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Autore	Johnson Erica L
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Sommario/riassunto	Cultural Memory, Memorials, and Reparative Writing examines the ways in which memory furnishes important source material in the three distinct areas of critical theory, memoir, and memorial art. The book first shows how affect theorists have increasingly complemented more traditional archival research through the use of "academic memoir." This theoretical piece is then applied to memoir works by Caribbean writers Dionne Brand and Patrick Chamoiseau, and the final case study in the book interprets as memorial art Kara Walker's ephemeral 80,000 pound sugar sculpture of 2014. Memory as method; memory as archive; memorial as affect: this book looks at the interplay between archival sources on the one hand, and the affective memories, both

personal and collective, that flow from, around, and into the constantly shifting record of the past. .
