dusan Stulik will also design and test an oxygen-free protective enclosure, which will allow for better access and presentation of the photograph when it goes on permanent display in the Ransom Center galleries in early 2003.

Niépce's image undergoing XRF analysis, which confirmed that the photographic plate was made of pewter. Photo: Dusan Stulik.



Retablo Seminar in Seville

A retablo in the monastery of La Cartuja de Santa Maria de Las Cuevas, in Seville. Photo: Valerie Dorge.



In May the Getty Conservation Institute and the Instituto Andaluz del Patrimonio Histórico (IAPH), Seville—an institution of the Junta de Andalucía, Spain—hosted a seminar in Seville, on the conservation of wooden polychrome retablos, entitled “Methodology and Its Application for Interventions on Polychromed Wooden Retablos.”

The GCI's involvement in the Seville seminar grows out of a 1997–98 project on the conservation of the main retablo of the colonial Church of Santo Domingo in Yanhuitlán, a village in the state of Oaxaca, Mexico. The GCI, the Instituto Nacional de Antropología e Historia of Mexico, and the community of Yanhuitlán collaborated on this project, which produced extensive documentation and structural analysis of the retablo, expanding understanding of the materials and construction of colonial retablos in Mexico (see *Conservation*, vol. 14, no. 2).

In situ retablos are found extensively in Latin America and Europe. Because these monumental altarpieces—which can include extensive ornamentation, sculpture, and paintings—are located in churches, they constitute not only artistic and historic heritage but religious heritage as well, forming part of the fabric of places with continuing community use.

Unfortunately, there has been little focus on methodologies for retablo conservation or on issues involved in their application. The complexity of retablos is daunting, and there is a dearth of published information that can inform their preservation. To address this problem and to provide an international forum for sharing information related to the conservation of polychrome wooden altarpieces, particularly in situ, the IAPH and the GCI organized the meeting in Seville.

The seminar included presentation of 15 case studies of retablo conservation—nine from Latin America and six from Europe. Using these studies as a framework for discussion, seminar participants evaluated the considerations and constraints of conserving retablos in situ. As part of their evaluation, they traveled to Granada to view the conservation of the retablo of the Capilla Real—presented as a case study by the IAPH and illustrative of many of the complex issues of retablo conservation.

From their discussion and evaluation, participants drafted guiding principles for in situ conservation of retablos. Among these principles are the importance of developing a methodology that is sustainable, feasible, and informed by accepted theoretical and ethical codes of conservation. Participants also agreed on the importance of including stakeholders in the conservation process. The principles document, signed by all participants, will be included in the forthcoming seminar proceedings.

Scheduled for publication in 2003, the bilingual (English/Spanish) proceedings will include key seminar documents, as well as the 15 retablo case studies in their original languages, with corresponding summaries in English or Spanish.

Infrared Users Group Conference

In March 2002, over 100 participants from 14 countries gathered at the Getty Center to attend the 5th International Infrared and Raman Users Group (IRUG) conference. The conference, hosted by the GCI, brought together individuals from the fields of art conservation and historic preservation who use infrared (IR) and Raman spectroscopy as part of their scientific study of the world's cultural heritage.

During the four-day conference, IRUG members presented research on applications and characterizations of historical material. Invited experts from the fields of conservation, academia, and industry discussed the composition and behavior of acrylic paints as well as recent advances in their identification. A roundtable discussion on the topic of acrylic resins and their emulsions was also held. On the final day, manufacturers of IR and Raman spectroscopy instruments were on hand to demonstrate new analytical advances in the field.

The conference provided participants with numerous opportunities for discussion and for the exchange of practical information. The discussions partly focused on the increased use of Raman technique and its capabilities in analyzing organic materials. Information related to nondestructive Fourier transform infrared spectrometry (FTIR) analysis and advances in sample preparation methodologies were also discussed.

For the first time, election of IRUG board members was conducted, and new bylaws were reviewed. Chairpersons Beth Price and Boris Pretzel made presentations regarding the group's efforts to obtain nonprofit status and provided updated information on the IR spectral database. In addition, consultant Ken Ehrman gave a presentation on the development of a Web-based spectral database. The new Web site will streamline the submission and review of new reference spectra and allow online access and retrieval of spectra. GCI director Tim Whalen urged IRUG members to remain open to ideas for increasing access to the IR database and stated that the GCI was ready to assist in the effort to expand and disseminate this valuable body of information.

The International Infrared and Raman Users Group is dedicated to the professional development of its members by providing a forum for the exchange of IR and Raman spectroscopic information, reference spectra, and reference materials.

For more information on IRUG and on its next biennial conference, scheduled for spring 2004 in Florence, Italy, please visit the IRUG Web site (www.irug.org).

Meeting on New Documentation Initiative

In response to a critical gap between providers of documentation information and the user community—identified through a series of outreach workshops by the ICOMOS/ISPRS Committee for Documentation of Cultural Heritage (CIPA)—the GCI, the International Council on Monuments and Sites (ICOMOS), and CIPA have formed the Recording, Documentation, and Information Management (RecordIM) Initiative. This initiative is exploring ways to strengthen the documentation component of built heritage conservation through the development of tools and training and through improved communication between users and providers.

In March 2002, members of the RecordIM Initiative convened a meeting of information users and providers—conservation specialists, cultural resource managers, and heritage program planners—for a roundtable discussion of heritage recording, documentation, and management. During the two-day meeting at the Getty Center, 23 experts from 12 countries discussed needs and strategies for improving communication between information users and providers.

From this meeting, a list of recommended areas of focus for the RecordIM Initiative was developed. These include:

- improving communication in documentation, recording, and information management;

Silk Road Conference Update

- integrating documentation, recording, and information management activities into the conservation process;
- increasing resources for documentation;
- defining, developing, and promoting documentation tools;
- making available specific RecordIM training/learning programs.

In each of these areas, specific strategies were also developed. The members of the RecordIM Initiative will use these recommendations and strategies as a framework for future activities.

The GCI's involvement will focus on educational and training activities for the user community, on recording cultural heritage property—including the development of a handbook and guidelines. In addition, the GCI is working to develop an online resource center for the exchange of documentation recording information.

A summary report of the meeting's discussions and recommendations is available in the Conservation section of the Getty Web site (www.getty.edu/conservation/resources/reports.html). The report will also be distributed by ICOMOS and CIPA to their respective members.

The next roundtable meeting of the RecordIM Initiative, organized by ICOMOS, is scheduled for December 2002 in Madrid.

“The Conservation of Ancient Sites on the Silk Road: Second International Conference on the Conservation of Grotto Sites” will be held August 26 through 30, 2003, at the Mogao grottoes, Gansu Province, Dunhuang, China. A World Heritage Site, the Mogao grottoes contain the largest body of Buddhist art produced from the 4th to the 14th centuries.

Organized by the Dunhuang Academy, the GCI, and the State Administration of Cultural Heritage of the People's Republic of China (SACH), the conference will provide a multidisciplinary forum for specialists engaged in cultural preservation of cave temple sites and art in China and along the Silk Road.

A 10-day postconference tour of Silk Road sites in the Xinjiang Uygur Autonomous Region is available to participants. The tour will provide unparalleled access to sites not seen by the general public and will be highlighted by lectures from accompanying experts. The itinerary includes Kuqa and Urümqi.

Due to limited facilities, the conference is restricted to 200 delegates—100 from China and 100 from all other countries. The registration deadline is April 14, 2003. Early registration is encouraged. Complete conference registration materials will be available in September 2002.

A detail of one of the late Tang dynasty wall paintings in Cave 85 at the Mogao grottoes. Photo: Francesca Piqué.



Papers for the conference are invited on the following themes:

- *Wall painting conservation*—wall paintings and sculpture, with a focus on painted earthen surfaces; conservation principles and practices; education and training in wall painting conservation
- *Site and visitor management*—tourism at heritage sites, methodologies and practices in site and visitor management, visitor carrying capacity studies
- *Scientific research in conservation*—deterioration processes; environmental, microclimatic, and color monitoring within grottoes; research in pigments and binding media; geo-technical aspects of conservation of sites
- *Historical research*—historical and art historical research relevant to Silk Road sites and their conservation

Getty Graduate Internships

S
H
I
P
S
I
N
T
H
E
G
R
A
D
U
A
T
E
I
N
T
E
R
N
S
H
I
P
S

Preference will be given to papers dealing with methodological approaches that are broadly applicable to sites and conditions encountered on the Silk Road. The deadline for submission of abstracts is November 30, 2002. English-language abstracts are limited to 350 to 450 words; Chinese-language abstracts to 420 to 540 characters. Authors will be notified of the selection committee's decision by January 31, 2003. The deadline for receipt of full papers is May 31, 2003.

For detailed information on abstract submission, conference schedule and costs, postconference tour itinerary, and images of conference and tour locations, please see the Conservation section of the Getty Web site (www.getty.edu/conservation/).

Information is also available by contacting:

Within China

Zhao Linyi or Chen Lianghua
The Dunhuang Academy
Dunhuang, Gansu Province 736200
The People's Republic of China
Tel. 86 937 886-9038
Fax 86 937 886-9103
Email: cidha@public.lz.gs.cn

Outside China

Kathleen Louw
The Getty Conservation Institute
1200 Getty Center Drive, Suite 700
Los Angeles, CA 90049-1684 U.S.A.
Tel. 1 310 440 6216
Fax 1 310 440 7709
Email: klouw@getty.edu

Applications are now being accepted for Getty Graduate Internships for the 2003–2004 program year. The Graduate Internship program offers full-time paid internships for graduate students currently enrolled in a graduate course of study or for students who have recently completed a graduate degree who intend to pursue careers in art museums and related fields of the visual arts, humanities, and sciences.

Internship opportunities at the GCI include:

- learning to organize and implement field campaigns;
- developing laboratory research and its application to practical fieldwork;
- conducting technical examinations of works of art in the Getty collections;
- using scientific and analytical tests and equipment to understand processes of material deterioration;
- contributing to the creation of curricula and didactic materials for continuing professional development;
- developing methodologies to identify information resource needs of local and professional communities;
- delivering conservation-related information to a variety of general and professional audiences.

Internships are also offered in the conservation laboratories of the J. Paul Getty Museum and the Getty Research Institute. The application deadline for the

2003–2004 program is January 3, 2003. For further information, including application materials and a complete list of internship opportunities, please visit the Opportunities section of the Getty Web site (www.getty.edu/about/opportunities/intern.html). Information is also available by contacting:

The J. Paul Getty Museum
Education Department
Getty Graduate Internships
1200 Getty Center Drive, Suite 1000
Los Angeles, CA 90049-1687 U.S.A.
Tel. 310 440-7156
interns@getty.edu

Conservation Guest Scholars

Beginning in September, the GCI will welcome the 2002–2003 conservation guest scholars. While in residence at the GCI, the scholars will research a variety of topics, from a study of lime mortars and plasters to the development of a preservation manual for Indian cultural heritage collections.

The Conservation Guest Scholar Program is a residential program that serves to encourage new ideas and perspectives in the field of conservation, with an emphasis on research in the visual arts (including sites, buildings, and objects) and the theoretical underpinnings of the field. This competitive program provides an

opportunity for professionals to pursue interdisciplinary scholarly research in areas of general interest to the international conservation community.

Scholars—in residence at the GCI for periods of three, six, or nine months—are given housing at a scholar apartment complex, a work space at the GCI, a monthly stipend, and access to the libraries and resources of the Getty in order to conduct their research.

Applications for the 2003–2004 scholar year are currently being accepted. The application deadline is November 1, 2002. Interested established professionals should visit the Grants section of the Getty Web site (www.getty.edu/grants/funding/research/scholars/residential/conservation.html) for information on the program and on application procedures. Information is also available by contacting:

Conservation Guest Scholar Grants
The Getty Grant Program
1200 Getty Center Drive, Suite 800
Los Angeles, CA 90049-1685 U.S.A.
Tel. 310 440-7374
Fax 310 440-7703
researchgrants@getty.edu

Conservation Guest Scholars 2002–2003

Koenraad Van Balen, *Professor, Department of Civil Engineering, R. Lemaire Centre for Conservation, Catholic University of Leuven, Belgium*

While in residence, he will further research his study of lime mortars and plasters entitled “Lime: A Tradition with a Future.”

September 2002–June 2003

Alicia García Santana, *Senior Researcher, Ministry of Science, Technology, and Environment, Varadero, Cuba*

She will pursue research on “A Study of Hispanic Vernacular Houses of the Caribbean Region.”

April–June 2003

Setha Low, *Professor of Environmental Psychology and Anthropology and Director of the Public Space Research Group, The Graduate Center, City University of New York, U.S.A.*

She will work on “Social Sustainability in Heritage Conservation: People, History, and Values.”

January–March 2003

Fall Lectures

The Getty Conservation Institute is pleased to announce the fall schedule for “Issues in Conservation”—a public lecture series examining a broad range of conservation issues from around the world.

Lectures are held monthly on Thursday evenings at 7:00 p.m. in the Harold M. Williams Auditorium at the Getty Center. Events are free, but reservations are required. To make a reservation or for further information, visit the Getty Web site (www.getty.edu/conservation/activities/lectures.html). Reservations can also be made by calling 310 440-7300.

Finding the Right Path: Conserving Botticelli's The Virgin Adoring the Sleeping Christ Child

Michael Gallagher, keeper of conservation at the National Galleries of Scotland, will discuss the conservation of this recently acquired painting and the new information that came to light during its cleaning.

September 19, 2002

The Restorer's Work: Thoughts about the Art and Science of Paintings Conservation

Mark Leonard, head of paintings conservation at the J. Paul Getty Museum, will explore the tendency of paintings to reveal their secrets during conservation treatment. He will illustrate this phenomenon by discussing recent painting treatments of works by Orazio Gentileschi and Jean-Baptiste Greuze, which will be on view this fall in two Getty Museum exhibitions.

October 10, 2002

Carl Pruscha, *Chair, Architectural Design (Habitat, Environment, and Conservation), Institute for Art and Architecture, Academy of Fine Arts, Vienna, Austria*

He will research “Preservation and Conservation of Vernacular Architecture in Mountainous Regions.”

February–July 2003

Aparna Tandon, *Curator and Conservator, Amar Mahal Museum and Library, Jammu, India*

She will conduct research on “Developing a Preservation Manual for Indian Collections of Cultural Heritage Artifacts.”

September–December 2002

Albert Wiedemann, *Lecturer, Technical University of Berlin, and Surveying Engineer, FPK Engineering Ltd., Berlin, Germany*

While at the GCI, he will work on “Simple Geodetic and Photogrammetric Methods for Conservation Purposes.”

September 2002–January 2003

Molding Minaret Makers in San`a`

Trevor Marchand, lecturer in the Department of Anthropology of the School of Oriental and African Studies at the University of London, will discuss the integral role of the apprenticeship process in the preservation of the historic architecture of San`a`, Yemen—one of the oldest cities on the Arabian Peninsula and a UNESCO World Heritage Site.

November 21, 2002

El Pueblo: The Historic Heart of Los Angeles

By Jean Bruce Poole and Tevvy Ball

Founded in 1781 by pioneers from what is today northern Mexico, El Pueblo de Los Angeles mirrors the history and heritage of the City of Los Angeles, to which it gave birth. When the pueblo was the capital of Mexico’s Alta California, the region’s rancheros came here to celebrate Mass or to attend fiestas in the pueblo’s plaza. Following California statehood in 1850, the pueblo for a time ranked among the most lawless towns of the American West.

American speculators, wealthy rancheros, and Italian wine merchants crowded its dusty streets. The town’s first barrio and the vibrant precincts of Old Chinatown soon grew up nearby. As Los Angeles burgeoned into a modern metropolis, its historic heart fell into ruin, to be revitalized by the creation in 1930 of the romantic Mexican marketplace at Olvera Street. Here, two years later, David Alfaro Siqueiros painted the landmark mural *América Tropical*, whose story is a fascinating tale of art, politics, and censorship. In the decades since, the pueblo has remained one of Southern California’s most enduring—and most complex—cultural symbols.

El Pueblo vividly recounts the story of the birthplace of Los Angeles. Abundant illustrations and a tour of the pueblo’s historic buildings complement this engaging historical narrative. The book also describes initiatives to preserve the pueblo’s rich heritage and considers the

significance of its multicultural legacy in Los Angeles today.

Jean Bruce Poole was senior curator and then historic museum director of El Pueblo de Los Angeles Historical Monument between 1977 and her retirement in 2001. Tevvy Ball is an editor with Getty Publications.

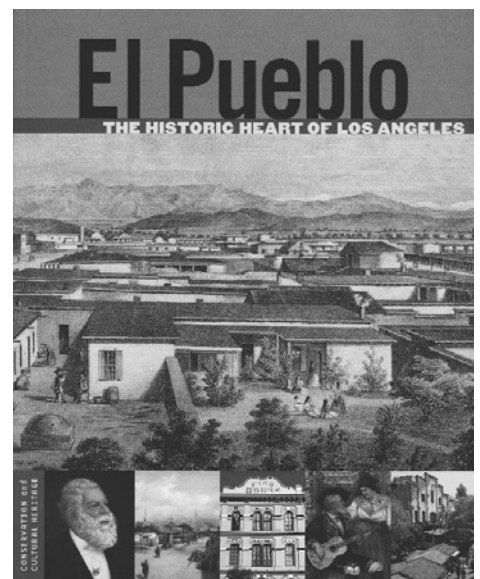
Conservation and Cultural Heritage series

136 pages, 8 x 10 inches

88 color and 72 b/w illustrations

ISBN 0-89236-662-1, paper, \$24.95

This book can be ordered online by visiting www.getty.edu/bookstore/.



Staff Updates

Bill Doggett



Sue Fuller—the ninth employee hired by the GCI and the third-longest-serving staff member—retired from the Institute in April.

Fuller began her tenure at the GCI as secretary to the Institute’s administrative services manager, and she was among the handful of original employees who began work at the GCI prior to the appointment of its first director. Throughout her career, she worked in GCI Administration, moving from secretarial to accounting duties that included responsibility for reviewing all GCI accounting and travel items.

Fuller plans to spend her retirement visiting family, traveling, and studying.

Marta de la Torre, principal project specialist and founding director of the Institute’s Training program, left her position in June to relocate to Miami.

During her remarkable 17-year career at the GCI, de la Torre oversaw the development of numerous courses for conservation professionals, including courses in preventive conservation, wall painting conservation, and archaeological conservation and site management. She later served as head of Information & Communications for the GCI.

De la Torre also headed up the Institute’s Agora project, designed to generate and advance innovative ideas about the preservation of cultural heritage. This initiative evolved into the Economics of Heritage Conservation project, which aims

to strengthen the ability of the conservation field to understand and engage the economic and social forces that shape the ways heritage is valued and conservation decisions are made. De la Torre will continue to consult for the GCI on the project.

Prior to her appointment at the GCI, de la Torre was director of special projects at the International Council of Museums in Paris.

Guillermo Altana



Melena Gergen

Senior Project Coordinator, Administration

Dennis Keeley



Rand Eppich

Project Specialist, Field Projects

Dennis Keeley



Melena Gergen is a senior project coordinator in GCI Administration whose responsibilities include working on contracts and internal presentations, as well as assisting with accounting and Administration communications.

Melena grew up in the Los Angeles suburb of Chatsworth, the youngest of six children. Her father, who owned an auto repair shop, regularly took the family on road trips—trips that, at her mother’s suggestion, included visits to cultural landmarks (to this day, Melena still enjoys visiting museums with her parents). In high school, she volunteered at a local hospital, and although queasy at the sight of needles and blood, she liked helping

people through medicine and decided to become a pharmacist.

That thought, however, ended during her freshman year at Loyola Marymount University in Los Angeles. After taking a course on modern art, she declared art history her major. She was particularly captivated by Italian Baroque art, but a college job as a research assistant to a professor of Asian art broadened her areas of interest.

Her interests were broadened further still by a college internship in the Science program at the GCI. Over a period of three years, as part of a major GCI project on artists’ paint materials, Melena researched and catalogued

pigments, dyes, and binding media. Following college graduation, she continued her internship while also taking a part-time position at Marymount High School, working in the admissions department and lecturing on art history once a week.

In 1994 she was hired full-time by the GCI to assist in planning and in implementing the Institute’s move from its temporary headquarters in Marina del Rey to its permanent home at the Getty Center. Her tasks focused on working with GCI scientists to develop requirements for the new labs at the Center. After the move in 1996, she began taking on more general administrative responsibilities. She also went back

part-time to Loyola Marymount University to get a master’s degree in art education, with the thought of someday going into museum art education.

Melena recalls as an undergraduate hearing a lecture on the hieroglyphic staircase at the Maya site of Copán in Honduras. Afterward, she told the professor how wonderful she thought it would be to work on the staircase. Little did she imagine that one day she would be on staff at an institution that was doing exactly that.

On staff with Field Projects, Rand Eppich manages the Institute’s Digital Lab for architectural documentation and site analysis, providing recommendations, feasibility analysis, and documentation for the GCI’s international fieldwork.

Rand was born in California, the second of three children. His family moved several times during his childhood as his father, a field representative for Beckman Instruments, took on new assignments. When he was 10, his parents settled in New Orleans, and he remembers being intrigued by the distinct architecture he saw on family trips to the French Quarter. His interest in architecture and historic buildings

endured, and he majored in architecture at Louisiana State University in Baton Rouge. As an undergraduate, he volunteered at a local architecture firm, where he was ultimately hired. While there, he worked on an addition to the historic federal courthouse in Baton Rouge and developed a design proposal for a historic site in South Carolina that won first place in a National Trust for Historic Preservation competition.

After graduation in 1991, Rand moved to Southern California, and over the next few years, he obtained his architectural license, joined the American Institute of Architects, and worked at firms in Los Angeles and Pasadena. His work at one

company involved adaptive reuse of historic buildings, while his tasks at the other firm focused on the design of airport facilities. While working as an architect, he returned to school in 1994 to earn a master’s in architecture from UCLA. Even before completing his degree in 1997, he took on a new position as a project manager with the architecture school’s Urban Simulation Team, supervising design projects for private and public clients, creating computer models of proposed developments.

Although the work was interesting, Rand wanted to return to historic preservation. At the beginning of 1998, he joined the GCI and set up the

Institute’s Digital Lab, where he was able to pursue his interests in historic preservation and computer documentation. Since then, he has worked on a number of field projects, including those at the Mogao grottoes in China and at Joya de Cerén in El Salvador. He was particularly gratified by his work coordinating the documentation of the conservation of the 14th-century mosaic on St. Vitus Cathedral in Prague; he enjoyed being an integral part of a team effort to preserve such a historically and artistically important work of art.

He is currently pursuing a master’s degree in business administration at UCLA.

Feature

4 **Sites of Hurtful Memory**

By Gabi Dolff-Bonekämper



Dialogue

11 **From Memory into History**

A Discussion about the Conservation of Places with Difficult Pasts



News in Conservation

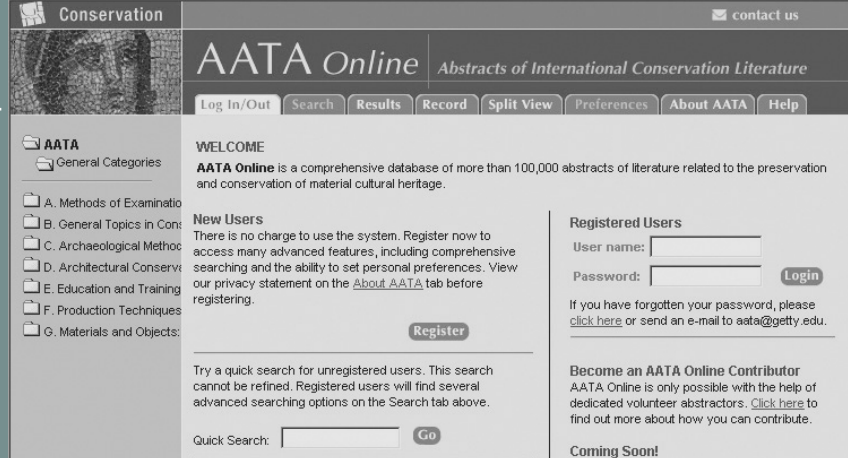
17 **Remembering and Imagining the Nuclear Annihilation in Hiroshima**

By Lisa Yoneyama



21 **AATA Goes Online**

By Luke Gilliland-Swetland



GCI News

23 **Projects, Events, and Publications**

