

Memories of Landscape. On Traces of Violence in Nature

European Summer Academy for Young Professionals



Online documentation:

Memories of Landscape. On Traces of Violence in Nature

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The Summer Academy was organised in cooperation by:

The European Summer Academy “Memories of Landscape. On Traces of Violence in Nature” was held from 2 to 5 September 2025 at Genshagen Castle. It addressed the question of how landscapes become memory spaces of human violence—and how we deal with these silent, often overlooked archives today.

Destroyed buildings, bunker ruins, old military paths, and devastated soils, rivers, and forests tell of profound wounds and collective traumas, bearing traces of war crimes and crimes against humanity.

How do societies deal with traces of violence in nature and the historical events they refer to? How do art, science, education and civic engagement shape new ways of remembrance and reflection?



The Summer Academy gathered nineteen young professionals from Albania, Bosnia and Herzegovina, France, Germany, Kosovo, Poland, Serbia and Ukraine with professional backgrounds in the fields of civic and history as well as arts and cultural education, remembrance work, memory culture or artistic practice.



The online documentation contains contributions by the experts who gave lectures during the Summer Academy:

Rosa Andraschek, artist using photography, video, sound, and interventions in public space, Vienna;

Olga Bubich, essayist, art critic, photographer, and lecturer, Berlin;

Anne Hertzog, Assistant Professor in Geography, CY Cergy Paris University;

Bianca Hoenig, Managing Director of the Center for Commemorative Culture, University of Regensburg;

Thari Jungen, cultural scientist, artist, and theorist, University of Arts Linz;

Yana Kononova, artist working with camera-based and expanded print-based techniques, and text, Kyiv;

Delia Quack, Project Manager at Berlin Wall Foundation;

Roma Sendyka, Director of the Research Center for Memory Cultures and Professor, Jagiellonian University, Kraków;

and **Mela Žuljević**, design researcher, Leibniz Institute for Regional Geography, Leipzig.

The interdisciplinary collection of insights includes both the theoretical examination of connections between nature, art and memory, and project examples from various European countries.

The focus is on bringing together the participatory power of art and education with the endless potential for change inherent in nature itself.

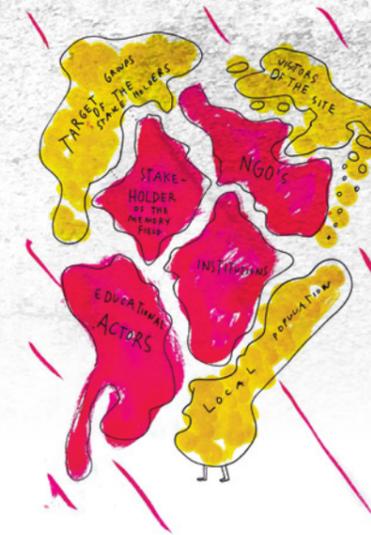
The publication is available here:

www.stiftung-genshagen.de/publikationen



Mapping traces of violence in landscapes in this case means revealing how those in power benefit from the material legacies of war to continue dividing land in their favour. (...) I argue for sharing access to cartographic knowledge, tools and infrastructure with those who struggle against this continued extractivism.

Mela Žuljević, design researcher, Leibniz Institute for Regional Geography, Leipzig



There are countless places where the natural sphere plays a role in human history, but it is not automatically integrated in human memory. Engaging with it makes memory work more interdisciplinary, messier, and more complex—but it discloses an additional dimension of meaning.

Bianca Hoenig, Managing Director of the Center for Commemorative Culture, University of Regensburg



Contemporary artworks often seek to offer alternative perspectives on war and landscape and to engage new audiences, especially younger generations. Sometimes described as “counter-monuments,” these works leave temporary or permanent marks on former war zones.

Anne Hertzog, Assistant Professor in Geography, CY Cergy Paris University

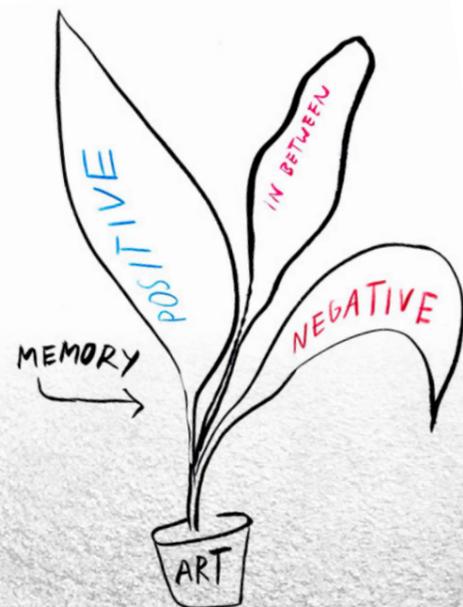
To abandon the Anthropocene (...) I personally see it as a moral imperative for the living (...) We must abandon the anthropocene so that this reality no longer remains split, cut, measured, torn, and thrust against a person, a nation, a race labelled as “other.” We need to feel the forest as our home—a home that returns to its true form: a comforting, breathing, living forest, with nothing but roots in its soil.

Olga Bubich, essayist, art/photo critic, photographer and lecturer, Berlin



The Gusen audio trail makes clear that contemporary remembrance must focus on hidden, silenced, and transformed places (...) not to preserve them, but to allow their unrest to continue. These crime scenes call on us to continue thinking about memory as a process of mourning and care for the future.

Thari Jungen, cultural scientist, artist and theorist, University of Arts Linz



Photography is not a forensic tool. Photography does not reveal the truth of the landscape. It assembles its singularity—just as planets do. Both photographs and planets gather a body from irretrievable debris, refusing to flatten unique mixtures into illustrative “cases.” Both are shaped by what is no longer there: by erosion, by orbitless drift, by exposure, by time. The frame is not a window. It is a gravitational field. The photograph, like a young planet, pulls together the scattered and the mourned—allowing them to co-exist in a new constellation.

Yana Kononova, artist working with camera-based and expanded print-based techniques, and text, Kyiv

