



Hanna Trampert | Memories 1

Conference on

CHILDHOOD MEMORIES OF COLD WAR TIMES AND BEYOND

BETWEEN CONNECTIONS AND
DIVISIONS

Berlin, October 20 - 22, 2021

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INTRODUCTION

Dear participant,

in our conference “Childhood memories of Cold War times and beyond: between connections and divisions” we explore which emotions are evoked by childhood memories of the Cold War and the first years after the wall came down. And we ask, which divisions and connections these memories allow us to make and to remember.

The Berlin hub will take the unique history and location of the city as an occasion to ask how children on both sides of the former Iron Curtain experienced division and the multiple ways in which people sought connection during the Cold War and the years of transformation.

Through combining artistic engagements and academic discussions, we would like to create a forum for different kinds of knowledge production and an interdisciplinary exchange of ideas. The contributions stem from various academic disciplines and cover topics such as the role of the state and institutionalisation in childhood, migration, archive-making, memories in literature and memories of everyday experiences.

We have also invited a variety of artistic contributions such as a graphic novel, a motion comic presentation, paintings, and a video performance, which are integrated into the conference program to evoke vital discussions and expand our view on the conference topic.

Our conference is intended to be a space that allows academics and artists to flourish through respectful, inclusive, and equitable treatment while sharing professional information, knowledge, and ideas with each other. We believe that everyone has the right to be in a respectful, safe, and welcoming environment at the conference. Discrimination, harassment, bullying and behaviours that are patronising have no place and will not be tolerated – neither on-site nor in online spaces. In the case of experiencing any of those you can contact us at any time so we can discuss further actions. Also, feel free to make us aware of how we can make the event more accessible if there are barriers we have not thought of.

We are looking forward to a conference with both academic and artistic, local and transnational perspectives on experiences of division and connection related to Cold War childhoods. We hope you will have an inspiring time, fruitful discussions, and a chance to learn from each other and connect with people from many different fields and backgrounds.

LOCAL CONFERENCE ORGANIZATION TEAM
– BERLIN HUB –

Dr. Kathleen Falkenberg (Humboldt-Universität zu Berlin, Centre for Comparative and International Education)

Dr. Nadine Bernhard (Humboldt-Universität zu Berlin, Centre for Comparative and International Education)

Prof. Dr. Kathrin Hörschelmann (University of Bonn, Cultural Geography)

Lotte J. Hiller (University of Bonn, Cultural Geography)

Hanna Schmid (University of Bonn, Cultural Geography)

Nathalie Laun (Humboldt-Universität zu Berlin, Centre for Comparative and International Education)

Angelina Quensel (Humboldt-Universität zu Berlin, Centre for Comparative and International Education)

Maria Mewes (Humboldt-Universität zu Berlin, Centre for Comparative and International Education)

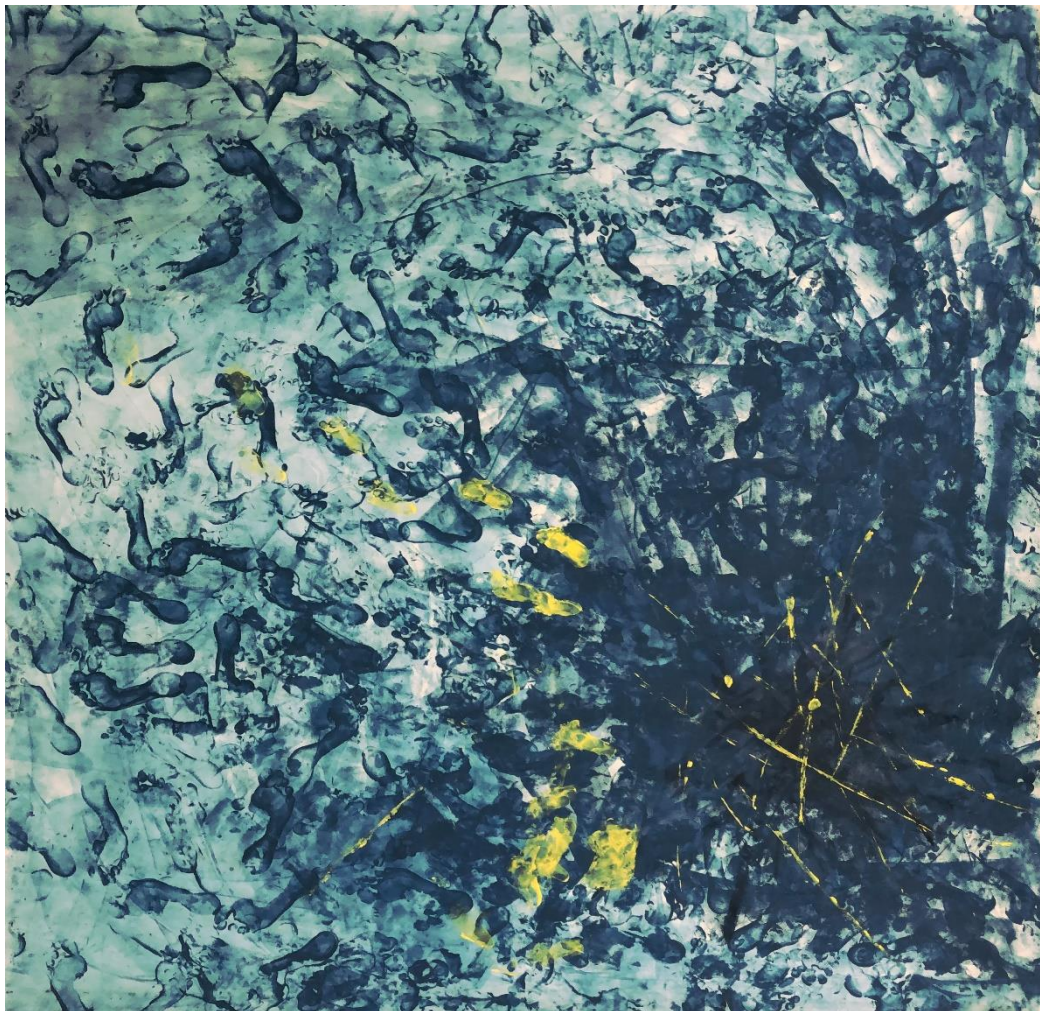
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DETAILED CONFERENCE PROGRAM



Hanna Trampert | Kinderschritte

WEDNESDAY, OCTOBER 20

- ONLINE ONLY -

10:00 -
10:30

Online Opening of the Berlin Hub

10:30 -
12:00

Session 1

Exploring Narratives of Remembrance and Return

Anna Olsson Rost

What have we forgotten? Using school magazines to reveal children's thinking about the Cold War and the future during the 1950s and 1960s

Tatjana Hofmann

Erinnerungspoetiken in autobiographischer Prosa aus der Ukraine

12:00 -
13:00

Lunch Break

13:00 -
14:30

Session 2

Searching for Soviet Childhood in “Decommunizing” Ukraine: On Memory and the Ethnographic Politics of Archive-Making

Maria Sokulsky-Dolnycky

Prospective perspectives and metadata matters: Critical decision making and faithful preservation of memory in the creation of an ethnographic archive

Maria Sonevytsky

Musical spectacles of happy Soviet childhood and the problematics of memory in decommunizing Ukraine

Galina Yarmanova

Decolonizing school: Unsettling coloniality in Soviet and Post-Soviet Ukrainian education through memory work

14:30 -
15:00

Coffee Break

15:00 -
16:00

Session 3

Online Cross-Hub Opening Panel

Tentacular Anarchive: Memories of Childhood through Scholarly, Pedagogical and Artistic Engagements

Mnemo Zin

Digital anarchive: (Re)stor(y)ing Cold War childhoods

Elena Jackson Albarran

Anarchive, oral histories, and teaching comparative Cold War childhoods across geographies and generations

Raisa Foster

Anarchive and artistic research

16:15 -
16:45

Session 4

Graphic Novel Reading

Ulla Loge

Da wird sich nie was ändern

16:45 -
17:30

Virtual Gathering

THURSDAY, October 21

- ON-SITE, HYBRID -

9:00 - 9:30	On-Site Opening of the Berlin Hub	
9:30 - 11:00	Session 5	
	Remembering Everyday Childhood: Biographies and Sense-Making	
	Urmila Goel	Memories of the ordinary: Biographical interviews about childhoods in the German Democratic Republic and Romania
	Tatiana Voronina	Biographies of the Russian countryside: Non-Soviet childhood in narratives about the Vologda Villages of the late socialism
	Katarzyna Gawlicz, Zsuzsa Millei, Iveta Silova, Anna Bilon-Piórko	Mysterious cotton pieces: Silence, affects and creative agencies in girls' memories of menstruation
11:00 - 11:30	Coffee Break	
11:30 - 12:15	Session 6	
	Presentation of Memory Paintings	
	Hanna Trampert	Co nas laczy - Was uns verbindet – What connects us

12:15 -
13:30

Lunch Break

13:30 -
14:30

Session 7

**Knowledge Production through Oral Narratives:
Children's Imaginations of Life in the GDR**

Julia Peuke,
Detlef Pech,
Jara Urban

Narrated childhoods: Memory
conversations between primary school
children and older people from GDR

Julia Peuke

What remains? The history of the GDR
and German division in the perceptions
of today's primary school children

14:30 -
15:00

Coffee Break

15:00 -
16:30

Session 8

Artist Panel

Sarah Fichtner,
Anja Werner

Motion Comic & Talk:
Connections across divides: Memories of
ghost trains and ghost stations in former
East and West Berlin

Luise Schröder

Performance Lecture:
Hope, Freedom, Friendship, Youth 2003-
2005

16:30 -
16:45

Coffee Break

16:45 -
17:15

Künstler*innengespräch

– GERMAN ONLY –

17:15 -
17:45

Session 9

Artistic Presentation

Margret Kube

Painting:
Die Passage

Video Short Story:
Sommerferien im Osten

18:00

Walk to Tränenpalast

19:30

Conference Dinner

FRIDAY, October 22

- ON-SITE, HYBRID -

09:00 -
11:00

Session 10

Diasporic Remembrance: Geopolitical Constructs and Personal Narratives

Cristina Alarcón López	Unexpected global citizens: Latin American childhood exile memories of the Cold War
Elisabeth Kirndörfer	Childhood as narrative space: The biographical negotiations of the “upheaval generation”
Masha Beketova	Gender, Heimaten, Ängste und Verbindungen in den Kindheits- und Jugenderinnerungen postsowjetischer LGBTIQ+ Migrant_innen
Susanne Röss	BERLIN BEING HOME – Fragments and connections

11:00 -
11:30

Coffee Break

11:30 -
13:00

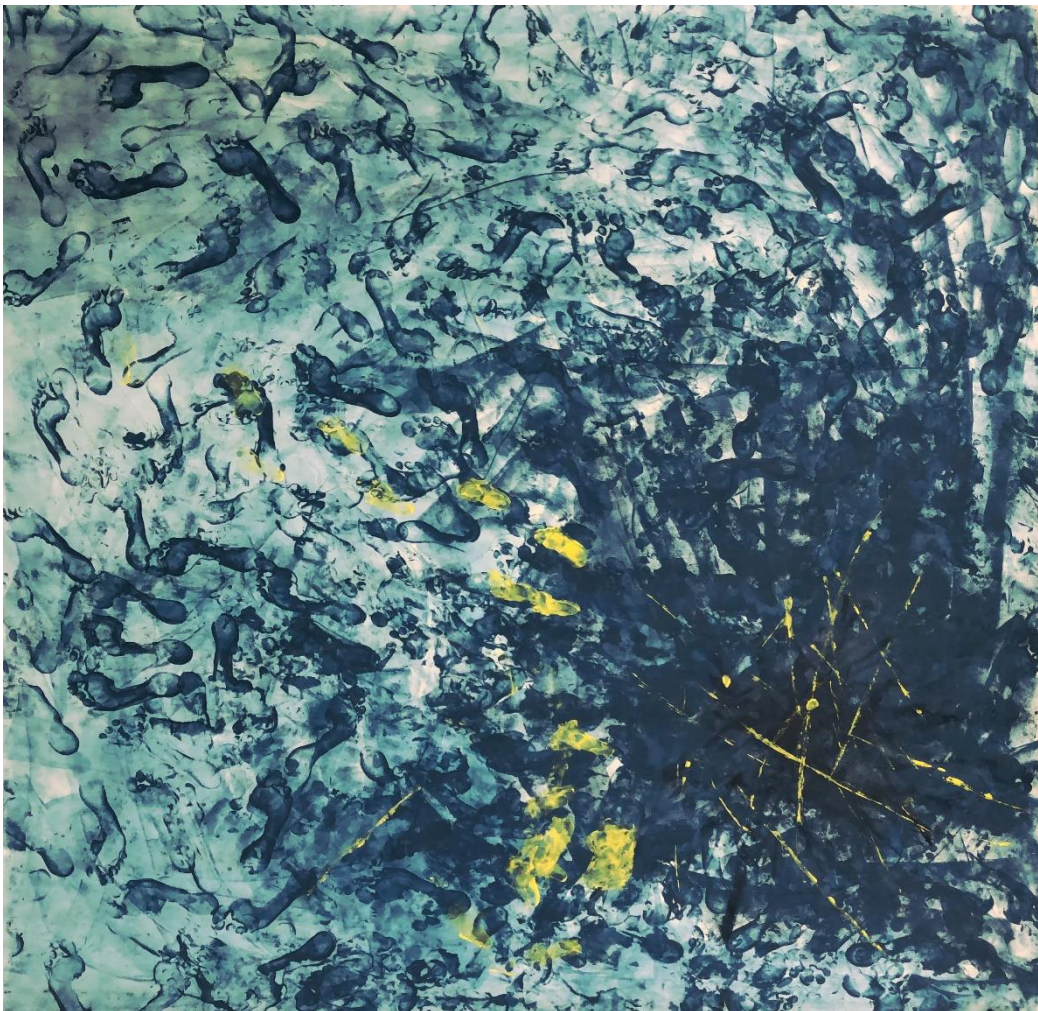
Session 11

Remembering the State and the Institutionalization of Childhood

Frank Beier	Black and colorful boxes: Childhood memories of former political persecuted women in the GDR
Irena Kašparová, Beatrice Scutaru, Iveta Silova, Zsuzsa Millei, Joanna Omylinska-Thurson	When the body speaks back: Exploring childhood memories of post/socialist institutional experiences

	Alexandra Evdokimova	Individual memories about the Soviet military sports game "Zarnitsa": Worth remembering?
13:00 - 14:00	Lunch Break	
14:00 - 15:30	Session 12 Contemporary and Past Perceptions of Life in the GDR	
	Claudia Dreke	People, state, and nation: Upheaval in the GDR between 1989 and 1990 as seen in drawings of students' then, and in their memories today
	April Reber	"Bei uns in der DDR": Post-GDR generations laying claim to the GDR
	Judith Enders	Facing the transformation experience: The story of Perspektive ³ e.V.
15:30 - 15:45	Coffee Break	
15:45 - 16:30	Closing Session Future perspectives	
16:30	End of conference	

BOOK OF ABSTRACTS



Hanna Trampert | Kinderschritte

WEDNESDAY, October 20

- ONLINE ONLY -

SESSION 1

Exploring Narratives of Remembrance and Return

Languages of the session: English and German

Time: 10:30 - 12:00

Format: Paper presentations

What have we forgotten? Using school magazines to reveal children's thinking about the Cold War and the future during the 1950s and 1960s

Author:

Anna Olsson Rost

(Manchester Metropolitan University, UK)

Language of the presentation:

English

ABSTRACT:

“Our fate lies in the hands of scientists. Are we heading towards a better way of life, or are we, slowly but inexorably moving towards Orwell’s conception of the future? Or indeed is our destiny that of the final destruction of our planet? Time alone will tell.” This phrase makes up the concluding words of a written piece composed in 1955 by a school pupil in a small Welsh coastal town. Considering how the Cold War is often remembered, perhaps we are not too surprised by this chilling conclusion? In fact, maybe we even expected it?

This conference paper aims to demonstrate how the use of school magazines can reveal the complexity of children’s thinking about the Cold War whilst living in the midst of it. These primary sources allow us a unique insight into narratives of uncertainty, fear, and hope. They also bring science and technology to the fore, illuminating perhaps less expected ways that children made sense of the Cold War.

This exploration of school magazines as primary evidence allows us to re-examine how we remember the Cold War home front, and what we might have forgotten. Furthermore, it intriguingly lets us take a peek at children’s feelings and beliefs about the future beyond the Cold War. This paper hopes to encourage wider study of school magazines and similar sources in order to trace beliefs, ideas, and attitudes among children about the Cold War. This posits an exciting prospect for historians of childhood as well as the Cold War to reveal a more complex history of children’s thinking and experiences during this period.

Erinnerungspoetiken in autobiographischer Prosa aus der Ukraine

Author:

Tatjana Hofmann

(University of Zurich, Switzerland)

Language of the presentation:

German

ABSTRACT:

Den Komplex der Kindheit in der Sowjetunion analytisch durchzuarbeiten, sollte für das politische Selbstverständnis Russlands und der Ukraine zwingender denn je sein, denn die – gemeinsame – sowjetische Erfahrung birgt eine wichtige und relativ vernachlässigte Quelle für die nunmehr miteinander konkurrierende Identitätsarbeit der beiden Staaten. Doch erweisen sich erzählte Erinnerungswelten als komplex, axiologisch ambivalent und gestalterisch amorph.

Die postsowjetische Erinnerung an die sowjetische Kindheit bricht zwar mit sowjetischen Erzählmustern, ein neues Paradigma lässt sich daraus jedoch nicht ohne weiteres ableiten. Was sich vermehrt beobachten lässt, sind Auseinandersetzungen mit ungeraden Lebensläufen und ein, wiederum poetisch produktives, Bewusstsein für Repräsentationsprobleme angesichts der Eigendynamik der Erinnerung.

Diese Beobachtung gilt für einige prominente Narrative, die die Kindheit in der Ukraine fokussieren: Sie betrifft Taras Prochas'ko, Igor' Klech sowie die jüngere Autorin Anastasija Afanas'eva aus der Ostukraine. Die Erinnerungspoetiken dieser Autoren unterscheiden sich, die Autoren schreiben zudem in verschiedenen Sprachen – Prochas'ko auf Ukrainisch, Klech und Afanas'eva auf Russisch. Diese drei Beispiele stehen stellvertretend für die Vielfalt literarischer Auseinandersetzungen mit der sowjetischen Kindheit in der Ukraine. Ihre Texte zeichnen sich durch poetisches Nachdenken aus und korrespondieren miteinander.

Der Vortrag stellt die Ergebnisse von close readings der Kindheits- und Jugenderinnerungen der drei Autor*innen vor. Diese betrachten ein Stück weit entpolitisierend, wie Sozialisationen, die in die späte Sowjetzeit fallen, aus dem Postsozialismus heraus er- und überschrieben und dabei weder zu kohärenten Narrativen vertextlicht werden (können) noch von der Sprachwahl oder vom kulturellen Kontext der AutorInnen abhängen. Bei allen drei dient die Kindheit der Subjektkonstitution angesichts einschneidender politischer Umbrüche: Schreiben wird zur Meditation, zur Therapie im Nachspielen, in der gelingenden Therapeutenrolle gegenüber sich selbst und anderen. In den betrachteten Texten geht die persönliche Sozialisation in der UdSSR mit der Sozialisation als Autor(in) und der Herausbildung einer bestimmten Schreibart einher. Erinnerungspoetiken und Sozialisationsorte verformen sich in diesen Beispielen zu Medien eines (Nicht-)Erzählens der Kindheit in der Ukraine.

SESSION 2

Searching for Soviet Childhood in “Decommunizing” Ukraine: On Memory and the Ethnographic Politics of Archive-Making

Language of the session: English

Time: 13:00 - 14:30

Format: Panel discussion & Paper presentations

PANEL ABSTRACT:

This panel centers on Soviet materials housed at the Kyivan Palace of Children and Youth (KPDU), where generations of Soviet children participated in after-school programs in musical and dance ensembles, chess clubs, science clubs, radio clubs, and more. As a team of international collaborators working to digitize and organize these archival materials, we explore the politics of childhood memory and the volatile dynamics of archive-making in the aftermath of the 2015 Ukrainian decommunization laws which criminalized “Communist propaganda”. Papers on this panel demonstrate some of the nuanced ways in which the decommunization laws constrain aspects of Soviet archive-building or have chilled the speech of interlocutors who were reluctant to dwell on any positive memories of the Soviet past. Through a range of examples: from memories of “happiness” and pride in participatory musical practices, to the politics of keywording across temporal and linguistic regimes, to the coloniality of knowledge in Soviet student art work and contemporary school textbooks, the panelists contribute timely interventions that add nuance to the epistemological project of bringing archival order to the unruly Cold War past while working in the “decommunizing” present.

Prospective perspectives and metadata matters: Critical decision making and faithful preservation of memory in the creation of an ethnographic archive

Author:

Maria Sokulsky-Dolnycky

(Professional librarian and archivist, Toronto, Canada)

ABSTRACT:

The KPDU archive project involves the creation of an ethnographic archive comprising textual and photographic materials pertaining to music, dance, and other children's activities that were supported by the Kyivan Palace of Pioneers and Students in Soviet Ukraine. When creating an ethnographic archive that deals with something as delicate as childhood memories, it is important to maintain the integrity of the collection by addressing the context and history of the materials and choosing the appropriate language to engage with and describe the collection; however, it is also important to keep future users of the archive in mind. Approaching a project like this requires striking a healthy balance between the archival preservation of the childhood memories of a generation and modern user experience design.

This paper aims to detail the methodologies used in creating a Post-Soviet ethnographic archive of Soviet materials, as well as to explore the processes and discussions surrounding keyword selection, language use, resources consulted, and the inherent advantages and limitations of working with a system such as Mukurtu. Additionally, this paper aims to discuss the implications and effects of inevitable personal and cultural bias, as well as different global perspectives and how our own childhood memories influence our work on this archival project.

Musical spectacles of happy Soviet childhood and the problematics of memory in decommunizing Ukraine

Author: **Maria Sonevytsky**

(University of California, Berkeley, USA)

ABSTRACT:

How do contemporary Ukrainians negotiate their happy memories of the Soviet past? By merging ethnographic interviews and observations with the process of archive-making, this paper probes the problematics of memory in “decommunizing Ukraine.” Based on research conducted at the Kyivan Palace of Children and Youth, formerly the Palace of Pioneers and Students, in 2019, I examine the legacy of one of the institution’s most celebrated ensembles of the Soviet period: the School of Drummers and Buglers. In Soviet Ukraine, this ensemble performed frequently at ceremonial events, parades, and other high-profile occasions. Composed exclusively of girls who played the special snare-like drums, and boys who performed on the bugle, the ensemble of over one hundred children became a formative social site for many of its child practitioners and adult leaders. In public-facing materials of the Soviet era, and in personal testimony gathered in the twenty-first century, stories of happiness, pride, discipline, musical skill, and gendered behavior recur. The Post-Soviet dissolution of the ensemble was presented in personal testimony as a profound loss, exacerbated in part by the stress of recalling happy memories of the Soviet period. Based on interviews with former child members and adult leaders of the ensemble, I present an account in two registers: through archival fragments that showcase the spectacle of musical childhood, and through Post-Soviet negotiations of memories that strained under the burden of the 2015 decommunization laws.

Decolonizing school: Unsettling coloniality in Soviet and Post-Soviet Ukrainian education through memory work

Author: **Galina Yarmanova**

(National University of Kyiv-Mohyla Academy,
Ukraine)

ABSTRACT:

Recent “decommunization” laws and memory politics construct independent Ukraine as a pro-Western and pro-European young democracy liberated from its colonial Soviet baggage. Rapidly changing school curricula are one of the sites where this border between the Soviet past and Post-Soviet present is framed as clear-cut and self-evident. This border is exemplified by the transition from authoritarianism to democracy, from state propaganda to the “free press,” from the state-planned economy to the “free” market, or from national oppression to national liberation. In my paper, I show that this imaginary border in fact conceals continuity and co-constitution. I argue that Soviet and Post-Soviet school knowledges alike are rooted in coloniality and vindicate the civilizing and modernizing mission of colonial projects. I explore this naturalized coloniality of knowledges through archival work and teaching. On one level, I look for this mundane coloniality in the KPDU archival materials authored by children including student works from the Republican and All-Union exhibitions of school art. We easily identify these materials as explicitly ideological state propaganda aimed to glorify the Soviet regime through the earnest storytelling of new generations of Soviet children themselves. On another level, I engage my experience with teaching queer theory and decolonial feminisms to graduate and undergraduate university students. As part of our course work and in-class discussions, we analyze contemporary school textbooks and deploy memories about students’ own school experiences. Distinct from official representations of “Soviet happy childhood,” the ideological nature or at least the extent to which school knowledges prove to be deeply rooted in colonial projects often comes as a complete surprise to my students. I argue that such memory work and critical theorization can help challenge the well-defined borders between “East” and “West” as well as “Soviet” and “Post-Soviet” and create space for imagining decolonialized futures.

SESSION 3: Online Cross-Hub Opening Panel

Tentacular Anarchive: Memories of Childhood through Scholarly, Pedagogical and Artistic Engagements

Language of the session: English

Time: 15:00 - 16:00

Format: Panel discussion & Paper presentations

PANEL ABSTRACT:

This panel presents our work on the Cold War Childhoods archive created in our international project Recollect/ Reconnect: Crossing the Divides through Memories of Cold War Childhoods, which is an international and interdisciplinary study working with the collective biography approach mixed with art practice. The project focuses on scholar and artist participants' experiences of growing up in socialist and post-socialist societies, seeking to divert from modernist and colonial modes of knowledge production.

We created a digital memory anarchive to collect and authorize memories that would normally not be viewed as worthy of archival practice and status. We generated more than 250 memory stories and shared them in a digital archive created and maintained by us. This collection is a rich source of knowledge about lived childhoods from both sides of the Iron Curtain during socialist and post-socialist periods, and it is open to scholarly and artistic explorations.

The first paper of the panel presents the project and the idea behind the digital anarchive. It examines the possibilities of envisioning and creating an archive that offers alternatives to existing narratives of Cold War childhoods without concealing but continuously interrogating the means of its own making. The next paper showcases the experiences and opportunities of integrating the Cold War childhood memories anarchive into undergraduate history courses, based on two experimental semesters. The third paper brings together the idea of archiving and artistic research and shares examples of artworks based on the memory archive of Reconnect/Re-collect.

Digital anarchive: (Re)stor(y)ing Cold War childhoods

Author:

Mnemo Zin¹

(Tampere University, Arizona State University)

ABSTRACT:

In this presentation we discuss the dynamic capabilities of a constantly emerging digital anarchive in which we have collected 250 Cold War childhood memory stories normally not viewed as worthy of archival practice and status. This anarchive, a product of the international and interdisciplinary project Recollect/ Reconnect: Crossing the Divides through Memories of Cold War Childhoods, offers opportunities to record, store, analyze, and represent childhood memories that trouble the linearity of historical time and truth. Earlier research has relied on archival sources that documented childhoods through compartmentalized materials organized by an archivist according to the logic of the collection. This process drew upon predefined categories that instituted a particular imaginary of society, cultural memory, and global (dis)connections, leaving parts of the population unable to shape the archive even when its content related to – and impacted – their immediate lives (Mbembe, 2002; Vierke, 2015). The archive thus acted as a technology of dispossession removing the author from the archived document (Mbembe, 2002). A static, physical archive approved - and could accommodate - only certain kinds of data that then shaped knowledge production and public imagination.

We trouble the physical archive as a source of knowledge about lived childhoods and a society's cultural memory, and present our continuing experiences of developing a digital memory anarchive. The digital anarchive builds on the historical aspects of the archive, but transforms the process of collecting materials into an organic, ongoing activity in the present moment. The anarchive seeks to provide viewers with new understandings of individuals and invites various modalities of representations that reflect or illustrate experiences far beyond textual means. Importantly, the anarchive is in motion, incites experimentation, and builds on the absence of a predetermined coherence, thus opening possibilities for the work of imagination to unfold (Appadurai, 2003). It is a living document, which stays responsive to continuously changing experiences of the community, problematizing the very distinction between production, archivization, and reception. Being permeable, the anarchive allows for stronger connections and enrichment of information from sources external to the archive. Rather than collecting archival materials to be later interpreted by historians or academics, the anarchive emerges from a cumulative, shared experience in the present (Vierke, 2015). They help us work with memory that “‘belongs’ to the future as well as the past, offering new techniques for a politics of future making” (Shaw, 2013).

¹**Mnemo ZIN** is a composite name for Zsuzsa Millei (Tampere University), Iveta Silova (Arizona State University), and Nelli Piattoeva (Tampere University). By adopting a collective name, we foreground our entangled, perpetual becoming-with as researchers and human beings who refuse to single out or rank our contributions. Our collective name is inspired by the figure of Mnemosyne from Greek mythology, goddess of memory and mother of the nine Muses. Spanning over almost ten years, our research examines childhood memories through the collective biography method, writing alternative histories and informing our current thinking about (post)socialist and (de)colonial pasts, presents, and futures.

Anarchive, oral histories, and teaching comparative Cold War childhoods across geographies and generations

Author: **Elena Jackson Albarran**
(Miami University of Ohio, USA)

ABSTRACT:

This pedagogically-oriented presentation will showcase the experiences and opportunities of integrating the Cold War childhood memories anarchive into undergraduate history courses, based on two experimental semesters. The class Comparative Cold War Childhoods, taught to US students in a European study abroad program, sought to make optimal use of the Reconnect/Recollect project and its multiple intellectual and creative projects. To gain context, students studied the construction of ideological systems and institutions on both sides of the Iron Curtain, especially as they influenced children. These were augmented by guest testimonies of Cold War childhoods that belied the propagandistic characterization of the Other constructed in both East and West. They participated in the virtual exhibition opening of Kaleidoscope (February 2021), utilized the Cold War Childhoods memories database, read some of the texts published in *Childhood and Schooling in (Post)Socialist Societies: Memories of Everyday Life*, and conducted their own oral histories of a family member or acquaintance who grew up in the Cold War, from which they extracted first-hand anecdotes, observations, and memories that aligned with the spirit of the memories anarchive.

This presentation will also emphasize the generative capacity of this kind of intellectual model by showcasing its multiple products. I participated in one of the memory workshops (and contributed lightly to the anarchive), and through those relationships I was able to conceptualize the pedagogical goals of this class, as well as make meaningful contacts, culminating in a week-long field trip to Croatia facilitated by these interpersonal academic encounters. Though it is still a bit soon to assess, I expect the following pedagogical objectives to be met: deconstruction of the Cold War ideological binary; intergenerational empathy; intercultural curiosity and appreciation; deconstruction of childhood as a social category; and critical approaches to the political economy of childhood.

Anarchive and artistic research

Author:

Raisa Foster

(University of Eastern Finland)

ABSTRACT:

Various methodological experimentations in qualitative research, including artistic inquiries, have increased gradually in the last 30 years. The qualitative researchers are not primarily interested in finding the "Truth" in an objective sense but rather, how, why, and whose "truths" are told. Artistic research can be located in this paradigm of critical scholarship in which the questions of epistemology and power structures are central. In this presentation, the idea of anarchiving and artistic research are brought together. Both approaches are based on the understanding that experiences of the world are multifaceted and in constant flux. In this presentation, the artist/scholar shares three examples of artworks created based on the memory archive of Re-connect/Re-collect, focusing specifically on children's multispecies relations. She works as "anarchiving" childhood memories by using the memory stories as springboards to further remember and re-imagine childhood in an artistic process. The artist/scholar's memories, experiences, and materials intertwine with the archived narratives while also luring the audience for further meaning-making. Art invites intellectual responses but sensory perceptions and emotions too, and in that way, it can push us to rethink beyond dualistic assumptions such as subject-object, adult-child, West-East, and culture-nature. Furthermore, art can deeply engage us with the similarities and diversities in between these boundaries and generate empathy across differences.

SESSION 4

Da wird sich nie was ändern

Language of the session: German

Time: 16:15 - 16:45

Format: Graphic novel reading

ABSTRACT:

[Ulla Loge](#), born in 1979, grew up in a small town at the southern border of the GDR. Her graphic novel tells the stories of a handful of people in a small town in the GDR – before and after the fall of the wall. The artist Ulla Loge lives and works in Berlin.

VIRTUAL GATHERING

Meet Up in Wonder.Me

Time: 16:45 - 17:30

Link: [Wonder.Me](#)

This is a casual virtual space where you can meet other online participants and reflect on the past day.

THURSDAY, October 21

- HYBRID -

SESSION 5

Remembering Everyday Childhood: Biographies and Sense-Making

Language of the session: English

Time: 9:30 - 11:00

Format: Paper presentations

Memories of the ordinary: Biographical interviews about childhoods in the German Democratic Republic and Romania

Author:

Urmila Goel

(Humboldt-Universität zu Berlin, Germany)

ABSTRACT:

I am currently conducting a series of biographical interviews with people who grew up in the German Democratic Republic or migrated there from Romania. So far, I have mainly interviewed people born in the 1950s and 1970s. Furthermore, I interviewed relatives of both age groups who grew up in the Federal Republic of Germany. As research questions I stated both the interest in relations between East and West Germany as well as issues around migration. When my interview partners talked about their childhood, they talked about ordinary things. Politics and the effects of the Cold War were hardly referred to. Even when I explicitly asked about contacts to relatives in the West or the fortification of the German-German border, these did not seem particularly important in their memory.

In my presentation, I will pursue these first impressions. I will analyze, what the different interview partners tell me about their childhoods and how these fit to the narrations of their whole lives. Furthermore, I will use, if possible, the accounts of older relatives to gain an intergenerational perspective on particular times. As a cultural anthropologist, I am interested beyond my specific research question in memory, oral history, the ordinary, the normal and family.

Biographies of the Russian countryside: Non-Soviet childhood in narratives about the Vologda Villages of the late socialism

Author:

Tatiana Voronina

(University of Zurich, Switzerland)

ABSTRACT:

My paper is devoted to the image of "rurality" in life stories about childhood in the Vologda villages of late socialism in the 1960s- 1970s. I am interested in how urban and rural culture affects the memories and comprehension of life in the rural space of late socialism. Child labor, the space and nature as well as the feeling of modernity are key categories which were understood differently in urban and rural perspectives. My reflections on the biographical accounts of former villagers are based on the idea that the Soviet modernity actively developing in the cities and urban-type settlements was in conflict with the own "rural" ideas of progress and development that existed in the Vologda villages in 1960-1970. How do people's experience of urban modern culture influence their memories and perceptions of the rural past? I will examine how different logics ("urban" and "rural") have coexisted and interacted with each other within the framework of memories of a rural childhood.

Mysterious cotton pieces: Silence, affects and creative agencies in girls' memories of menstruation

Authors: **Katarzyna Gawlicz** (University of Lower Silesia, Poland)
Zsuzsa Millei (Tampere University, Finland)
Iveta Silova (Arizona State University, USA)
Anna Bilon-Piórko (University of Lower Silesia, Poland)

ABSTRACT:

This paper explores memories of menarche to illustrate how children make their world and build their experiential knowledge within and independently from adult-created domains. Children enter the world and make their own existence in it. This dialogical, embodied, material and active interaction between children and the world is named as “worlding”. By drawing on Barad’s (2007) concept of “mattering” the world, we view the event in memories as an entanglement of multiple entities (including people) and agencies, materials, and affective flows. We explore girls’ menstruation experiences through the analysis of childhood memories in which childhood secrets, ignorance, creativity, and agency fold together. Memory stories reveal children’s orientations in the world, sense-making, observations and seeking of solutions in events that are and need to be kept secret in their views. We chose memories from the “Re-connect / Re-collect” project that told stories about the first menstruation in response to the theme secret.

The memories reveal the girls’ limited knowledge of, the taboo-like but simultaneously comforting silence around menstruation, and the lack of support from their families in relation to growing up. Yet they also show the girls’ ability to cleverly manage the situation as they find ways to understand and deal with the experience of menarche despite mostly having been left to their own devices. The memories therefore demonstrate the dynamics of abandonment (understood as not getting the information and support needed) and agency as emerging abilities formed in affective relations of the unexpected, unknown, and scary. Placing the memories in a wider perspective, the girls’ ability to find creative ways to deal with challenges using various resources can be seen as a reflection of a broader societal mechanism of cleverly managing difficult situations that could not be solved by following official procedures, common in the socialist countries of Central-Eastern Europe.

SESSION 6

Co nas laczy – Was uns verbindet – What connects us

Language of the session: German

Time: 11:30 - 12:15

Format: Presentation of memory paintings

[Hanna Trampert](#) (née Adamik) is a graphic designer and fine artist born on the Baltic coast in Poland. Since 1985 she has been living in Germany where, in 1989, she started her career as a fine artist. From 1995 to 1999, Hanna Trampert studied graphic design at the University of Darmstadt, after her studies, she started working with the artist group *éditions trèves* in Trier. From 2002 onwards, her work was shown in a number of solo and group exhibitions and printed in the book project “Deutsch-polnischer Brückenschlag auf kommunaler Ebene” (*German-Polish bridge-building at the municipal level*). Moreover, she was part of the project “Kultur & Kreativität ohne Grenzen” (*Culture and creativity without borders*) and participated at an international artist encounter in Annaberg/Poland. Hanna Trampert is a member of the “Bundesverband Bildender Künstler“ (*Federal Association of Visual Artists*) located in Bonn

SESSION 7

Knowledge Production through Oral Narratives:

Children's Imaginations of Life in the GDR

Language of the session: English

Time: 13:30 - 14:30

Format: Paper presentations

Narrated childhoods: Memory conversations between primary school children and older people from GDR

Authors: **Julia Peuke** (Humboldt-Universität zu Berlin, Germany)
Detlef Pech (Humboldt-Universität zu Berlin, Germany)
Jara Urban (Humboldt-Universität zu Berlin, Germany)

ABSTRACT:

Children and adolescents acquire their knowledge about the GDR primarily through oral tradition in intergenerational communication (see, among others, Deutz-Schroeder/Schroeder 2008; Moller 2008, 2011). On the basis of family tradition, primary school children already develop their own theories on contemporary historical events (cf. Flügel 2012; Moller 2008, 2011). Remembrance of the GDR provides a challenging context, as there is no societal narrative on the subject. This becomes clear in studies on the GDR in social memories: while in public the dictatorship character is the main focus of memory, in private the everyday historical experience is placed in the center (cf. among others Haag 2018; Heß 2014). Up to now, primary school children as recipients of narrated memories have not been empirically focused on. The presented BMBF-funded research project addresses this gap and explores which memories older people from GDR pass on to primary school children and how these intergenerational communicational situations are concretely structured. A special focus lies on the narrated childhood memories. Two things are remarkable in this context: On the one hand, the children involved received no guidelines for the content and developed the questions on their own interests. On the other hand, the participants often have no private connection to each other, which creates a communicational situation that opens up narratives beyond the well-rehearsed familial tradition. The presentation will introduce the research on the remembrance of GDR, the empirical design of the research project as well as in-progress results.

What remains? The history of the GDR and German division in the perceptions of today's primary school children

Author:

Julia Peuke

(Humboldt-Universität zu Berlin, Germany)

ABSTRACT:

The history of German division has shaped the people of Germany for over 40 years, and even more than 30 years after the fall of the Berlin Wall, the process of coming to terms with it has not yet been completed. This imprint also affects the generations born after (cf. Sabrow 2009). In addition, generations born after the fall of the Wall are shaped by the culture of remembrance. There are various memorial sites, books, Internet offerings and television programs on the history of the GDR and German division that explicitly address a very young audience: primary school children. But what of this remains in children's conceptions? From this memory conglomerate, what history do they reconstruct? Furthermore, what influence do the different sources of their knowledge have on their understandings? There are only very few empirical studies with primary school children (cf. Moller 2008, 2011), the focus has so far been on adolescents (cf. among others Deutz-Schroeder/Schroeder 2008). In this study, I focus on this research gap and explore the ideas of German primary school children about the history of the GDR and the history of Germany's division. The presentation will introduce and discuss the theoretical background, the empirical design, and the results of this empirical study.

SESSION 8

Artist Panel

Language of the session: English

Time: 15:00 – 16:30

Connections across divides: Memories of ghost trains and ghost stations in former East and West Berlin

Artists: **Sarah Fichtner,
Anja Werner**

Format: Motion comic presentation

ABSTRACT:

In collective biography work, memories may be connected through themes and/or theoretical, conceptual, or analytical means. Alternatively, connections might also emerge between persons through things. Things referenced in memories connect people through their materialities, such as a bed that one person sleeps on and another one makes, or a train that one travels on and the other hears. It is almost as if through these things one person becomes a participant in another's memory and thus past life, where this participation, while existing, was not known—and vice versa. The memories of the thing come to complement one another, thus allowing remembering participants to come to terms with those memories by encountering another person's recollections of it. In this way, participants enter into each other's experiences by tangible means, thanks to an absent presence (Mazzei 2003), creating connections even across divides and deepening the understanding of situated perspectives through shared memories.

In this presentation, we will reflect on our experiences in creating the collaborative, international motion comic *Memories of ghost trains and ghost stations in former East and West Berlin*, based on our memories shared in a workshop organized by the project "Re-Connect / Re-Collect: Crossing the Divides through Memories of Cold War Childhoods." During this workshop, [Sarah Fichtner](#) shared her West Berliner childhood memory of riding the underground train through "ghost stations" of East Berlin. In turn, [Anja Werner](#) recalled a scene from her East German childhood where she actually heard such "ghost trains" rumbling underneath an apartment in East Berlin.

We will address the following questions: How is a connection created through a remembered thing – here: the train? How does your own story become the story of others and what happens when others translate it into pictures, into different languages and it becomes "alive"? What kind of reactions does this trigger in recipients from near and far and across generations? And what potential does this experience offer us for educational memory work across and about divides, thus grasping the absent presence of others in our own lives?

Hope, Freedom, Friendship, Youth 2003-2005

Artist: **Luise Schröder**

Format: Performance lecture

ABSTRACT:

HOPE FREEDOM FRIENDSHIP YOUTH are terms that have been symbolically used but also misused in different historical periods and political systems. At the same time, however, they are also the names of some residential areas in the Bulgarian capital Sofia left over from socialism. The photographic project of the artist Luise Schröder portrays young people between 20-30 years of age in search of their own identity. Like the artist herself, they belong to the so-called transition generation, the generation that spent its childhood under socialism, but whose worldview only developed and solidified after the upheavals of 1989. The political changes in 1989 opened up an almost infinite freedom of possibilities, especially for many people from the countries of the former Eastern Block, but this brought with it the problem of a general lack of orientation, which was particularly prevalent among young people at the beginning of the 2000s. "Hope, Freedom, Friendship, Youth" is an artistic attempt to capture and address this struggle. The portraits, images of the places of residence and interviews reveal the hopes, dreams, fears, and ways of thinking of these young people and are at the same time a reflection of the social transformation surrounding them.

[Luise Schröder](#) is a visual artist working in France and Germany. She studied Photography and Media Arts at the Academy of Visual Arts in Leipzig, Germany. Within her artistic practice she is dealing with aspects of "history in the making" from a today's perspective. She is interested in how cultures of remembrance and commemoration are influenced and formed by political agendas, media, and image production and how this affects identities and communities. In recent years, Luise Schröder has taken part in numerous single and group exhibitions.

SESSION 9

Artistic Presentation

Language of the session: German

Time: 17:15 – 17:45

Format: Painting presentation, short story reading

Die Passage & Sommerferien im Osten

Artist:

Margret Kube

ABSTRACT:

[Margret Kube](#) was born in 1951 and grew up in a village of three hundred inhabitants in Upper Lusatia. She studied pharmacy at the Ernst-Moritz-Arndt University of Greifswald and graduated with a diploma. At the same time, she studied painting and graphic art with Professor Konrad Homberg there. After completing her studies, life in the GDR felt so restrictive that she wanted to break out and go to the West. In 1983, the application for her and her family to leave the country was approved. Her path led her via Berlin to Munich, where she worked as a pharmacist for many years. From 2004-2014, she studied at the Stephan Fritsch studio in Munich and Salzburg. Today she works in her Studio in Zingst on the Baltic Sea and in Munich. Her exhibitions are shown in Bavaria, Saxony and in Greece. From 2016 - 2018 she was involved as an expert advisor and speaker in the GEDOK Munich and is a member of the BBK. Her main focus of work as a visual artist is painting. Energetic, explosive and with strong colors, she expresses what often lacks language. Abstractions arise to the point of dissolution and always borders. 2020 she began to write down her own story, tentatively at first, fragmentary, gradually more conscious. She questioned her husband and her children and dived into her past after almost 40 years. Only today is it possible for her to look backwards. Again and again, she discovers unexpected things in her memory images. Out of fragments and snapshots, experiences become clear, string together and form a picture. In the context of Berlin-HUB Margret Kube presents a text on a print of one of her acrylic paintings. She describes the day of her "passage" through the Palace of Tears together with her family. In the video "Summer Vacation in the East" she reports from the children's point of view the change from East to West with the starting difficulties of the family in the West. She is grateful to her family and her former sister-in-law for filling in the gaps in her memory and to help closing them. Her younger son assisted her in creating and editing the video.

FRIDAY, October 22

- HYBRID -

SESSION 10

**Diasporic Remembrance:
Geopolitical Constructs and Personal Narratives**

Languages of the session: English and German

Time: 9:00 - 11:00

Format: Paper presentations

Unexpected global citizens: Latin American childhood exile memories of the Cold War

Author: **Cristina Alarcón López**
(University of Vienna, Austria)

Language: English

ABSTRACT:

Following global Cold War approaches, the presentation seeks to deconstruct eurocentric views on the Cold War by taking the perspective of the then so-called “Third World” (Westad 2005). Indeed, Latin America was a Cold War battlefield that between the 1950s and 1980s took more than 400,000 victims (Rabe 2013, Petersen 2018). A central role in this battlefield was played by the U.S. government, which, in order to curb the “communist threat”, intervened politically and militarily in different countries of the continent (Dietsch 2014). The presentation focuses specifically on the Chilean civil-military dictatorship (1973-1990), particularly on a group of 200,000 Chilean political exiles, who between 1973 and 1989 sought refuge in countries on both sides of the Iron Curtain. The presentation explores the memories of the children of these exiles, specifically how these children of survivors embodied/embrained the Cold War (and its aftermath) as a political and personal experience and as a geopolitical construct. One assumption is that this children diaspora formed through their emotional and cognitive memories a third space/time within divided Europe, creating new connections and divisions. The presentation analyses firstly, the emotional heritage (transmission of trauma) and cognitive heritage (transmission of categories/practices of political/human rights activism) that the children received through their parents. Secondly, it explores the children's agency, that is, their

cognitive-emotional learning operations by means of which they would build linguistic, epistemic, and geopolitical bridges, creatively fill disappeared spaces/times/identities, and shape the attributes of what today would be defined as global citizenship. The presentation, which combines my personal memories and the theoretical-methodological framework of a historical-comparative research project, is based on the content and autoethnographic analysis of audio, visual, musical, mass media, governmental, secondary, and human rights institution sources, as well as on personal sources.

Childhood as narrative space: The biographical negotiations of the “upheaval generation”

Author:

Elisabeth Kirndörfer

(University of Bonn, Germany)

Language of the session:

English

ABSTRACT:

In my contribution, I wish to investigate the biographical negotiations of a generation whose childhood was marked by system change: the “upheaval generation,” born between 1975 and 1985 in Eastern Germany. It is based on (walking) interviews and observations gathered and interpreted between 2013 and 2016 in the context of my dissertation at the European University Viadrina.

The “childhood” I refer to here is a narrated childhood: remembered, imagined, and constructed from the perspective of young adults who have left their place of birth in the Northeast of Berlin after graduation to move to the “West”. I am interested in how these young adults, retrospectively, negotiate a time of their lives that is the focal point of multiple discursive appropriations: abridged in the discourse about “the GDR” as a “State of injustice” (in German: “Unrechtsstaat”) and “the East” as an inferior antithesis of the “West” (Hörschelmann 2007, Pates 2013, Matthäus 2019). Which (multiple) narrations of childhood can we identify? And in what way can we understand these narrations as acts of re-claiming authority over – contested – biographies?

In sum, my contribution aims at investigating “childhood” in the context of experiences of upheaval and biographical ambiguity as a narrative space from which biographical re-appropriations can be enacted and connections can be tied towards a complex and translocal present.

Gender, Heimaten, Ängste und Verbindungen in den Kindheits- und Jugenderinnerungen postsowjetischer LGBTIQ+ Migrant_innen

Author:

Masha Beketova

(Humboldt Universität zu Berlin, Germany)

Language:

German

ABSTRACT:

Menschen, die den Erwartungen der Heteronormativität und Cisgeschlechtlichkeit nicht entsprechen, machen spezifische Erfahrungen in der Kindheit und Jugend, selbst, wenn sie sich viel später als LGBTIQ+ begreifen oder „outen“. Solche Kindheit und Jugend sind oft von Ausschlüssen und Othering geprägt, zeichnen sich aber auch durch Selbstreflexion und Agency aus.

(Post-)sowjetische LGBTIQ+ Narrative und Selbstkonstruktionen werden zunehmend Gegenstand der Forschung, stellen jedoch immer noch viele offene Fragen und Forschungslücken. Der diasporische Kontext fügt eine weitere Facette hinzu, die das Erinnern an die postsowjetische queere Kindheit und Jugend in Bezug auf die Lebenserfahrung im Westen setzt. Die Erwartungen von Übersetzbarkeit und Intelligibilität, polarisierende Narrative des „toleranten Westens“ und „homo- und transfeindlichen Ostens“ und Devaluation von privaten „kleinen“ Geschichten der Kindheit vor dem Angesicht des Integrationsimperativs bilden den Rahmen, der die Selbsterzählungen jenseits der großen Narrative umso wertvoller und spannender machen.

In meinem Beitrag werden anhand von queeren Texten (*Außer Sich* von S.M. Salzmann, *Juristische Unschärfe einer Ehe* von O. Grjasnowa, *Strogaya Devushka* von Olga Zhuk und *Kentavr vs. Satir* von Andrey Ditzel), die postsowjetische Kindheit und Jugend thematisieren, die Konstruktionen von Gender und Sexualität, vielfältige (Nicht-)Zugehörigkeiten in Bezug auf Ethnizität und damit einhergehende Ängste und Vulnerabilitäten analysiert. Darüber hinaus werden zwischenmenschliche Verbindungen und Kontakte jenseits der Differenzen fokussiert. Wie werden Jugend und Kindheit von postsowjetischen Queers erinnert? Wie werden Erwartungen der Kongruenz und Linearität in Bezug auf Gender, Nationalität und Erwachsenwerden in sich schnell transformierenden postsowjetischen Ländern poetisch-politisch erzählt und gequeert? Welche Rolle spielt der Kontext des Kalten Krieges und der postsowjetischen Transformationen darin?

Dieser Beitrag ist ein Teil meiner PhD Forschung „Queere postsowjetische Diaspora in Deutschland zwischen (Un)Sichtbarkeit und (Selbst)Exotisierung“, und widmet sich den selbstbestimmten queer-migrantischen Narrativen jenseits der Dichotomie der Unsichtbarkeit und Selbstexotisierung.

BERLIN | BEING | HOME – Fragments and connections

Author: **Susanne Ress**
(Humboldt-Universität zu Berlin, Germany)

Language: English

Format: Collage presentation

ABSTRACT:

The collage shows fragments from my socialist childhood as they re-surface today. Themes that reveal themselves as connections between seemingly unconnected places and times. The project takes the question of why Berlin feels like home in ways different from other places as a starting point. I find answers in the circumstance that Berlin exerts less pressure to adapt to a forever strange (West-German) culture, which have made me uncomfortable during my apprenticeship in Würzburg, as a young professional in Munich, and now again as post-doctoral researcher in Bamberg. What is curious, the negative feeling of having to adapt seems more acute in Germany than in any place. Perhaps because in other places I am a stranger in ways that coincide less with German-German history. During a postcolonial studies seminar in 2011 in Madison, I understood why frequent efforts to identify me as “German” were irritating. This category did not make sense. I had no idea what it meant. I began mocking such efforts by responding with: “I am a communist.” Over time, this grew into the personal project of establishing “socialist-descent” as a cultural category, a desire to self-identify as other. Things seem missing from official discourses that construct “Ostdeutsche” as “internal other” (alongside other minorities) of reunited Germany (cf. Foroutan, Kalter, Canan and Simon, 2019). It glosses over the many small ways in which my socialist childhood has contributed to whom I am today. The 3D-collage combines moments where this childhood seeps through the cracks, a past that manifests itself as fragments in the present yet connected through the joint belonging to this cultural space that no longer is, or so “they” say.

SESSION 11

Remembering the State and the Institutionalization of Childhood

Language of the session: English

Time: 11:30 - 13:00

Format: Paper presentations

Black and colorful boxes: Childhood memories of former political persecuted women in the GDR

Author:

Frank Beier

(Technische Universität Dresden, Germany)

ABSTRACT:

Approximately 8.000 women have been politically persecuted and imprisoned in the GDR. Most of them were labeled as secret agents or as traitors of the socialist regime since they tried to “illegally” flight to West Germany. I will compare the different childhood memories of politically persecuted women on the basis of 18 biographical narrative interviews. There are two very different kinds of how childhood memories are shaped in the interviews: integrative socialization pathways can be found in biographies with positive memories of growing up in the socialist state. The special sense of community and private solidarity are highlighted by these women, while western societies are described as a black box. Disintegrative socialization pathways can be found in biographies of women, who engaged themselves actively against the socialist regime. Family conflicts are very important for them. These women looked out for a different life perspective compared to the life courses of their parents. The western society is a colorful box for them with many opportunities which were impossible in the GDR. These childhood memories show how dysfunctional patterns of integration in closed societies lead to oppositional actions like exit, flight, and resistance.

When the body speaks back: Exploring childhood memories of post/socialist institutional experiences

Authors: **Irena Kašparová** (Masaryk University Brno, Czech Republic)
 Beatrice Scutaru (Maynooth University, Ireland)
 Iveta Silova (Arizona State University, USA)
 Zsuzsa Millei (Tampere University, Finland)
 Joanna Omylinska-Thurson (University of Salford, UK)

ABSTRACT:

In this paper, we analyze selected memories produced in the Re-connect / Re-collect research project to explore events in which the body seemingly acts independently from any conscious control. Socialization in families and modern institutions, such as kindergartens, schools, hospitals, etc., works towards embodying of social rules, norms and agendas, orienting children towards becoming particular kinds of adults. This praxis mostly upholds that the body is separated from the mind, and the mind can fully govern and shape the body. What we find in memories is that children's bodies slip out, avert, or simply remain unaffected by these disciplining attempts. These instances portray the body acting independently, unconsciously, or in an undisciplined manner simply "speaking back" to regulating forces and attempts.

In the paper, we reflect critically on the cartesian mind/body separation, the ontology in which modern western humans are dominantly socialized and taught to think and understand experiences. Rather than a linear view of growing up, we propose a ramified perception of becoming in the sense of life altering. Methodologically, we weave together memory stories collected through our collective biography workshops, as well as experiences emerging from subsequent workshop using the creative connections art method and theoretical ideas, following Jackson and Mazzei's approach of analysis. Our aim is to seek a more relational understanding of how mind, body, and emotions interact and to make space for ways of analysis - and ways of being and becoming - that draws on body memory, which is a visceral and muscular choreography with the world. We conclude the paper by proposing a change of vocabulary to bring into focus processes rather than outcomes - the processes of minding and bodying instead of socialization that seeks to reach the full control of the body to abide the directions of the mind.

Individual memories about the Soviet military sports game "Zarnitsa": Worth remembering?

Author:

Alexandra Evdokimova

(Independent Scholar, Berlin, Germany)

ABSTRACT:

The military sports game "Zarnitsa" was introduced in the Soviet Union in 1967 as an official game at the level of the All-Union Pioneer Organization and was played by millions of children. This collective game included the elements of military training, physical exercise, and a playful part that today is being compared to an escape game. The official objectives of the game were learning about the traditions of the Soviet Army, strengthening of willpower, discipline, bravery, and endurance. At the same time the game offered children a playful collective and individual experience as I suggest.

The aim of the proposed paper is to analyze the individual memories about "Zarnitsa". What did the children who played "Zarnitsa" experience? What is being remembered and how? What are the differences in the individual memories and the collective reminiscences about this game? How do the official objectives of the game and the real experiences interact and collide? The main source for the paper are 15 oral history interviews that I conducted from 2019 to 2021 with people who played "Zarnitsa" in the period from 1970 until 1991. Further sources are the articles in the newspaper "Pionerskaya Pravda" about the game, published game reports and instructions, diary entries, documents of the pioneer organization as well as pedagogical guidebooks. The interviews reveal a palette of emotional memories: from excitement and fun, to frustration, indifference, and fear. Beyond that, the memories throw light on different aspects of children's everyday life in the Soviet Union that sometimes remain unspoken.

SESSION 12

Contemporary and Past Perceptions of Life in the GDR

Language of the session: English

Time: 14:00 - 15:30

Format: Paper presentations

People, state, and nation: Upheaval in the GDR between 1989 and 1990 as seen in drawings of students' then, and in their memories today

Author: **Claudia Dreke** (Magdeburg-Stendal University of Applied Sciences, Germany)

ABSTRACT:

Together with adults, children and adolescents participated in the “Monday demonstrations” of 1989. In their art class, students aged 13 in a school nearby Dresden were asked to draw pictures of these mass events and to show powerful crowds. Of course, they had seen representations of them in the media and had experienced the political moods and discussions among their families. The pictures reflect these influences and their transformation by the students. The 17 pencil drawings which could still be found were exhibited 30 years later, in the Dresden City Museum where they were labeled drawings of the „Peaceful Revolution“.

In the study presented here they can be seen as personal documents which show the students' social perceptions and orientations. Until today such documents had mainly been used to illustrate the upheaval but were not interpreted in their own right. Looking at them as “ego documents” may be helpful to more deeply understand the politicization of children and adolescents at that time.

The interpretation of the drawings presented, shows different and emotionally tinged concepts of common people, the state and the nation focusing on the two German states and their future. In this way, it is visible what GDR students during the upheaval thought to be politically conceivable and desirable. You can see that some of these orientations clearly contrast with the dominant “revolutionary memory” as conceived of today in the media and in historical texts (Martin Sabrow). Based on these observations I will ask the following questions:

How do the students of 1989 remember the upheaval they represented in their drawings more than 30 years later? And what is their political orientation today? I will discuss the character of these shifting or not shifting perceptions, based on a focused narrative interview with one of

the young artists. Hopefully, our knowledge about relations between a political orientation of that time and present-day orientations may become clarified in a more differentiated way. Maybe, this could even be helpful to better understand political tensions of today.

“Bei uns in der DDR”: Post-GDR generations laying claim to the GDR

Author:

April Reber

(University of California, Santa Cruz, USA)

ABSTRACT:

I will begin my abstract with an anecdote: I sat at a dining table with a young mother. We had been talking about the Covid regulations when she abruptly changed the subject. Speaking authoritatively, this young mother told me that life during Covid was similar to life during the GDR. Using GDR references, she indirectly warned that rights would be further infringed upon if we did not act. This woman was a young child when Germany reunified; yet she claimed empirical knowledge of the GDR. How? Through the things she had learned from her parents and grandparents, she told me. By passing these “things” on – perspectives, habits, or internalized ways of being (we could not find a word that satisfied her) – the lessons of the GDR remain alive.

In this paper, I argue how GDR talk and habits get passed from generation to generation through methods such as mundane behaviors, jokes, and storytelling moments. Each new generation can say, “bei uns in der DDR,” (with us in the GDR...) and thereby claim ownership of these inherited experiences and the continued, localized knowledge circulation of eastern Germany. This knowledge circulation historically frames the geographically bounded former GDR and separates this region and its population from “the other Germany.” This way of passing on beliefs and attitudes to post-war generations also operates as localized, multifaceted codes to strategically comment on contemporary social and political events. I use case studies to trace how GDR talk and habitual responses become explanatory historical frameworks and function as future warnings. In this sense, the GDR does not exist as memories, but rather, as contemporary perspectives that transcend history and defy a unified Germany.

Facing the transformation experience: The story of Perspektive³ e.V.

Author:

Judith Enders

(University of Applied Sciences Alice Salomon Berlin)

ABSTRACT:

Dr. Judith C. Enders studied political science at Freie Universität Berlin and holds a PhD from the University of Kassel. Previously, a visiting scholar at Rutgers University, she now teaches “Education for Sustainable Development” at the Alice Salomon University of Applied Science in Berlin and also sits on the board of trustees.

Dr. Enders has published several books on sustainable development, climate change and Eastern Germany studies. Her latest book, *Theories of Sustainable Development*, explores key concepts to achieving successful implementation of sustainability (Routledge, 2013). Enders is the founder of the [Third Generation East initiative](#) and serves as a board member of the [Perspektive³](#) Society which she will present in her talk.

CLOSING SESSION

Future Perspectives

Language of the session: English

Time: 15:45 - 16:30

Format: Roundtable discussion

PRACTICAL INFORMATION

COVID-19 Regulations

Basic Information

- Following official instructions, we **limit the number of people** in the conference hall to 36.
- Admission to the conference is only possible for participants who have **recovered from COVID-19**, are **tested negative** (test result is valid for max. 24 hours) and/or are **vaccinated against the Corona virus**. We will check the corresponding **proof** every morning prior to the conference. To ensure a punctual beginning, please make sure to be on site **30 minutes** before the start of the conference.
- For identification we also accept trans-inclusive documents, e.g. the [“Ergänzungsausweis”](#) in Germany.
- The city of Berlin provides a list with [Corona testing centers](#) in Berlin as well as related information.
- Visitors to the university can be tested in the **auditorium of the Jacob and Wilhelm Grimm Center**. Medically trained staff conduct rapid tests there **from Monday to Friday from 7 am to 6 pm**. After the nasopharyngeal swab, the test result is available within about 15 minutes. [Here](#) you can book a testing slot.
- We will make a **list of participants** with contact details so people can be contacted in case of an infection. The list will be handled with great care and will be deleted after four weeks.
- Since fresh air reduces the aerosol concentration in a room, we will **ventilate the rooms** on a regular basis. Weather in October will be cool though, so please make sure to be dressed appropriately.
- We recommend using the [Corona-Warn App](#) which is available to download free of charge.

In order to provide a safe conference experience for all, we ask onsite participants to stick to the following **basic rules**:

Masks

- Everyone is required to wear an FFP2 mask indoors – except during presentations when everyone is seated
- Please be sure to bring enough masks for the event plus traveling in Berlin

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- Always maintain a distance of at least 1.5 meters from others to protect yourself and those around you.
- We kindly ask you to abstain from physical contact, e.g. shaking of hands.
- Chairs and tables are positioned so that a safe distance can be maintained. Their location should therefore not be changed.
- The signposting system will guide you through the premises.

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- Please disinfect your hands before entering the building and make sure to wash your hands thoroughly with soap and water regularly during the course of the day.
- We will provide hand sanitizers.

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- Please use the elevator alone and wear an FFP2 mask inside the elevator.

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- Coffee, tea and water will be served in the event location. Please bring your own cup for water.
- Lunch will be served in reusable containers and can be eaten inside or outside the event location.
- You are also allowed to bring your own food and drinks.

Those regulations are subject to eventual **changes** due to dynamics of the pandemic. You will find all the information regarding latest regulations onsite.

Further information

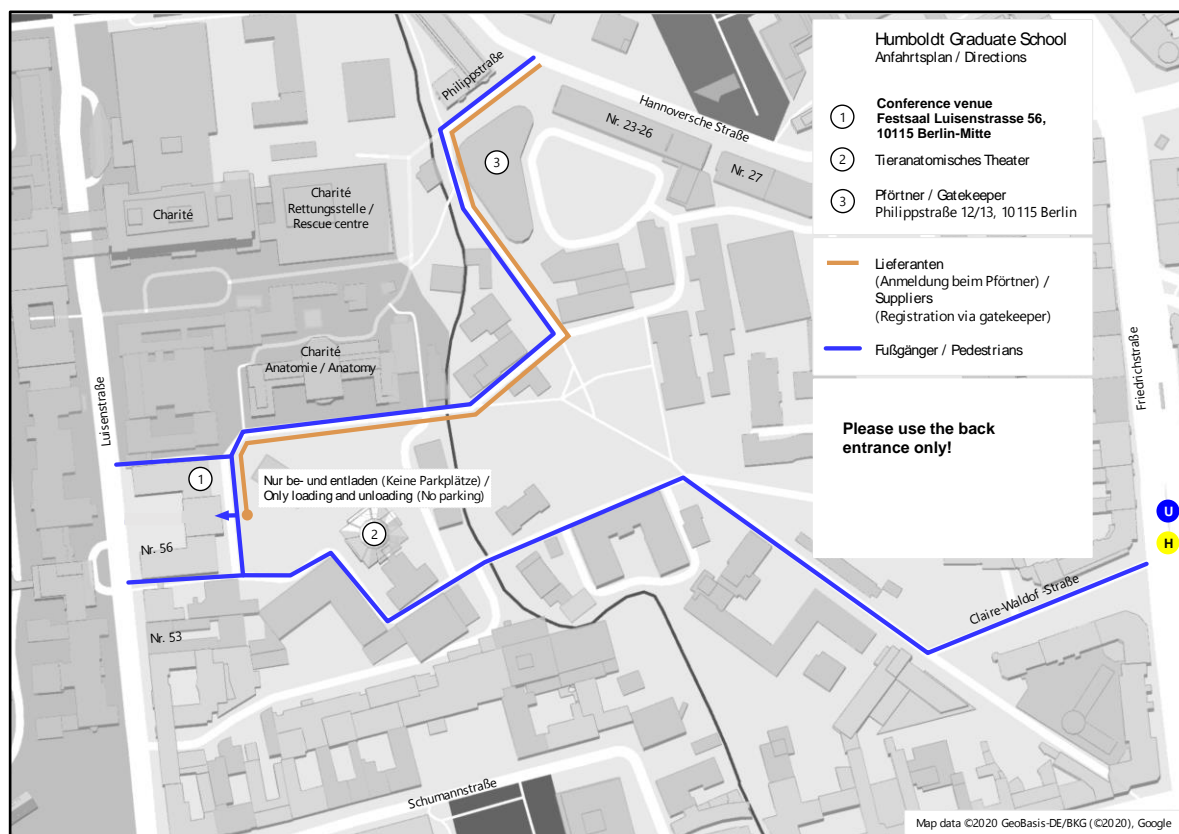
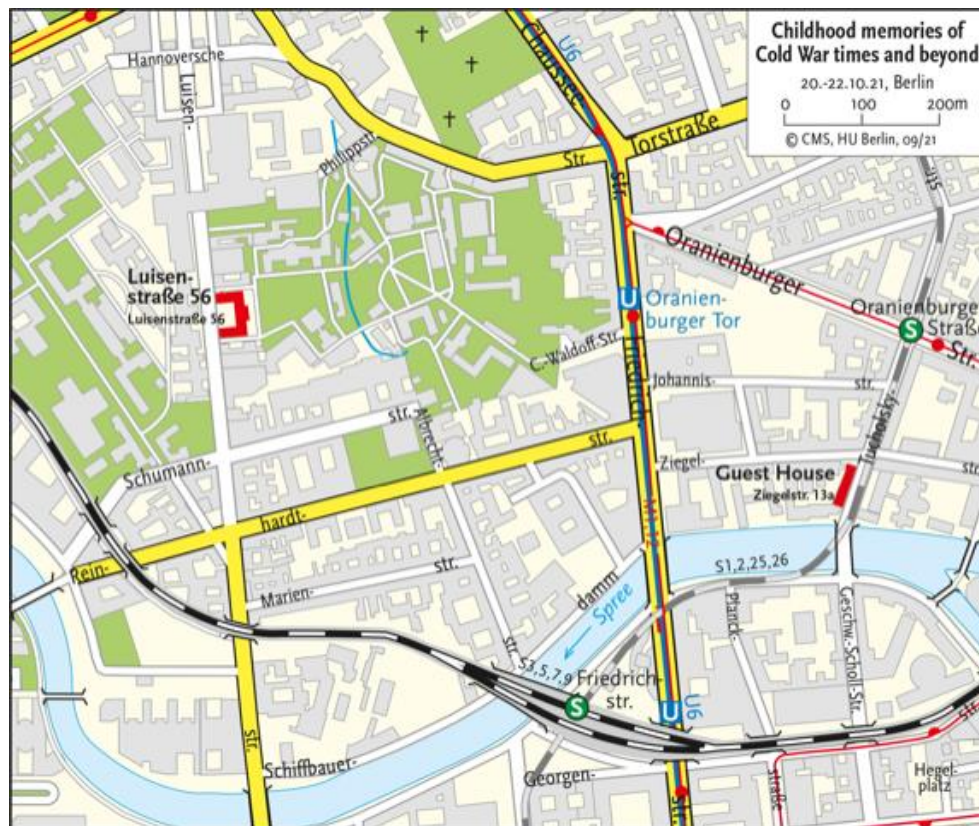
Howspace

- We will use **Howspace as a virtual platform** to gather all information from all hubs (Tampere, Atlanta, Berlin, Africa Online, Hajdúböszörmény) and facilitate interaction between all participants before, during and after the conference.
- Once you have logged in into Howspace, **please edit your profile** with a picture and short bio so others can meet you. We have created individual pages for each contribution with the title and abstract. Presenters who wish to provide additional materials (like pictures, links, presentation slides) on Howspace please send an Email to kathleen.falkenberg@hu-berlin.de.
- The invitation and other relevant information will be sent by email.

Wonder.me

- For online participants we will set up a [virtual break room on the platform wonder.me](#) where you can talk and spend your lunch breaks together.

Directions



Activities in Berlin

Gedenkstätte Berliner Mauer

Bernauer Str. 119, 13355 Berlin
Visitor center: Fri - Sun, 11:00 - 17:00
Open-air exhibition: Mo-Su, 8:00 - 22:00

The “Gedenkstätte Berliner Mauer” shows 1.4 km of the former border strip. It is located in the middle of the city and can therefore be called the “central memorial site of German division”.

Further recommendation: the nearby art installation Berlin Handshape

Checkpoint Charlie

Friedrichstraße 43-45, 10117 Berlin
Mauer Museum: daily, 9:00 - 22:00

Checkpoint Charlie is the best-known Berlin Wall crossing point between East and West Berlin during the Cold War. Its Mauer Museum shows the remains of the division.

East Side Gallery

Mühlenstraße 3-100, 10243 Berlin

The East Side Gallery is the longest preserved piece of the Berlin Wall. It is located between Ostbahnhof and Oberbaumbrücke. As it shows the artwork of 118 artists from 21 countries over 1.3 kilometers it is a symbol of joy and relief over the end of the division on the one hand and a reminder of the inhumanity of the GDR border regime on the other.

DDR Museum

Karl-Liebknecht- Straße 1, 10178 Berlin
daily, 9:00 - 21:00

Located in the former governmental district of East Germany the museum shows life in the GDR in the three areas “Public Life,” “State and Ideology” and “Life in a Tower Block”.

Stasimuseum

Ruschestraße 103, 10365 Berlin
Mon - Fri, 10:00 - 18:00
Sat & Sun, 11:00 - 18:00

As a research and memorial center concerning the political system of the former East Germany the Stasimuseum is located in the district Berlin-Lichtenberg, in the former headquarters of the Ministry of State Security.

Gedenkstätte Hohenschönhausen

Genslerstraße 66, 13055 Berlin
Tours in German: daily, 10:00 - 16:00,
every hour
Tours in English: Sat & Sun, 11:30

The museum and memorial located in Berlin-Lichtenberg/ Alt-Hohenschönhausen was opened in 1994 on the site of the main political prison of the former GDR Ministry of State Security.

Tränenpalast Berlin

Reichstagufer 17, 10117 Berlin
Tue – Fri, 9:00 - 19:00
Sat & Sun, 10:00 - 18:00

The Tränenpalast (Palace of Tears) is a former border crossing point between East and West Berlin at Friedrichstraße station, which was in operation between 1962 and 1989.

Online Audioguide: <https://audio.hdg.de/traenenpalast/index.html>

Gedenk- und Bildungsstätte: Haus der Wannseekonferenz

Am Großen Wannsee 56–58, 14109 Berlin
daily, 10:00 - 18:00

The Wannsee Conference Memorial Exhibit shows the systematic process which led to the Holocaust.

Deutsch-Russisches Museum Berlin Karlshorst

Zwieseler Straße 4, 10318 Berlin
Tue - Sun, 10:00 - 18:00

At the German-Russian Museum Berlin-Karlshorst the unconditional surrender was signed in front of representatives of the Soviet Union, USA, Great Britain, and France on the night of 8-9. May 1945. It is therefore the place where the Second World War in Europe came to an end.