

**THE CULTURAL TRANSFERS WORKSHOP SERIES**  
**Wednesday, March 26, 2014 from 4:00 – 5:30**  
**Carleton University Art Gallery, St. Patricks Building**

**Suzanne Crowdis (Cultural Mediations PhD Candidate)**

**“Strange and pathetic reminders”: American Stereographs of Irish Ruins**

This paper will address a theme which appears regularly in American stereographs of Irish landscapes: ruins of castles and abbeys. These sites were part of tourist routes throughout Ireland and these stereographs speak to the touristic impulse to be photographed in these spaces. They also participate in a longer, colonizing discourse of the picturesque. Stereographers and those who wrote the descriptive text accompanying these objects have viewed these spaces romantically and thus obscured the socio-economic impact of colonialism on the inhabitants of these landscapes. As both gateways to and surrogates of memory, these stereographs were read in widely divergent ways by American viewers.

**Peter Hodgins (Assistant Professor, Canadian Studies & ICSLAC)**

**Between Elegy and Taxidermy: Archibald Lampman’s Golden Lady’s Slippers**

In a critical review of what has come to be known as “cultural memory studies”, Susannah Radstone has argued that the field’s recent focus on issues of trauma, cultural haunting, and ethical witnessing has endowed Freud’s assertion that history stands behind every act of remembering with an almost sacred character. The irony of this new emphasis on trauma, haunting, and witnessing, she asserts, is that at the same time that its students are well aware of the difficulty, if not impossibility, of representing traumatic memory, they often follow “a literalist and uncritically realist path” that obscures the constructed nature of memory, curtails the play of meaning, and offers only one possible reading position: an empathetic identification with the subject of trauma combined with an unquestioning belief that their suffering was caused by some sort of real historical event. In this talk, I want to trouble this realist tendency within contemporary cultural memory studies by examining a series of texts composed by the Ottawa-based Confederation poet Archibald Lampman that are infused with a sense of melancholy and mourning. However, what perhaps differentiates these texts from others studied by contemporary scholars of cultural memory is that Lampman was grieving a traumatic loss that had not yet occurred.