

# MeLa

ISSUE  
#06

news

→ DON'T MISS IN THIS ISSUE

- Introducing the new MeLa Books
- Reporting the MeLa Conferences outcomes
- Illustrating the MeLa RF04 Exhibition
- Presenting the EUBORDERSCAPES Project
- Spreading the EUNAMUS Project's outcomes



→ FOCUS ON

This March has marked an important milestone for the MeLa Project, which turned two. On March 2011, the **Kick-off meeting** at Musei Capitolini in Rome – whose outcomes are documented on the first MeLa Book, “Museums in an Age of Migrations” – launched the research activities as well as a rich series of events, aimed at fostering the exploration of the complex thematic area from different disciplinary perspectives and skills.

This time one year ago, a sequence of **Braistorming** workshops gathered MeLa Consortium members and invited guests, offering the opportunity to network with practitioners, scholars and experts, and to share knowledge and experiences on the specific research fields – RF01 set a debate on migration and societal change, investigating the evolved connections between museums, peoples, places and identities; RF02 explored the relationship among migration, memory and citizenship, through the contribution of artists, critics and curators; RF03 analysed the effects of migrations and new media on the collaborations across museums, libraries and public cultural institutions. A further possibility for the members of the MeLa Consortium to meet, thus to share, discuss and organise research advancements, has been provided

by the **MeLa Meetings**. These internal workshops have taken place in significant venues, such as MACBA in Barcelona and the Telepost Museum in Copenhagen, where the program also included a public symposium, intended as a dissemination opportunity to a wider public. This formula will be implemented on the next MeLa Meeting, which will take place in Paris at the Cité Nationale de l'Histoire de l'Immigration (September 2013).

Nevertheless, the pivotal moments aimed at publicly sharing and debating the preliminary findings were the first three **MeLa International Conferences**, promoted by RF01 in Newcastle (September 2012), RF03 in Glasgow (December 2012) and RF02 in Naples (February 2013). These events have been fundamental occasions to further involve scholars, practitioners and institutions, to gather innovative findings and to confront with new experiences through the Call for Papers, as well as to offer a wider glimpse on the Project's development. A preliminary overview on the Conferences' outcomes is offered by the Books of Abstract available on the MeLa website – the whole contents will be published by Ashgate in a few months.

The MeLa Consortium is developing a lively editorial activity, as the rapid growth

of the **MeLa Book series** by Politecnico di Milano demonstrates. All the books are available as open-access digital publications on the “Documents” section of the MeLa website. Each one reports the preliminary findings developed within the different Research Fields – the outcomes from RF 01, 02, 03 and 05 are reported on the books already available, the 04 and 06 will be online in a few weeks – analysing the museums evolution in this “age of migrations” from a variety of disciplinary perspectives and through various thematic tools and strategies.

The future steps of the Research Project will focus on the possibility to verify and test the results connected with the first Critical Elaboration, and to merge the different Research Fields' outcomes, knowledge advancements, experiences and networks developed so far, so that they coalesce into common findings and policies, which are meant to offer contemporary museums the innovative instruments, tools and strategies that can support and stimulate their evolution. This task will be fostered by the experimentation of the envisioned models and practices throughout the “research by design” phase, which is going to develop through the cooperation with a selection of MeLa related museums.

## MeLa Book 06

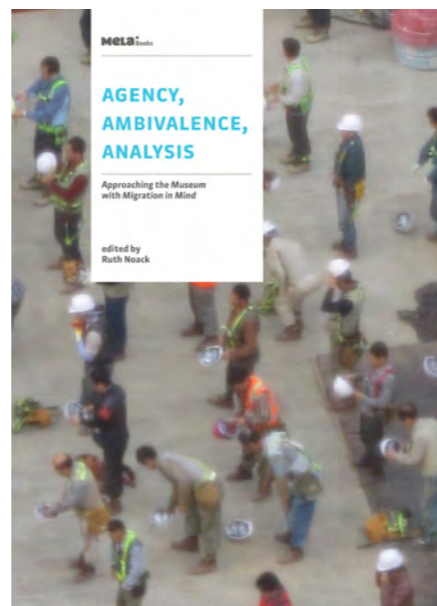
# Agency, Ambivalence, Analysis. Approaching the Museum with Migration in Mind

The book presents an overview of the critical work carried out within the MeLa Research Field 04, investigating “Curatorial and Artistic Research”, led by the Royal College of Art. The fifteen essays collated in this research publication contribute towards building an argument about the role of museums in a migratory society, taking into account artistic practices, collections, exhibition- and audience-making. It is argued that artistic practices can give us valuable leads as to how museums should forge their policies, that the empirical studies of audiences show that contemporary approaches to audience build-

ing result neither in integration nor equal treatment of migrants, and that it is worth looking at questions of migration through the lens of museum display and collection.

*Edited by Ruth Noack, the book contributions by: John Barker, Roger M Buergele, Clare Carolin, Clémentine Deliss, Andrew Dewdney, Branislav Dimitrijevic, Geneviève Frisson, Gargart, Ayse Güleç, Clemens Krümmel, Pablo Lafuente, Kristen Marek, Carmen Mörsch, Peter Osborne, and Victoria Walsh.*

Ruth Noack, Royal College of Art



## MeLa Research Field 04 Exhibition

# Not Dressed for Conquering. Ines Doujak's Loomshuttles/Warpaths

Within the MeLa Research Field 04, the Royal College of Art has promoted a series of events aimed at exploring “Curating Contemporary Art” through the work of the Austrian artist Ines Doujak. Between 14-21 March 2013, her work “Loomshuttles/Warpaths” has been the core of the first MeLa Research Exhibition,

curated by Ruth Noack with 1st year students of the RCA's CCA programme. Over a period of thirty-five years, Ines Doujak collected fabrics from the Andes. Flitting between the exact and the ecstatic, abstract and concrete at once, fabrics have served as form of communication for Andean societies

since before Inka times and long before a particular ruthless process of colonisation set in, the effects of which reverberate even today. Even today? The research undertaken by the artist in the past three years, which took her back to Peru and Bolivia, made rather obvious that postcolonial capitalism, which is in its essence transnational, had layered onto existing conditions, never mind the politics of the respective governments.

If one is to take a fancy to these fabrics, if one is fascinated by the life force that runs through them (for in Andean societies, cloth is perceived to be alive, even speaking), the task of showing them elsewhere takes on the form of a question: “How can textile items take on a new life in the world of display?” It is in answer to this question, equally part and result of her artistic research, that the works shown in this exhibition have been produced.

The exhibition has been accompanied by Ines Doujak's performances – “Haute Couture 01 Fires” and “An Investigator, an Indian Automat and a Puppet visit the RCA” – and a Symposium, which gathered scholars, experts and practitioners to debate on “How to do Research with Art?”.

**NOT DRESSED FOR CONQUERING**  
**Ines Doujak's Loomshuttles/Warpaths**  
14-21 March 2013, Upper Gulbenkian Galleries, Royal College of Art, Kensington Gore, London  
Curated by Ruth Noack with RCA Curating Contemporary Art students

**PREVIEW:** 13 March 2013 – 6:00-8:30pm  
7:00pm Artist performance: *Haute Couture 01 Fires*

**RCA/MELA SYMPOSIUM:** 14 March 2013 – 3:00-5:00pm  
*How to do Research with Art?*  
Free event. Limited seating: booking required

**ARTIST PERFORMANCE:** 17 March 2013 – 3:00pm  
*An Investigator, an Indian Automat and a Puppet visit the RCA*

**PUBLIC TALK:** 21 March 2013 – 7:00-8:30pm  
*Engaging in a work by Ines Doujak – a critic's perspective*  
Austrian Cultural Forum, London. Free event

For booking and further information on these events and the RCA Curating Contemporary Art programme please contact: [cca@rca.ac.uk](mailto:cca@rca.ac.uk)

Logos for MeLa, RCA, bm:uk, and FWF are visible at the bottom of the poster.

### → MELA PARTNERS: ROYAL COLLEGE OF ART

The Royal College of Art is the only wholly postgraduate university of art and design in the world. Through teaching and research activities, the institution is focused on the advancement of learning, knowledge and professional competence particularly in the fields of fine arts, in the enhancement of principles and practice of art and design, in the development of their relation to industrial, commercial and social processes.

Co-funded by Arts Council England and the Royal College of Art, the Curating Contemporary Art Department established the first postgradu-

ate programme in Britain to specialise in curatorial practice related to contemporary art, and to develop an explicitly international perspective on its role in today's museums and galleries. The MA course provides a professional preparation for curators and arts administrators, focused on the practical experience of planning, selecting and presenting contemporary art exhibitions. The Department is also the promoter of the annual CCA show in the RCA galleries, widely acknowledged as an important marker of current developments, enhancing experimental approaches and introducing new international artists.

## MeLa Research Field 02 Conference

# The Postcolonial Museum: The Pressures of Memory and the Bodies of History

At the University of Naples “L'Orientale”, on February 7th and 8th, has been held the third MeLa International Conference “The Postcolonial Museum. The pressures of memories and the bodies of history”, organized by the UNO research group within the MeLa Research Field 02.

Iain Chambers, leader of the research group, opened the event proposing the idea of a critical re-evaluation of the museum in the light of transcultural and global migratory movements. This is to register a heterogeneous and complex reality that questions the historical and traditional frames of thought. After some remarks about the features and the goals of the MeLa Project proposed by Louisa Anastopoulou, scientific officer at the European Commission, Achille Mbembe's talk given at Tate Museum was presented to the audience for this special occasion. He advocated a radical humanism that

forms and institutions leads to considering new ways of appropriating the past, and new practices of remembrance that have the capacity of renewal.

Structured in six panels, the conference opened with a section called “Contested Histories, Museum Practices”. It focused on the cultural and political issues that need to be confronted in envisaging future museums; in particular, Tarek Elhaik's keynote speech focused on the imagination of a museum yet to come. He referred to a place capable of hosting those ‘incurable images’ that come from elsewhere and resist visibility and identification, those images that are always in the interval and are affirmed only through an ethics of the imperceptible. This is to register a shift from the museum as the place that stores and exhibits objects and artefacts to the museum as a space of intervention that is linked to traumatic events and



ence. Drawing on the experience of the project of a postcolonial museum in Réunion Island, Indian Ocean, Vergès explored a methodology that could be developed to imagine a museum in which the absences, the frictions, the tensions could be registered. This in an attempt to undo durable models of art practices in order to change the attitudes towards those invisible cultural productions that put time and space under erasure, as Ebadur Rahman reminded us in his talk. The questioning of the habits of mind that believe in a world to be represented was further explored by Ursula Biemann's presentation of her art projects Sahara Chronicle (2006) and Egyptian Chemistry (2012).

In her talk, that anticipated the last session of the Conference, Biemann suggested that the museum could be considered as the very apparatus of difference, a “boundary-drawing device”. The visual cartography proposed by her video-essays in the museum space suggest a critical engagement that challenges Humanism. Instead of rendering the space in maps that represent and contain, the artistic process of materialisation, proposed by Biemann, attests to the intermixing of human and non human elements, of economic, cultural, historical, and ecological specificities, all involved into the global processes of migratory movements.

Michaela Quadraro, Università degli Studi di Napoli 'L'Orientale'

## proposing the idea of a critical re-evaluation of the museum in the light of transcultural and global migratory movements

emerges from a collective responsibility toward our historical inheritance, taking into account multiple ways of inhabiting the world. This ethics of consequences, as he puts it, is a renewed engagement that continually interrogates issues such as cultural heritage and national identity. The postcolonial condition, therefore, is not about a temporal succession but a political horizon that reveals the violence at the core of Western interpretive frames. In this postcolonial perspective a critical elaboration of cultural

invents new ways of framing and inhabiting the world.

This is the idea of a museum as a diffused itinerary that transforms collective memory into a shared place, as proposed by Viviana Gravano's talk at the beginning of the afternoon session. These intuitions lead to the possibility of imagining a future museum, a decolonised space of active knowledge, that ceases being the institution of authenticity and purity, as suggested by Françoise Vergès who opened the second day of the Confer-



→ The Booklet presenting the conference topics, abstracts of the papers, delegates' biographies and a critical summary of the key issues addressed by the event can be downloaded from the MeLa web site on the RF02 page at: <http://wp2.mela-project.eu/wp/pages/research-field-02-international-conference>.

→ The conference proceedings will be published by Ashgate within 2013.

→ The first book ensued from the research carried out within the RF02 can be downloaded from the “Documents” section on the MeLa web site at: <http://www.mela-project.eu/publications/949>.

## MeLa Research Field 03 Conference

# Migrating Heritage: Networks and Collaborations Across European Museums, Libraries and Public Cultural Institutions



On 3rd and 4th December 2012, the School of Cultural and Creative Arts - History of Art at the University of Glasgow promoted and hosted the second MeLa International Conference, organised within the MeLa Research Field 03 to investigate the theme 'Migrating Heritage: networks and collaborations across European museums, libraries and public cultural institutions'.

Seven invited speakers (including Sharon MacDonald, University of York; Katherine Watson, European Cultural Foundation; Agnès Arquez Roth, Cité nationale de l'histoire de l'immigration; Eleanor Kenny, Europeana; Alison Phipps and Rebecca Kay, Univer-

cil; University of East Anglia; University of Glasgow; University of Manchester; University of Naples; and more.

Through the speaker's contributions and discussions with delegates, this conference reflected on the MeLa project and interrogated assumptions underpinning collaborative work and networking of cultural institutions. For example, the conference explored how can museums define innovative practices, spaces and policies that reflect the challenges of building an inclusive Europe in an age of migrations; what are the experiences and effects of collabora-

tion, partnerships and networks around the core activities of archiving, preserving and displaying history and artefacts, and the associated concepts of cultural value and identity; whether more flexible and heterogeneous connections are possible between public cultural institutions can be achieved within the European/Mediterranean space; how museums, libraries and other cultural institutions are presenting themselves and interacting with multicultural audiences; and what guidelines and policies can be suggested to support networking between public cultural institutions.

From a policy-oriented perspective, contributions to the 'Migrating Heritage' conference focused on three main areas: processes to define cultural values, goals and priorities; programs and expenditures which can advance those goals; and ways to assess cultural impact and monitor sectoral cultural policies in museums, libraries and public cultural institutions. In the overall, the 'Migrating Heritage' conference provided valuable feedbacks and reflections on: how local, national and transnational networks engage in the construction and reconfiguration of cultural value; how cultural networks work in a specific region or on a specific issue; how cultural networks vary according to socio-cultural context; how problems and issues are monitored and solved; how to communicate what lessons have been learnt that others may learn from.

Perla Innocenti, University of Glasgow



→ The Booklet presenting the conference topics, abstracts of the papers, delegates's biographies and a critical summary of the key issues addressed by the event can be downloaded from the MeLa web site on the RF03 page at: <http://wp3.mela-project.eu/wp/pages/research-field-03-international-conference-overview>.

→ The conference proceedings will be published by Ashgate within 2013.

→ The first book ensued from the research carried out within the RF03 can be downloaded from the "Documents" section on the MeLa web site at: <http://www.mela-project.eu/publications/950>.

## exploring the experiences and effects of collaboration, partnerships and networks around concepts of cultural value and identity

sity of Glasgow; Annet Henneman, Teatro di Nascosto), sixteen selected full papers and six posters, one hundred-thirteen delegates (scholars, students, practitioners and project partners) attended this very successful event.

International speakers included representatives from the Australian National Maritime Museum; British Library; Foundation for the History of Technology, The Netherlands; Glasgow Museums; Glasgow Refugee Asylum and Migration Network; Harvard University; London South Bank University; Muséum National d'Histoire Naturelle; Museum of the Resistance, Deportation, War, Rights and Freedom (Turin); Natural History Museum, London; Politecnico di Milano; Science Museum, London; Surrey County Coun-

tion, partnerships and networks around the core activities of archiving, preserving and displaying history and artefacts, and the associated concepts of cultural value and identity; whether more flexible and heterogeneous connections are possible between public cultural institutions can be achieved within the European/Mediterranean space; how museums, libraries and other cultural institutions are presenting themselves and interacting with multicultural audiences; and what guidelines and policies can be suggested to support networking between public cultural institutions.

Conference papers and Q&A sessions touched on theory and practical case studies by discussing activities in the areas of

## MeLa Book 07

# European Museums in the 21st Century: Setting the Framework

The MeLa Project arose from the possibility to investigate the effects of the phenomena characterising contemporaneity – globalization, transformation of demographic and migration patterns, augmented mobility of people, as well as objects, ideas and knowledge – on the form, organization and mission of museums, and their potential role in the construction of an inclusive European identity. The present book, edited by Luca Basso Peressut, Gennaro Postiglione and Francesca Lanz, grew out of the research activities carried out within the MeLa Research Field 06 (RF06), "Envisioning 21st Century Museums", whose first task is to survey, map and critically analyse contemporary institutions in relation to the MeLa core topics. This exploration focused on the set up an overall and updated picture of the state of the art of the evolution of European museums, in order to define a general framework for the development of the subsequent "research by design" phases. The investigation has been organized in different typological fields, individuated as particularly significant areas characterising the thematic development of European institutions: National Museums; Natural History Museums; Ethnographic Museums and Museums of Cultures; Migration Museums; City Museums; Local Museums and War Museums. Because of the relevance of some museographical practices in the museums' renovation processes, the research activity has been extended to the transversal topic depicting Temporary Exhibition Design. The survey has been implemented through standard research methodologies, such as bibliographic and on field research, including several visits and interviews with curators and directors.

Each investigation field constitutes a chap-

ter of the book, curated by the involved researcher(s). The development of the chapters follows a common structure. The thematic area is introduced and contextualised by a critical essay authored by the chapter editor, reporting the preliminary research outcomes. This text is complemented by one or more excerpts from other authors' publications, selected because of their relevance towards the debated issues, as well as by interviews to museums practitioners and scholars, illustrating paradigmatic experiences and providing further perspectives to the research focus. The second part of the chapter is devoted to the presentation of significant examples, analysed in relation to the MeLa issues and especially focused on the exploration of architectural and exhibition design tools and strategies – this is, on innovative and highly experimental ideas, developing new museographical models.

Due to the extent of the materials gathered, the publication has been organized into three volumes.

The first volume reports the investigation on those museums which birth and evolution is most obviously bond with the emergence of Nation State, national and colonial contexts, and the consolidation of a unique and stable identity: it thus includes chapters on National Museums (curated by Clelia Pozzi), Natural History Museums (curated by Laurence Isnard, Sarah Gamaire and Fabienne Galangau), Ethnographic Museums and Museums of Cultures (curated by Camilla Pagani and Mariella Brenna).

The second volume is dedicated to two museum typologies which are among the most challenged by the phenomena connoting this "age of migrations": European Migration Mu-

seums (curated by Anna Chiara Cimoli) and City Museums (curated by Francesca Lanz). As the migration fluxes augmented, modifying the social and cultural structure in most European countries and assuming a central place in public debates and political agendas, the number of migration museums in Europe has been significantly growing in the last decade, while a raising attention is recently focusing on city museums. The authors aim at outlining these ongoing processes, in order to interpret and define them, analyzing the museographical aspects related with such a change.

The last volume finally closes this exploration focusing on local museums, based on the belief that, in the current "age of migrations", a high number of small-scale museums drawing on the distinctive nature of specific places are likely to play a significant part in the contemporary context. Elena Montanari (Chapter 6, "Local Museums") and Luca Basso Peressut (Chapter 7 "War Museums") analyse how different institutions aimed at conserving, validating and "materialising" the memory, heritage and culture related to specific places, are characterised by the employment of specific tools and strategies, which may turn out as particularly effective means to foster the role of museums as inclusive social agents. The final chapter by Marco Borsotti analyses the role of temporary exhibitions in the dynamics of museums' approaches to innovative topics.

The first volume of the book will be published on line before the end of April (available both in ISSUU and as free .pdf file on the MeLa website); the whole publications will be available for free download before early summer.

Francesca Lanz, Politecnico di Milano



## Closing Remarks, Findings and Policies from the EUNAMUS Project

EUNAMUS has been a significant and comprehensive comparative research project, investigating identity politics and the uses of the past in European national museums. After three years of fieldwork in 37 European nations, the project finds that the diverse national museums have been and still are acting as a backbone of the “cultural constitution” of Europe, providing political constituencies with a stable representation of their communities that allows these communities to negotiate conflicting allegiances, common values and imagined futures. As a tangible stabilizing force, national museums speak the shared languages of arts and culture, knowledge and politics, and so they strengthen solidarity between communities, even when economic or political crises threaten uncertainty.

### National museums are Europe’s “cultural glue”, contributing to develop sustainable and inclusive growth

The project’s final conference took place in Budapest on December 14th, gathering a relevant group of experts – among which the key-note speaker Rhiannon Mason, member of the MeLa RF01 research group at Newcastle University. The debate especially emphasized one of the implications put forward by the project – the importance of the visitor perspective. Even though museum audiences only was the explicit topic of one of the panels, it echoed throughout the conference. Both the invited discussants and the auditorium underscored the importance of museums to get to know, and invite, the public to discussions. Although there were divergent takes on the possibilities to incorporate also nondemocratic voices, there seemed to be a consensus on the need for national museums to become even more inclusive institutions promoting democratic practices. EUNAMUS’s findings and policy implications have been reported through several publications, available as free online documents:

- “National Museums Making Histories in a Diverse Europe”: a summary report bringing together key points from three years of research. It covers the role of museums as a stabilizing force for the changing nation, the varied ways museums perform this role, their use of exhibition and narrative strategies, the way their histories are dependent on local political conditions. (<http://liu.diva-portal.org/smash/record.jsf?searchId=2&pid=diva2:573632>).
- “Striking a Balance: How national museums can contribute to a socially cohesive Europe”: a policy brief summarising Eunamus findings, providing research parameters and recommendations for policy makers (<http://www.eunamus.eu/Firstpage/striking.pdf>).
- A pamphlet introducing Eunamus nine

open access reports ([http://www.eunamus.eu/Firstpage/eunamus\\_reports.pdf](http://www.eunamus.eu/Firstpage/eunamus_reports.pdf)).

→ The entire project’s rich set of case studies and reports are available from the Eunamus website (<http://www.eunamus.eu/outcomes.html>).

The project’s outcomes demonstrate that:

→ National museums are Europe’s ‘cultural glue’, contributing to the communal attitudes needed for communities to meet a future of sustainable and inclusive growth”.

→ National museums are part of an ensemble of public institutions that form a system of cultural representations of the community.

→ National museums are both places and initiatives that perform, suggest, or act on national identity. As such they can stabilize but also change that identity.

Museums face four competing demands, all based on their use of factual knowledge and artifacts to narrate identity. They are asked to tell the uplifting story of the nation, provide and frame multiple forms of identity, relate the national narrative to outsiders, and induce citizens towards universally shared values. At the same time, three competing utopian visions are articulated as goals for national museums: an Eutopia of a shared supranational heritage, a Multicultural Utopia of a more inclusively diverse community, and a National Historical Utopia of a still-relevant nation-state.

EUNAMUS has demonstrated that museums and those involved in museum policy are trying to balance the pressures of these competing demands and visions in a changing world by using a combination of five techniques: reformulation of exhibits, re-narration of histories, re-mediation of display practices, re-professionalization of staff, and re-organization of cultural-political relationships. The way museums deal with their tasks makes a difference to the cultural constitution, the level of trust and legitimacy of the policies carried out by the various communities. A continuing inability to deal with conflicts and divergences undermines the relevance of museum work, but more importantly it undermines the capacity of museums to reinforce the general levels of trust and legitimacy in society. This suggests a strong incentive for politicians to participate in museum policy, while at the same time respecting museum professionals’ autonomy in order to safeguard the credibility of museum undertakings.

Bodil Axelsson, EUNAMUS Dissemination manager and assistant project coordinator

#### → MELA RELATED: ONE PROJECT



“Bordering, Political Landscapes and Social Arenas: Potentials and Challenges of Evolving Border Concepts in a post-Cold War World” (EUBORDERSCAPES), financed through the EU’s 7th Framework Programme for Research and Technological Development (2012–2016), is an international research project that tracks and interprets conceptual change in the study of borders. This large-scale project is developed by a consortium, coordinated by the University of Eastern Finland - Karelian Institute; it includes 22 partner institutions from 17 different states, counting several non-EU countries. The EUBORDERSCAPES project studies conceptual change in relation to fundamental social, economic, cultural and geopolitical transformations that have taken place in the past decades. State borders are the frame of reference, rather than ethnographic/anthropological boundaries. This approach emphasizes the social significance and subjectivities of state borders while critically interrogating “objective” categories of state territoriality and international relations. The research will allow to compare and contrast how different and often contested conceptualizations (in terms of their political, social, cultural and symbolic significance) resonate in concrete contexts at the level of everyday life.

The University of Eastern Finland, in cooperation with the University of Bergamo, is organizing the first general Conference, “Mapping Conceptual Change in Thinking European Borders”, which will take place in Bergamo on July 3-5, 2013. The event is intended to present on-going research activities to the wider public and to make a constructive contribution to the debate within border studies, opening up a dialogue with scholars, social actors, policy-makers, practitioners and institutions who are involved in borders issues, contributing to pushing conceptual, methodological and empirical research on borders and border crossings forward. This will be done in line with policy relevant aspect of the EUBORDERSCAPES and EUBORDERREGIONS projects that involve different levels of political and economic agency and a variety of social spheres. The invited Keynote Speakers are: Prof. Elena dell’Agnese (University of Milano-Bicocca - Italy) and Prof. Prem Kumar Rajaram (Central European University, Budapest - Hungary).

A Summer School will be organized in conjunction with the Conference.

[www.euborderscapes.eu](http://www.euborderscapes.eu)

## The Migration of the “The Memory of the Sea” MeLa Exhibition Proceeds in Genoa

After its first presentation at Museo Preistorico Etnografico “Luigi Pigorini” in Rome, within the conclusive exhibition promoted by the RIME/READ-ME Project, the travelling exhibition “La Memoria del Mare. Oggetti Migranti nel Mediterraneo/The Memory of the Sea. Objects Migrating within the Mediterranean” has landed at the Galata Museo del Mare in Genoa. The exhibition, curated by Anna Chiara Cimoli and promoted within the MeLa Research Field 06, has been displayed in the “Saletta dell’Arte” from 6th to 28th February 2013. “The Memory of the Sea. Objects Migrating within the Mediterranean” is meant to present a private museum located in Zarzis, in South Tunisia, a place where many sea currents meet; this experience

ensued from the work of Mohsen Lihidheb, who has been collecting, amassing, organizing objects for many years, claiming his right to take care of them, to create artworks with them, and to transform them on and on through time, proposing an innovative form of resistance to oblivion and an expression of compassion towards the migrants who leave their things behind and towards these objects themselves. The story of the museum is told through the pictures by Alessandro Brasile and Mattia Insolera.

The exhibition has been inaugurated by a MeLa Conference, which was held on February 6th in the Auditorium of the Galata Museo del Mare. You can visit the MeLa website and blog for further information.

#### → MELA RELATED FORTHCOMING EVENTS

##### Conference:

*Reflecting Remembrance, Teaching History for a Common Culture of Remembrance?*  
7-13 April 2013  
St. Augustine Monastery | Erfurt DE

##### Conference:

*Brave New Worlds: Transforming Museum Ethnography through Technology*  
15-16 April 2013  
Brighton Museum & Art Gallery | Brighton UK

##### Conference:

*Sixth International Conference on the Inclusive Museum*  
22-24 April 2013  
National Art Gallery Denmark | Copenhagen DK

##### Conference:

*MuseumNext 2013*  
12-14 May 2013  
Beurs van Berlage | Amsterdam NL

##### Conference:

*Conservation: Cultures and Connections*  
15-17 May 2013  
National Museum of Denmark | Copenhagen DK

##### Conference:

*2nd Heritage Forum of Central Europe: The Limits of Heritage*  
12-14 June 2013  
International Cultural Centre | Krakow PL

##### Conference:

*Travel and Museums: 17th Berlin Roundtables on Transnationality*  
26-29 June 2013  
Social Science Research Center | Berlin DE

##### Conference:

*Mediation and Circulation of Cultural Memory in Identitary Settings*  
30 June - 4 July 2013  
University of Tarfu | Tarfu EE

##### Conference:

*Diasporas: Exploring Critical Issues*  
6-8 July 2013  
Mansfield College | Oxford UK

##### Conference:

*Challenging Memories: Silence and Empathy in Heritage Interpretation*  
17-19 July 2013  
Buckfast Abbey | Buckfast, Devon UK

##### Conference:

*RIME Final Conference: The Future of Ethnographic Museums*  
19-21 July 2013  
Pitt Rivers Museum & Keble College, University of Oxford | Oxford UK

##### Conference:

*Sharing Cultures 2013*  
24-26 July 2013  
Cultural and Conference Centre | Aveiro PT

#### → MELA RELATED ACTIVE CALL FOR PAPERS

##### Call for papers:

*Mapping Conceptual Change in Thinking European Borders*  
University of Bergamo | Bergamo, IT  
DEADLINE: 28 March 2013

##### Call for papers:

*International Conference on Education, Culture and Identity*  
International University of Sarajevo Bosnia, and Herzegovina | Sarajevo BA  
DEADLINE: 1 April 2013

##### Call for papers:

*ICOM/CAMOC Annual Conference*  
Rio Botanical Garden | Rio de Janeiro, Brazil  
DEADLINE: 31 March 2013

##### Call for papers:

*ICOM/ICME Annual Conference*  
Cidade das Artes, Barra da Tijuca | Rio de Janeiro, Brazil  
DEADLINE: 15 April 2013

##### Call for papers:

*Global Cities and Cosmopolitan Dreams*  
International Network for Alternative Academia | Barcelona ES  
DEADLINE: 5 April 2013

##### Call for papers:

*City Margins, City Memories*  
Tunisian-Mediterranean Association for Institute of Germanic & Romance Studies | London UK  
DEADLINE: 7 June 2013

EUROPEAN COMMISSION  
European Research Area  
Funded under Socio-economic Sciences & Humanities

SEVENTH FRAMEWORK PROGRAMME

NEWSLETTER EDITORS: Francesca Lanz and Elena Montanari  
GRAPHIC DESIGN: Zetalab.com

LEGAL NOTICE: The views expressed here are the sole responsibility of the authors and do not necessarily reflect the views of the European Commission.

PROJECT DURATION: March 1, 2011 – February 28, 2015  
COORDINATOR: Professor Luca Basso Peressut  
COORDINATING ORGANISATION: Politecnico di Milano IT  
PROJECT NO: EU FP Grant Agreement No 266757  
RESEARCH AREA: SSH-2010-5.2-2  
CONTRACT TYPE: collaborative project

POLITECNICO DI MILANO  
CIID  
COPENHAGEN INSTITUTE OF INTERACTION DESIGN  
University of Glasgow  
MAC BA  
NEWCASTLE UNIVERSITY