

Mela*

European Museums in an age of migrations

MELA* INTERNATIONAL CONFERENCE

MELA* RESEARCH FIELD 02

THE POSTCOLONIAL MUSEUM:

THE PRESSURES OF MEMORY AND THE BODIES OF HISTORY

7-8 FEBRUARY 2013

NAPOLI, IT

CONFERENCE PROGRAMME

ABSTRACTS

BIOGRAPHIES



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MeLa* International Conference

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

Organized by

MeLa* Research Field 02

Università degli Studi di Napoli "L'Orientale"

7-8 February 2013

Palazzo Du Mesnil

Via Chiatamone, 61

80121 Napoli

Italy

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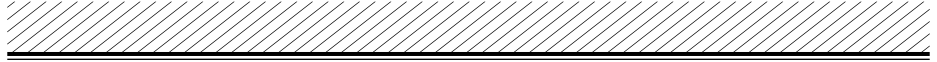


Introduction

At the University of Naples “L’Orientale”, Italy, on February 7th and 8th, the UNO MeLa group organised the International Conference “The Postcolonial Museum. The pressures of memories and the bodies of history”. 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 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 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 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 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 Conference. 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 *Sabara 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 criti-

cal 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'

Research Field 02 International Conference Topics

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

7-8 February 2013

How to conceive of a “postcolonial museum” in the contemporary epoch of mass migrations, Internet and digital technologies? How to consider this space, practices and institutions in the light of the repressed histories, sounds, voices, images, memories, bodies, expression and cultures that the Occident has either denied or investigated as merely objects of traditional display practices? How to retrace and re-route museums perspectives taking into account the pressures of the denied bodies of European history repressed in its colonial past and present? How to re-think memory and its means in the light of the dissonant, asynchronous and displaced memories coming to meet us from the unregistered present, and the future narration of contemporary migration? How to re-open the museum space, in order to transform it from a place of national identity and the accumulative logic multiculturalism, to a site of contaminations, fluxes, border-crossings and migrating memories?

Focusing on the transformation of museums (meant as cultural spaces rather than just physical places) into living archives through creation, participation, production and innovation we will also consider the following issues: How does the museum reshape its cultural spaces in the light of the precarious conditions of work of the subjectivities working within its context? How are those subjectivities produced within this context? How do new media arts participate in the complex transformation of cultural artwork? How to work towards new forms of archiving — “affective”, sensorial, sound and fluid archives — even in conventional museum spaces?

The MeLa* “The Postcolonial Museum: The Pressures of Memory and the Bodies of History” International Conference is an attempt at investigating these issues in order to contribute to a different understanding of museums and archiving practices. Fuelled by the critical space opened by cultural and postcolonial Studies, the conference will explore the possibilities to rethink museums as mobile and “heterotopic spaces”, rather than stable places of institutional memory.



→ **AREAS OF INVESTIGATION INCLUDE:**

Migrating Museums

Theoretical contributions to the study of museums and archiving practices in migrating, postcolonial and multicultural societies.

Migration, border-crossings and the pressures of the denied and patrolled bodies of migrants: how to conceive and promote different European citizenships.

From the single artist to participative museums and social technology

Beyond institutional representation: practices of shared curatorial experiences in community museums and participative art.

New forms of sociability (social participation/digital technologies). The museum from an institutional dispositif of modernity to a social technology.

Subjectivity and artists in the age of precariousness and immaterial labour

The role of the artist: political activism/cognitarian labour versus capitalism.

Immaterial and affective labour in the museum: precarization and the production of subjectivities in arts practices.

Museums, digital archives and new media arts
Digital and Internet technologies as alternative

forms of archiving and “making memory”

New media arts and artworking: acknowledging the changed conditions of the production of cultural artwork in neo-liberal societies and transnational spaces.

Alternative archiving practices

From display, exhibition and collection practices to transforming and “affective” museum experiences.

Art practices and fluid archives.

Music and sound as a vehicle for different modes of experiencing and transmitting memory.

→ **KEYNOTE SPEAKERS**

Achille Mbembe (University of the Witwatersland, South Africa)

Tarek Elhaik (San Francisco State University)

Viviana Gravano (Brera Academy of Fine Arts)

Françoise Vergès (Goldsmith College, London; Comité pour la Memoire de l’Esclavage, Paris)

Ebadur Rahman (independent curator, writer, filmmaker, Dhaka)

Ursula Biemann (Institute for Theory of Art and Design, Zurich)

Conference Organizing Committee

MeLa Research Field 02 “Cultural Memory, Migrating Modernities and Museum Practices”:*

[Iain Chambers](#) (University L’Orientale, Naples, Group Leader MeLa* UNO)

[Lidia Curti](#) (Honorary professor, University L’Orientale, Naples)

[Alessandra De Angelis](#) (Appointed Researcher MeLa*)

[Beatrice Ferrara](#) (Appointed Researcher MeLa*)

[Giulia Grechi](#) (Appointed Researcher MeLa*)

[Celeste Ianniciello](#) (Appointed Researcher MeLa*)

[Mariangela Orabona](#) (Appointed Researcher MeLa*)

[Michaela Quadraro](#) (Appointed Researcher, University L’Orientale of Naples)

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Programme

→ 7TH FEBRUARY 2013

MORNING SESSION

Chair: Iain Chambers

09.00 – 09.30 Opening remarks

Introduction UNO Rector, Prof. Lida Viganoni (“L’Orientale” Rector)

Dr. Louisa Anastopoulou (Scientific Officer for the MeLa* Project, DG Research & Innovation, European Commission)

Prof. Iain Chambers (MeLa* Research Field 02 Leader at “L’Orientale”)

09.30 – 10.30 Keynote Speaker

Achille Mbembe (University of the Witwatersrand, South Africa), Notes on the Anti-Museum - Postcolonial and Otherwise (video)

DISCUSSION

→ **1st Panel: Contested Histories, Museum Practices**

10.30 – 11.10: Itala Vivan (University of Milan), What Museum for Africa?

Ivan Jurica (Museum of Modern Arts, Vienna), Blurring History: The Central European Museum and the Schizophrenia of Capital

11.10 – 11.30: Coffee Break

11.30 – 12.30: Keynote Speaker

Tarek Elhaik (San Francisco State University), The Incurable Image: Curation&Repetition on a Tri-continental Scene

DISCUSSION

2nd Panel: Artistic Incursions in Memory and Space

12.30 – 13.10: Peter Leese (University of Copenhagen), ‘The Lived Moment’: an Aesthetic for Migrant Recollection

Margherita Parati (Milan Polytechnic), Performance in the Museum Space (for a Wandering Society)

13.10 – 14.15: Lunch

AFTERNOON SESSION

Chairs: Beatrice Ferrara and Mariangela Orabona

14.15 – 15.15: Keynote Speaker

Viviana Gravano (Brera Academy of Fine Arts), “Museo diffuso” in Berlin: Performing-Memory in Public Spaces

DISCUSSION



3rd Panel: Global Migrations and Transcultural Heritage

15.15 – 16.15: Rita Capurro, Eleonora Lupo (Milan Polytechnic), Religious Assets and Cultural Heritage as Intercultural Practices in Museums and Exhibitions.

Felicity Bodenstern, Camilla Pagani (Université Panthéon-Sorbonne; Université Cité-Est-Créteil/ Università Milano), Negotiating Colonial Heritage: Museums as Places of Recognition and Historical Reconciliation?

Sandro Triulzi (University of Naples “L’Orientale”), The Lampedusa Museum of Migrations

16.15 – 16.30: Tea Break

16.30 – 17.30 - Roundtable: Cultural Heritage and Heterotopic Spaces

Estela Rodriguez and Francisco Cabanzo (Universitat Ramon Llull, Barcelona), Jessica Fiala (Independent Scholar), Laurie Kalb (Temple University, Rome Campus)

17.30 – 18.30: PLENARY DISCUSSION

20:00: Dinner

→ 8TH FEBRUARY 2013

MORNING SESSION

Chair: Lidia Curti

09.15 – 10.15: Keynote Speaker

Françoise Vergès (Goldsmith College, London; Comité pour la Mémoire de l’Esclavage, Paris), The Museum Without Objects

DISCUSSION

4th Panel: Displacing Ethnography

10.15 – 11.15:

Fabienne Boursiquot (Université Laval, Québec), Ethnographic Museums: From Colonial Exposition to Intercultural Dialogue

Julia Binter (Museum of Ethnology, Vienna), “Mitgebracht”/ “Brought Along”. Objects, Memory and Migration in the Vienna Museum of Ethnology.

11.15 – 11.30: Coffee Break

11.30 – 12.30: Keynote Speaker

Ebadur Rahman (independent curator, writer, filmmaker, Dhaka), There is not yet a World



DISCUSSION

5th Panel: Dis-orienting the Museum

12.30 – 13.30: Alessandra Marino (The Open University), Orientalism and the Politics of Contemporary Art Exhibition

Anne Ring Petersen (University of Copenhagen), Mining the Museum in an Age of Migration

Neelima Jeychandran (University of California, Los Angeles), Colonial Spaces, Postcolonial Narratives: The Exhibitionary Landscape of Fort Cochin in India

13.30 – 14.30: Lunch

AFTERNOON SESSION

Chairs: Celeste Ianniciello and Alessandra De Angelis

14.30 – 15.30 Keynote Speaker

Ursula Biemann (Institute for Theory of Art and Design, Zurich), Egyptian Chemistry - from Postcolonial to Posthumanist Matters

DISCUSSION

6th Panel: Future Memories, Alternative Archives

15.30– 16.10:

David Gauthier, Erin La Cour (CIID, Copenhagen; ASCA, Amsterdam), Coding/Decoding the Archive.

Joanna Figiel, Mihaela Brebenel, Christopher Collier (City University, London; Goldsmiths University of London; University of Essex), The Labour of Memory - The Artist as Interlocutor between Political Activism and Memory.

16.10 – 16.30: Tea Break

16.30 – 17.30 – Roundtable: Engendering Encounters: Creative Counter Processes in Art Practices

Chiara Baravalle and Giuseppe Biscottini (Politecnico di Milano), Viviana Checchia (Loughborough University), Maureen Matthews (Curator of Ethnology, The Manitoaba Museum), Daphne Plessner (Goldsmiths College, London)

17.30 – 18.30: PLENARY DISCUSSION

20.00: Dinner



ABSTRACTS OF THE ACCEPTED PAPERS

→ 7TH FEBRUARY 2013

MORNING SESSION

Keynote Speaker: **Achille Mbembe (University of the Witwatersrand, South Africa)** [Notes on the Anti-Museum –Postcolonial and Otherwise \(video conferences\)](#)

1st PANEL:

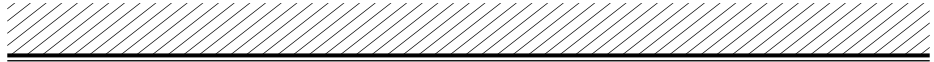
CONTESTED HISTORIES, MUSEUM PRACTICES

Itala Vivan (University of Milan) [What Museum for Africa?](#)

The question in the title raises cultural and political issues that are begging to be answered both in Europe and Africa, as it opens up the vision of a future which embraces the past yet is closely involved with the present. How should we envisage a museum for African cultures, whether it is in Europe, devoted primarily to serving Europeans, or in Africa, thinking of an African constituency? The two horns of the dilemma are simply different facets of a single issue, how to break away from colonial stereotypes and create a new space for dialogue, insight and interaction. What obstacles should we avoid and what precedents should we reject? What lessons should

we learn from experience? But above all, what theoretical basis should provide the foundation for our ideal museum? While referring to examples of actual museums in Africa and elsewhere, the paper will focus on the need to discard stereotypes and mental habits in order to respond to the call coming from a global reality of diaspora and migration, interchange and mixage. Even the present wants to play its part in the museum – after all, museums have always been expressions of their own times. New technologies and advanced systems of communication might offer creative solutions to the vexed question of the African artifact and its positioning and status, allowing an interface of historical and aesthetic evaluations to emerge. And the same technologies might help the creative museum to preserve, analyze and offer its audience, both in Africa and elsewhere, neglected aspects of Africa's immense patrimony (from archeology to literature, from oral materials to rituals) that had hitherto been kept outside the museum, as if they were not an indelible part of an African cultural continuum.

Ivan Jurica (Museum of Modern Arts, Vienna) [Blurring History: The Central European Museum and the Schizophrenia of Capital](#)

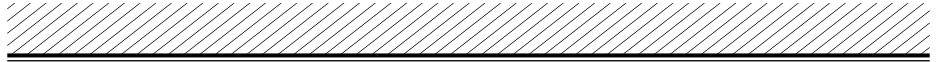


Post-colonial theory could enter Central European space only a short ago. As this space considers itself as unburdened by colonial history and racisms, within the official museum of modern arts the theory became converted into a neoliberal commodity of bourgeois knowledge. On one hand it's about process of increasing economic value of the museum/ collection, on the other of reproducing "the Other". Considering western art and culture as the only valid art and culture, the (Austrian) museum, as part of a racist society, became reminiscent of its non-European migrant citizens only in terms of own survival. As, in the meantime, they constitute the half of the amount of children in compulsory education, the entire cultural landscape set forward, literally, a "hunt" on these. Institutional monologue is, in the colonial tradition, understood as multicultural dialogue. Central European space is, additionally, a space of ideological clashes. Its museums are committed to different histories and situated knowledge. While the western museum, in this context the Austrian one, constructs its history and presence on the notion of continuity, the Eastern European museum should be considered as space of constant re-historization. While, due to these conditions, the modern Austrian museum legitimizes itself as a site of resistance toward capital-

ist system, the postsocialist museum, in its historical context, became subverted to capitalist ideology and its cultural form as the only non-totalitarian political system. While the post-socialist museum struggles with its re-positioning and profiling within the turbocapitalist societies of spectacle and popular culture, the Austrian museum could reinforce its position as leading institution for art and culture in this region. Meanwhile both museums, the western Austrian, as well the post-socialist one, were excessively occupied with exploiting the socialist past, fascism became shifted almost out of focus. After 6 years of educational activities within such a leading institution in the region, I consider the Central European postcolonial museum as colonial one, operating in state of schizophrenia. This is to be understood as incongruence between the historical claim of modern and contemporary arts, and its ongoing privatization by financial capital.

Keynote Speaker: **Tarek Elhaik (San Francisco State University)** [**The Incurable Image: Curation & Repetition on a Tri-continental Scene**](#)

Like many I'm interested in the articulations and transmission of late political modernism and (neo) avant-garde politics and aesthetics. Like many I



am hoping that, during the course of our intense encounters with iterative assemblages in contemporary curatorial practice and visual culture, we will come across a glimmer of the future anterior, of what might have been, or rather what will have been, a glimmer of those complex repetitions Gilles Deleuze talks about. These images would not only pervert and refract the transmission of genealogical material, but would also enable a form of continuity that learns from ruptures. I write here with the belief that complex genealogies yet to be imagined and created are found when and where we least expect them. I call *Tricontinental Scene* the multimedia stage on which these simple and complex repetitions co-exist, the stage where failures and missed postcolonial encounters have already taken place. In my presentation I will try to put curatorial platforms a la 'post-colonial constellations' to the test of iterative assemblages within Latin American political and aesthetic imaginaries. I will look here at two types of images each named after the form of iterations they enact. I will call curable Images—as those found in exhibits such as Okwi Enwezor's *La Triennale: Intense Proximity* (2012) at the Palais de Tokyo—images that repeat the same. I call incurable images those images that, although having sealed a pact of recurrence with the screen, enable nonethe-

less a more complex form of repetition, always elsewhere. Incurable images can be found, for instance, in the multiple curatorial and artistic attempts to complete unfinished projects, such as Sergei Eisenstein's *Que Viva Mexico!*, or in the sequential use of images from the colonial archive in the work of Mexican contemporary artist Eric Meyenberg, or again in the work of young Columbian artist Carlos Castro. I'm interested in exploring the critical operation underlying the clinical concept of 'curation' and the task of the curator in dealing with repetitions. Because of this I take the 'work' in curatorial work as a form of psychoanalytical working-through that wavers between two poles: a mourning process that laments and re-elaborate the loss and failures of political modernism and a joyful one, full of belief, that seeks to re-actualize (then) imperceptible potentialities. A 'good' curator, i.e. ethically driven curator, will set in motion ethical transformations that resist as much as possible the work of curable images whose function is only to fix processes of identification, and search instead, assiduously, for those imperceptible incurable images that invent something yet to come. Incurable images resist visibility, and are affirmed only through a radicalization of the epistemology of the material and an ethics of the imperceptible. They cannot be shown only



as film form or artistic form: they are always in the interval, between images. The linkages I am proposing here between curable and incurable images are attempts to provincialize not only Europe but also the Maghreb and Latin America. A delicate, Tricontinental balancing act I try to accomplish as an anthropologist of contemporary visual culture and as a curator.

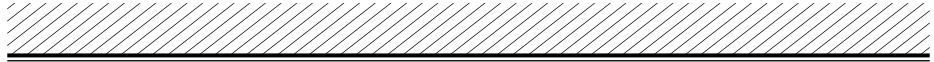
Peter Leese (University of Copenhagen)
'The Lived Moment': an aesthetic for migrant recollection

Migrants have always told life stories to measure the distance between 'there' and 'here', to understand who they might become. Likewise, there is a long tradition of 'subjectivist' interpretation by artists, social commentators and film-makers who also seek to portray such lives. The nature of migrant experience matters greatly since, as labourers, their toil has long powered transnational economies. If migrants' exploitation is exposed, if their sufferings revealed, the market's profit-driven self-justifications are undone. I consider here two quite recent models for migrant recollection. Both attempt a radical subjectivity in which observer and subject collaborate to speak from within 'the lived moment'. John Berger and Jean Mohr's *A Seventh Man* (1975)

was described by one of its authors in 2010 as 'a little book of life stories, a sequence of lived moments - such as one finds in a family photo album'. In 1975, though, when it was published, its authors intended their book as a critique, as a political intervention. Likewise Michael Winterbottom 2002 feature film *In This World* traces the journey of Jamal and Enayat from Shamshatoo refugee camp in northwest Pakistan towards London, England. At the time of its release the director hoped that 'maybe someone who saw the film would spend an hour thinking about what it's like to be a refugee'. These two accounts provide a set of aesthetic strategies which cannot reproduce migrant lives, but which can allude in images and words to the social act of recollection, imply inner meaning-making and its perception, parallel the physical processes of movement between 'there' and 'here' and on again to 'there'. Both accounts act as metaphoric triggers, then, to evoke or suggest the ways in which migrants remember in order to direct their stories, recall their experiences, better tell their futures.

Margherita Parati (Politecnico di Milano)
Performance in the museum space (for a wandering society)

Museum, always addressing the society of its time,



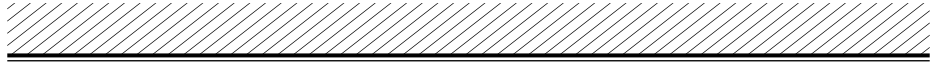
is nowadays interpreted as a “medium” for our multicultural and wandering society, as Silverstone suggested in 1994. De-structured in its primary elements, the communication dynamic between object-subject-space, is today re-investigated. The starting point of the paper is thus the analysis offered by Valery Casey in her paper *The Museum Effect* (2003), of the object-subject possible relations and their consequences in museums narration’s structure. She describes the historical evolution of museums presenting three typologies: the legislating museum, the interpreting museum and today the performing museum. Stemming from this perspective, the paper investigates the “performative dimension” as a potential strategy for a possible Postcolonial museum, seeking to test non-hierarchized and non-linear forms of narration. The world of performing arts is the territory where to look at. From its very beginning, performing art has always subverted the spatial and narrative conventions of museums. Working with/on bodies and gesture as potent non-verbal, thus trans-cultural, instruments, it is able to activate “other” forms of memory through experience. Art museums are reshaping their spaces in order to host these new art practices. As it has always been in the history of museum, art is questioning architecture configura-

tions. This is happening now at the Tate Modern in London, or at the Palais de Tokyo in Paris, where new spaces and programs are dedicated to performing arts. Through an analysis of case studies, the paper seeks for commonalities that could suggest innovative architectural solutions for the contemporary challenge of museum to open its narration to unconventional and marginalized voices. Which are the spaces, inside and outside the museum building, dedicated to performing art, based on the critical participation of visitors? The hybridization between disciplines and languages is seen as a new potential to imagine design conditions with blurring perimeters.

AFTERNOON SESSION

Keynote speaker: **Viviana Gravano (Brera Academy of Fine Arts, Milan)** **“Museo diffuso” in Berlin: Performing Memory in Public Spaces**

My talk will focus on the consideration of museums linked to traumatic events, where the museum is understood, not as a fixed place, but as a diffused itinerary in the public space. Can the “museo diffuso” transform collective memory into a shared space? Can everyday places also be spaces of remembrance?



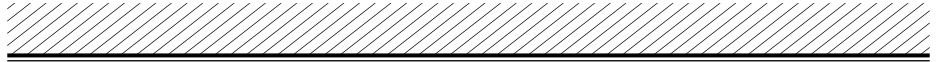
Berlin, after the German Reunification, serves as an example of a place where it was possible to experiment a new way of representing two traumas in German history that happened during the last century: Nazism and the Wall. The Berlin Wall Memorial in Bernauer Strasse, the Checkpoint Charlie Museum, the DDR Museum, the STASI Museum, the Jewish Museum, the Topography of Terror, Boltanski's installation Missing House, Ullman's work The Book Burning Memorial, Gunter Demnig's Stumbling Blocks, are all part of this idea of "diffused museum" in Berlin. During my speech, I'd like to pose several questions about the possibilities that these "diffused" museums/memorials can open in the future. Berlin is a case study, not a completely virtuous one but interesting nonetheless, a perfect example that permits further thoughts on the possibility of imagining a museum in the future, one that focuses specifically on a collective traumatic event; a "museo diffuso" that transforms a place of remembrance into an place of active knowledge instead of a monument. On the other hand, and opposite to what has been previously stated, I'd like to talk about several Italian case studies that work towards the removal of a collective traumatic event. From the Lombroso Museum in Turin to the recent Rodolfo Graziani's Monument, Italian museums and public

celebrations do not face issues that can be linked to Italy's colonial past. The complete removal of the traces of memory linked to Italian Colonialism will be compared to the recent research led in Berlin, in order to illustrate two different and opposite ways of interpreting concepts such as "museum" and "monument". During my lecture, I will also analyze the position of the spectator's body when he/she is called to participate and be a live actor, at times even a performer, in opposition to how sometimes he/she is forced to be a passive observer of a fixed story, monumentalized but in truth, removed.

3rd PANEL: GLOBAL MIGRATIONS AND TRANSCULTURAL HERITAGE

Rita Capurro, Eleonora Lupo (Politecnico di Milano) *Religious assets and cultural heritage as intercultural practices in museums and exhibitions*

This paper aims to provide theoretical contributions for the museum practices in a multicultural setting, which emerge comparing the current responses to crisis of the contemporary museums (asking for envisioning strategies for framing the "otherness" beyond the postcolonial) with a peculiar topic for the intercultural dialogue: religious issues (heritage,



identity...) and museum representation. Religion is an emblematic topic facing cultural frictions: by one hand, museums and cultural institution started to consider the religious heritage not only of artistic and aesthetic value but as means of reciprocal knowledge, giving visibility to minor histories, voices, memories and communities, on the other hand, many artists and events are exploring and proposing elements about the religious identity both in a dialogic and provocative way. Religious cultural assets -cultural heritage and new art- can be considered paradigmatic expressions of contemporary multi-cultural global society and privileged 'places' for the encounters of displaced communities and dissonant stories. This paper is divided in two parts: in the first one, we will provide some examples and case studies that prove, in different cultural fields and settings (museums, temporary exhibitions, cultural institutions, individual artist's works, cultural activities), the intercultural potential of the religious heritage, trying to deduce some insights and guidelines that can be applied for designing effective interpretative and display systems about religion and other similar cultural issues within the future postcolonial museums, conceived as a "heterotopic space" i.e:

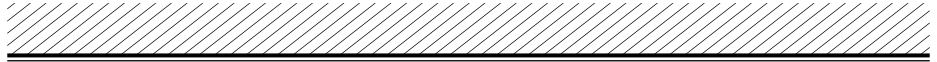
- within conventional museums, the traditional approach towards religion is transforming: religious

museums are going beyond institutional representation, creating experiences that investigate daily practices, immaterial aspects and tangible traces relative to religion, opening up to a fluid and living concept of memory, looking for comparisons and contaminations among cultures, through the means of participative modalities, ICT and media arts too; - outside the museums, artist works, performances and exhibitions are designed to challenge religious issues, always more often in an intercultural way, and, as dispositive of "social conversation", can be used to innovate the museum and archiving practices; cultural events and activities are used as vehicle for different modes of experiencing and transmitting religious issues and heritage.

In the second part, summarizing the analysis of the meaningful experiences considered, within a theoretical framework, we intend to trace a map of possible scenarios of the narrations of religious cultural assets in museums.

Felicity Bodenstein, Camilla Pagani (Université Panthéon-Sorbonne; Université Cité-Est-Créteil/ Università Milano)

Negotiating Colonial Heritage: Museums as Places for Recognition and Historical Reconciliation?

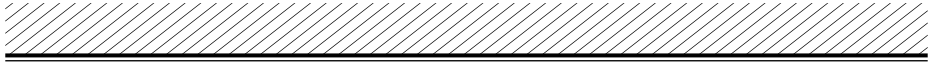


The post-colonial turn provoked decisive criticism of the scope and function of ethnographic museums as cultural minorities all around the world, claimed, through restitutions but also through other means, for better recognition of their identity. This paper will begin by looking at the major opportunities for dialogue that the restitution debates has provided, framing a kind of delayed decolonization process and will then consider how it has come to be expressed in the museography itself. How have the debates destabilised the notion of property to move towards a more fluid or mobile way of considering the meaning and place of collections? In looking at the role of restitutions focus will be placed on two aspects: a) the key role of restitution ceremonies and rituals and b) the virtues of learning to deal with complex and sometimes conflicting histories on a case by case basis opening up a multiplicity of solutions –from stewardship, to new legislations and virtual restitutions. These opportunities for dialogue have also found expression since the beginning of the twenty-first century in the museum itself, through the redefinition of the museography of colonial heritage. This paradigmatic shift will be interpreted from a political perspective focusing on the notions of multiculturalism and the politics of recognition at work in new buildings or displays. By

comparing several case studies from across Europe, this paper aims to question and to interpret this change, drawing attention to two essential points. Firstly, since national museums are a tool for national policies, what is at stake in displaying cultural diversity in a national, public and democratic space? Secondly, what are the new challenges for ethnographic museums in multicultural societies?

Sandro Triluzi (Università degli Studi di Napoli “L’Orientale”) *Lampedusa between Museum and Forum. Contesting Emergency through Living Memories*

For 20 years the island of Lampedusa has been the synonym of a permanent ‘emergency’, a place ‘invaded’ and saturated with the contested meanings of exhausted bodies being taken into custody and disciplined by health officials and the forces of law and order. More recently, from within the folds of this situation, there has emerged a further sense, stretching well beyond the restricted geographical and symbolic limits of the island. Poetical and political energies stemming from this tiny outcrop in the Mediterranean now circulate widely in Italy and abroad. This paper analyses more recent developments in this process via the work in progress of a museum and centre of documentation of migration



located on the island. In particular, it reflects on the distance produced by the 'absence' of the identity of those who died at sea, and on the contact with migrants who arrive on the island. These elements clearly challenge the illusory promise of a pacific museification. The contemporary traces of border crossings, and the dissemination of the voices of the migrants themselves on European territory, renders the memories of Lampedusa a live issue. This intermingles with local memories of colonial contact and relations with the south of the world that are still to be fully acknowledged and elaborated. An eventual museum of migrations on Lampedusa needs therefore to open itself up to this 'exterior'. Events in which different subjects encounter each other transforms the island into a potential public 'forum' in which to discuss, and thus live, this space, rather than letting it be confined to the authority and order of truth of the traditional museum.

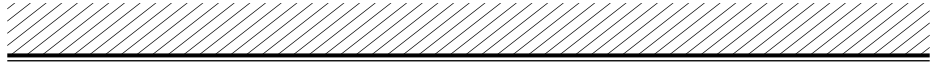
ROUNDTABLE – CULTURAL HERITAGE AND HETERO-TOPIC SPACES

Estela Rodríguez García, Francisco Cabanzo (Universitat Ramon Llull, Barcelona)

Cultural heritage(s) and diaspora(s)

Western societies have constructed their collective

imaginaries through the recuperation of objects and traditions that define them best (Anderson, 1993). At the time of the birth of nation-states, in the colonial and post-colonial eras, and in the current period of globalization, the icons and symbols that are a part of this community have been abstracted from their original locations and brought into those great storage areas we call museums. Europe mythically shaped its self-definition by "whitening" it, denying any recognition whatsoever of the cultural diversity of the people who inhabited the region for centuries (Shohat and Stam, 1994). Since the 15th and 16th centuries, with the Renaissance, the invention of a common past involved emphasizing the Greek and Latin past, disconnected from any type of relationship with other cultures, religions or skin colors (Mignolo, 2003; Grosfoguel, 2005). With this definition, the chromatic spectrum of the others and their everyday objects were first defined as the war booty of dominant aristocracies, and later, as objects fit for ethnological museums (Chakrabarty, 2000). From the standpoint of the responsibility of informal education toward cultural diversity, museums too are now raising questions about their collections, asking what version of history they are transmitting via their educational workshops which now include pupils from different cultural heritages and traditions.



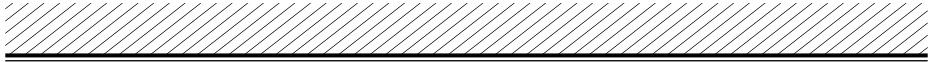
The cultural heritage of immigrants, the creation of new museums of immigration and the attention currently given to migratory processes, will introduce the debate to the necessity of deconstructing negative perceptions about the role of immigrants in contemporary societies and of implementing cultural and educational policies that interact constantly with society, in the aim of promoting a non-stereotypical vision of their cultural resources. "Oklahoma – Nararachi, peyote road landscapes" (Cabanzo, Henson, Lanchares, 2006/2012), is an interdisciplinary arts project that has been presented in several artistic and academic institutions. It is an experimental work, focused on cinematographic documentary production and has developed into an interdisciplinary multimedia platform. This paper provides a landscape composed of crossing glances emerging from an "on the road" trip that started in Oklahoma, and went through Texas, Arizona, California, New Mexico, crossing American/Mexican border towards Nararachi (Sierra Tarahumara). Images, sounds and words, video art and photography (Cabanzo Francisco, visual artist), documentary film (Federico Lanchares, documentarist) and poetry (Lance Henson, poet and writer, Sundance ceremonial dancer, Dogsoldiers clan member, trip guide) speak of memory and identities in the transit, travel

and trance of both physical and imaginary cultural landscapes.

Jessica Fiala (Independent Scholar)

Expanding Conversations at the Heterotopic Museum

My work is anchored in the meeting of two dynamic phenomena: museums and the momentum of crowds that convene around them. Continuously evolving, museums today are striving to adapt to fast-paced information exchange and the interweaving of cultures that mark new social terrains. Amidst this movement, the question arises as to how the "postcolonial museum" can simultaneously maintain an institutional identity and the flexibility to incorporate diverse perspectives that meet daily in physical and virtual forums. In a 1966 radio lecture for France Culture, philosopher Michel Foucault painted a picture of social spaces as partitioned, ordered landscapes within which heterotopias, "other spaces," provide moments of disjuncture, idealized order, unexpected juxtapositions, or transformations. This work ushered in a myriad of interpretations of heterotopias by museum practitioners, geographers, and cultural theorists. Drawing from research on the debates surrounding the Quai Branly Museum, I propose an original interpretation of

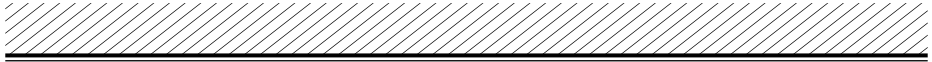


Foucaults heterotopia via distinct, yet simultaneous levels of scale. This analysis ranges from a broad view of the museum within cultural and discursive contexts, to its internal ordering, to the level of the mobile and multifaceted individual. I focus on this human-scale, experiential level as it relates to the contemporary splintering of voices in the museum realm. Using this methodology, the postcolonial heterotopic museum can be seen as a nexus that functions across multiple disciplines and informational planes, stimulating dialogue and receiving input, ideas, and challenges from disparate voices. During the nearly fifty years since Foucault first presented the idea of the heterotopia, debates have ensued regarding the boundaries of this theory. My work addresses this challenge while also providing a broad methodological usage for the concept of heterotopias that lends itself to considerations of the “postcolonial museum” on both theoretical and practical terms.

Laurie Kalb Cosmo (Temple University Rome Campus) [Silencing Fascism's Past in Three Museums Built for a Universal Exposition of Rome](#)

In the 1930s, Fascist Dictator Benito Mussolini attempted to re-create the prowess of Imperial Rome,

launching a campaign to extend the city toward the sea. In a newly created suburb, he planned a Universal Exposition of Rome, to be a white city of pavilions modeled on other European and American world's fairs. Earmarked for 1942, to celebrate 20 years of Fascism, E42 would be a showcase for scientific progress and Mussolini's ideal of corporate national production. World War II ensued, and E42 went unrealized. Nonetheless, in the 1950s and 60s, three museums opened in EUR buildings. Two of the museums, the National Museum of Popular and Traditional Arts and the Museum of Roman Civilization, opened in spaces intended for them. Presenting acceptable regional diversity and homage to ancient Rome, these museums reflected Mussolini's model for the nation. The third museum, the National Museum of Paleolithic and Ethnographic Arts, also opened in an E42 building, but one originally intended as a Hall of Science. This building's interior was completed with elements relating to scientific progress, even though they had nothing to do with the proto history and non-Western material culture inside. While all three EUR museums have been open to the public for nearly fifty years, and located in architecturally spectacular Fascist-era buildings, no mention is made of Mussolini's presence. This paper will ex-



plore this silence. It will highlight how the museums' Fascist past is missing and why it has been left out of the cultural narrative. It will also discuss why this problem must be solved if the museums want to engage with a more global citizenry. Today, as these EUR museums willingly enter a more contemporary phase of museology, this paper will discuss why it is incumbent on them to reckon publicly with their political past.

→ 8TH FEBRUARY 2013

MORNING SESSION

Keynote Speaker: **Françoise Vergès (Goldsmiths College, London; Comité pour la Mémoire de l'esclavage, Paris)** [The Museum Without Objects](#)

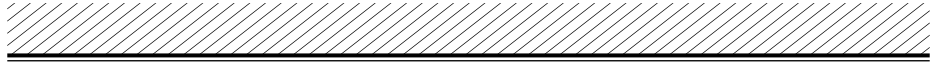
In this presentation, Françoise Vergès will first evoke the work she did from 2003 to 2010 around the project of a postcolonial museum in Reunion Island, Indian Ocean. Drawing on this experience, she will suggest that the postcolonial museum needs to question the centrality of the material object in the exhibition, to challenge its role and place to evoke the lives and worlds of "those without whom the

Earth would never be the Earth," as Aimé Césaire wrote. She will explore what kind of methodology can be developed to imagine a museum in which the unexpected, the unforeseen of history, the accidents and ruptures could be made visible, where nature as an agent of history could be evoked, where dreams and hopes can find their place.

4th PANEL: DISPLACING ETHNOGRAPHY

Fabienne Boursiquot (Université Laval, Québec) [Ethnographic Museums: From Colonial Exposition to Intercultural Dialogue](#)

The Musée des civilisations de l'Europe et de la Méditerranée (MuCEM), is scheduled to open in Marseille in June 2013. This new museum brings together collections from the Musée de l'Homme and the Musée national des arts et traditions populaires. Together with other new "museums of society," the MuCEM announces a shift in the treatment of cultural difference: whereas 20th Century ethnographic museums used to primarily document and expose other cultures, museums of society present themselves as places "where cultures dialogue" and intercultural meeting points. This new mission raises certain questions: How exactly will this dialogue



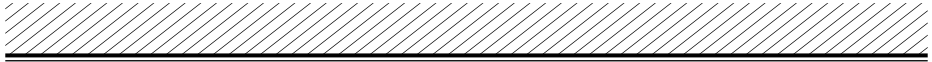
take place? Who will be part of it? What place will be made to the past, in particular to the colonial past? Taking the MuCEM as a point of departure, I explore in a genealogical fashion how “ethnographic museums” became “museums of society,” and analyze the museological practices through which this new intercultural dialogue is taking place. Now that ethnographic museums are reconfigured into “museum of society” – through building restoration (Musée d’ethnologie de Genève), collection transfer (MuCEM, Marseille), or complete reconfiguration (Quai Branly, Paris) – this paper asks if these new “museums of society” can be considered as effective ways to decolonize old ethnographic collections and to foster a new the relationship between Europe and the postcolonies.

Julia Binter, Jani Kuhnt-Saptodewo (Museum of Ethnology, Vienna)

“Mitgebracht”/ “Brought Along”: Objects, Memory and Migration in the Museum of Ethnology Vienna

As member of the international research project ReadMe 2 (European network of diaspora associations and ethnography museums) the Museum of Ethnology, Vienna, has been exploring ways of en-

gaging with the issue of migration in the context of ethnographic museum work. The main objective has been to foster a dialogue between the museum and diaspora communities and to open the museum space for different forms of memory and knowledge about migration as well as to discuss the significant role objects play in this context. In this process, the Museum of Ethnology collaborated with the non-governmental TV program “Latino-TV” (for and by South American diaspora communities) and the Network of African Communities (NAC) in order to launch the project “Mitgebracht” (“Brought Along”) inviting people with migration background (including the museum staff) to take a photo of themselves with an object that they brought along to Austria and deemed significant. The aim of this pilot project was twofold. On the one hand, the museum sought to establish a dynamic and open platform for subjectivities of migration with help of different overlapping media and events (community tv, facebook, an exhibition, a short documentary, a symposium etc.). On the other hand, by bridging different (individual and collective) forms of memory, the project sought to inspire interest in the museum with the long-term goal of sharing the museum collections. This paper discusses the possibilities and limitations of



the project “Mitgebracht” from a postcolonial perspective. It sheds a self-critical light on the different objectives and interests of the parties involved (museum/ staff, academics, artists, representatives of diaspora communities et al.) and the creative stimuli as well as frictions the collaborations entailed. Despite the goal of moving beyond institutional forms of representation, how did and still do historically built power structures shape the cooperation processes? After a mutual re-evaluation, how do the involved parties envision future forms of collaboration?

Keynote Speaker: **Ebadur Rahman (independent curator, writer, filmmaker, Dhaka)**

There is not Yet a World

In “there is not yet a world”– an Antonin Artaud quote culled as the moniker of his presentation – Ebadur Rahman would attempt to disentangle resilient models of arts practices, changing behavior towards cultural production and zones of contacts contra the conflicting values, involuted, diverse and desperate enterprises to manage and maintain “contemporary art’ as an “aesthetic project”. Charging the utopian residues of an odorless NOW and, rooted in the fragile moment, in which artists have put themselves on the line to bring about a

transformation of the consensual reality and the values underscoring and empowering this reality, the distinctive characteristics and contexts of few eurasian representations of its professional cultural scene and the connected, networked arts practices, on one hand, stages immateriality and puts time and space under erasure and expand and demand open source, free feedback loop across the arts, the architectural, performative, political and social fields; on the other hand, sensitive to contested and colonized terrain of “History”, the arts practices of this so-called people without history address the historicity of an (a)moral body and, its capacity to be contaminated by memory, migration and anterior and exterior movements in everyday time. Ebad’s self-organized structure–which includes nonlinear interviews, VDO, photo etc–propose also a way of inserting moments and modalities that explore the new ideas of Archive, Category and Museum as a loci of non-narrative dream transmission; some of the issues addressed in “there is not yet a world”: access, border, migration, body, transmission, infiltration, mutation, viral circulation, connectivity, source, hive mind, object-relation and non-narrative story telling recycle and folds back on the living organism of the art-works Ebad will be basing his presentation on.



5th PANEL: DIS ORIENTING THE MUSEUM

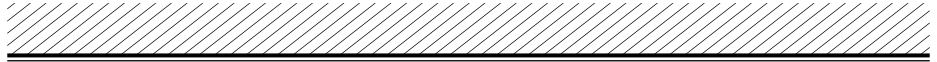
Alessandra Marino (Open University, UK) **Orientalism and the politics of contemporary art exhibition**

This paper investigates three recent art exhibitions, held in Germany, England and Italy in 2011 and 2012, to unveil possible traces of orientalism that inform their conception and organization. The first exhibition is *Orientalism in Europe: From Delacroix to Kandinsky* (Munich, 2011), which proposed a journey through the historical formation of orientalist aesthetics. The second exhibition, organized from January 2012 at Tate Britain in London, is *Migrations: journey into British contemporary art* and proposes an opposite perspective. Instead of accommodating the artistic representations of tales of Western artists' travels in the East, it displays a heterogeneous range of productions from immigrants that lived in the UK across four centuries. In this case, I argue that orientalism, as a dispositive of production and rearticulation of images of self and otherness, surfaces as a fundamental element of the construction of an idea of Britishness. In the third and final case, I turn to the *Open 14* (Venice 2011) zooming on the Bangladeshi artist Ronni Ahmed's installation *The Tomb of Qara Koz* (2011) to look at how orientalism

is tackled by a reflection on the mobility of cultural boundaries dividing East and West. The artwork can deorientalize official and historical narratives by contesting fixed constructions of identity and belonging.

Anne Ring Petersen (University of Copenhagen) **Mining the Museum in the Age of Migration**

Exhibitions of the last two decades give evidence that one of the most efficient means of deconstructing Western museums as cultural spaces is to invite a critical artist to make an intervention, thereby temporarily transforming the relatively static display of a permanent collection into a living archive and an innovative exhibition context. In recent years an agonistic discourse on 'decolonial thinking' and 'decolonial aesthetics' has emerged from the broader field of postcolonial studies and theory. In 'Museums in the Colonial Horizon of Modernity' (2011), protagonist of decoloniality Walter Mignolo has made a case for a clear-cut distinction between 'postcoloniality' and 'decoloniality', and claimed for decoloniality American artist Fred Wilson's groundbreaking installation 'Mining the Museum'. According to Mignolo, Wilson's intervention in the collection of the Maryland Historical Society in 1992 was

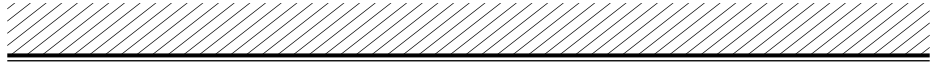


a decolonial, and hence political, reminder of the ‘underlying syntax’ of coloniality and the hegemonic relations of power that shape museums; culturally, socially and economically. This paper uses Mignolo’s assertive interpretation to launch a reconsideration of two issues central to the idea of ‘the postcolonial museum’: First, whether it is indeed possible to differentiate sharply between postcolonial and decolonial thinking, or whether decoloniality should rather be seen as a faction of postcoloniality which favours an interventionist mode of ‘doing’ or performing art and culture with the aim of ‘mining’ and thereby undermining colonial perceptions of the world. If so, it is of particular relevance to museums: decolonial institutional interventions as a means to turn museums into sites of contamination capable of including formerly repressed histories and migrating memories. Second, to which degree Mignolo’s equation of an artist’s intervention with the politics of decoloniality really captures the transformative potential of artists’ interventions in museums in an age of migration, when the much desired diversity of audiences should also be mirrored in the chosen exhibits and modes of display, i.e. in the histories told and the way they are told. The paper proposes that one should not only look for the transformative potential of artistic interventions in museums in the

politics of exhibiting, but also in the aesthetics of exhibiting, not least the artists’ play with the visitors’ affective and sensorial responses.

Neelima Jeychandran (University of California, Los Angeles) Colonial Spaces, Postcolonial Narratives: The Exhibitionary Landscape of Fort Cochin in India

This paper examines how the erstwhile colonial port-city of Fort Cochin (Kochi) in India is transformed into an exhibitionary landscape to represent particular aspects of colonial history and the colonization process. Located on the Malabar Coast in the Indian Ocean, for centuries Fort Cochin facilitated the spice trade and served as the economic hub for the Portuguese, Dutch, and later for the English chartered companies. In the postcolonial phase, although Cochin lost its prominence as an international trading port it became an important cultural center and was declared as a heritage zone in 1991. Several historical buildings were restored and recast as places of memory by the local government. Additionally, The Indo-Portuguese Museum was established to emphasize the Portuguese cultural connection and a Maritime Museum was constituted to showcase Cochin’s history as the first colonial port-city in India. Currently, select buildings in Cochin are



being revitalized to display contemporary artworks for the forthcoming Kochi-Muziris Biennale, which is scheduled to open in December 2012. The Biennale intends to reengage with Cochin's transnational past by commissioning installations that will directly reflect the complex and inter-twined history of the place. Through this paper, I shall discuss the ways in which the town of Fort Cochin exists as an alternative archive that narrates colonial history through unique modes of museal display, both within and beyond the walls of the museum spaces. Treating the landscape of Fort Cochin as *demémoire* or sites of memory, which according to Pierre Nora are places where memory crystallizes, I will examine the potency of these exhibition spaces as transmitters of memory. Finally, by mobilizing the arguments in postcolonial studies, I shall demonstrate how memories coalesce at various spaces in Cochin to produce a discourse on colonialism that is based neither solely on historical facts nor on cultural remembrances.

AFTERNOON SESSION

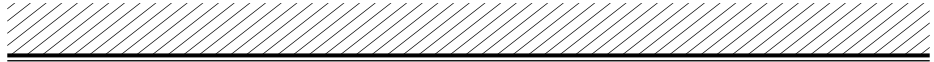
Keynote Speaker: **Ursula Biemann (Institute for Theory of Art and Design, Zurich)** **Egyptian Chemistry – from Postcolonial to Posthumanist Matters**

Beyond a straightforward economic argument, there is a deep entanglement between intercontinental migration and the displacement of natural resources. As related as they are, the two sorts of movement are embedded in such different discourses that it is difficult to speak of them on the same plane. In the presentation of her art projects *Sahara Chronicle* (2006) and *Egyptian Chemistry* (2012), the artist elucidates the discursive shift from the aesthetics of representation in migration towards a more hybrid material-discursive practice where the materiality and chemistry of reality are brought into play alongside the human manifestations of agency. The fundamental shift is not primarily put into effect by exhibiting different objects, but in questioning the very habit of mind that believes in a world to be represented.

6th PANEL: FUTURE MEMORIES, ALTERNATIVE ARCHIVES

David Gauthier, Erin La Cour (Copenhagen Institute of Interactive Design-CIID; Amsterdam School for Cultural Analysis-ASC) **Coding/Decoding the Archive**

Though the concept of the archive is illusory in its connotative multiplicity, which thereby obscures

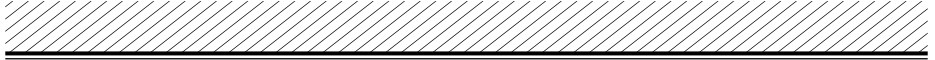


any consolidated theory, it is precisely this quality of the archive, and indeed archival production from inscription to output, that is interesting to examine. What the archive is, what it produces, and what its political and ideological ramifications are, while all important areas of inquiry, lead to perhaps greater questions: what is the purpose of the archive and what do we “gain” or “lose” in archival practice, what does it transform? On the one hand, the use of archiving machines has created a sense of “loss,” outlined for example in Kittler’s discussion of how the advent of the gramophone made learning to read and play sheet music obsolete. On the other hand, however, through the use of machines, we “gain” what could not otherwise be archived, such as live recordings of Mississippi Delta Blues musicians whose music has not, and possibly could not, be properly transcribed. But do these senses of “loss” and “gain” merely reveal a nostalgic folklorization of culture – or, isn’t the archive always mediated, and thereby, as Derrida has noted, “produces as much as it records the event”? What we are interested in exploring is how this consignment and authority of the archive in its institutionalization can possibly be undermined by closer inspection of archiving machines. How do they present themselves as tools to “get rid of [a] political ‘double bind,’ which is the

simultaneous individualization and totalization of modern power structures, [...] to promote new forms of subjectivity through refusal of this kind of individuality which has been imposed on us for several centuries”? Our paper examines the materiality of archiving machines, how and what they code and decode. Because digital memory suggests total recall, it levels archival material, essentially erasing any sense of hierarchical order. In this way, machines open a means of performing the interpretation of archival material which is perhaps more dynamic than institutional discourse in its anarchival unruliness. In the anarchival, storage is no longer passive, but actively processed, creating new materialities, new classifications, and new perspectives on subjectivity through the objectivity of machines.

Joanna Figiel, Mihaela Brebenel, Christopher Collier (City University London; Goldsmiths College, London; University of Essex) [The Labour of Memory – The artist as interlocutor between political activism and memory](#)

This paper aims to reflect on the ways in which current conditions of precarious and politically engaged artistic labour are informed by the historical position of the artist as an interlocutor between



memory and political activism. Issuing primarily from contemporary collective practices in cases where the contributors have direct involvement (Precarious Workers Brigade, Ernest, University for Strategic Optimism), this line of inquiry proposes to examine asynchronously the role played by artistic labour as a mnemonic displacement of forms of political activism. Examining various configurations of work that comprise the 'artistic' articulation of memory, both inside and outside the cultural institution, the paper explores to what degree these acts can be considered a form of activism in themselves, as immanent critique or alternative subjectivation. It also seeks however, to question the extent to which such an act of (cognitarian/affective/physical) artistic labour already functions necessarily as a mode of subsumption, materialized and a disciplining of memory, understood as a collective resource. Does the apparent presentation of an artistic overcoming of what Debord called the 'necessary alienation' of time merely constitute a diversion of memory and its associated processes of subjectivation into circuits of capital's reproduction? Referring to the work of Berardi, Ranciere, Debord and Stiegler, the paper proposes that such practices constitute not only an articulation of memory, but memory materialized – understood prosthetically. In this

respect, to what degree do such art practices create new and autonomous collective subjectivations, or conversely, function as a means of further cognitive proletarianisation for those involved? Do they combat or compound precarity, or both? Our own diverse positions, as directly involved in the collective actions we discuss, inform an attempt to collectively understand the various issues at stake from a more comprehensively informed perspective than might be attained from writing individually on the matter. It is towards such practices that we address the theoretical problems and propositions described.

ROUNDTABLE – ENGENDERING ENCOUNTERS: CREATIVE COUNTER PROCESSES IN ART PRACTICES

Chiara Baravalle, Giuseppe Biscottini (Politecnico di Milano) [Liquid Museum: Hybridization Between Mediterranean Coasts](#)

The identity of the Mediterranean Sea could be defined as multiplicity and diversity, with the coexistence of different landscapes, environments, people, cultures, and religions. Such richness is what characterizes the cultural heritage of the Mediterranean Sea. Its geography conformation, with different civilizations facing its coasts, has determined various fluxes and exchanges all along. This network

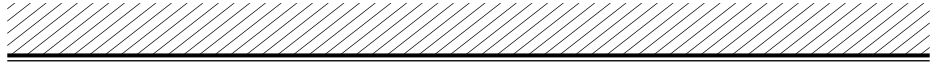


and contamination of histories and cultures allows to consider the Mediterranean Sea not as a boundary or a barrier, but as a location of meetings and currents. In this case, the water could be considered as an element that connects rather than divides, considering the sea as a “liquid archive” (Chambers, 2007). The aim of our design proposal is to represent this kind of contamination between cultures and to express the open and multiple nature of Mediterranean Sea, telling the stories of people and the cultural influences between East and West, North and South. All these stories will be the ‘collection’ of a museum that has to represent the liquidity and multiplicity of the Mediterranean Sea, also with its configuration. The “liquid museum” is a mobile structure that reflects its “open” and porous nature. It consists in different platforms floating in the Mediterranean Sea and bringing stories of art, music, food, literature and architecture as vehicle for the representation of Mediterranean hybridization. It establishes a mutual interaction of experiences and identities in two directions: the mainland absorbs the stories from the “liquid museum” and the “liquid archive” could be enriched by the identity of the places that reach. These platforms could become site for workshops, events, concerts and per-

formances allowing new hybridizations. The “liquid museum” would be an open system that stimulates that dialogue and hybridization between cultures. The idea to ‘navigate’ around the Mediterranean Sea, touching its landsides, is a way to represent its history of hybridization and make it known.

Viviana Checchia (Loughborough University) Counter Curatorial

In my paper I will try to explore how self-institutionalized collective and/or organization can attempt to use counter processes in order to avoid representation in favour of real exchange and collaboration practices aiming to create a collective narrative. My question is how can a dialogical curatorial/artistic practice interfere in dynamics of normalization in art? In her text “Curating Wrong Place... Or Where Have All the Penguins Gone?”, Claire Doherty states, the aim of the curator is not to isolate, but rather support and engender encounters: to recruit participants, engage viewers, interlocutors, and collaborators to experience the project, provoking new understandings and responses, allowing for ones that go beyond the exhibition and in my understanding beyond the institution. The aim of this paper is to discuss and potentially provide an alternative model

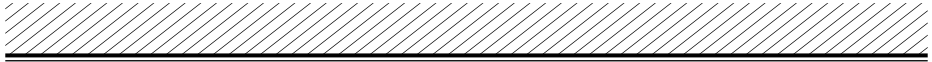


of curating to the dominant exhibition format and to the hegemonic institutional sector. This has led to the exploration of the dialogical model of multi-disciplinary collaboration as a mean of attempting to achieve a more balanced perspective outside of the confines of the prevailing neoliberal capitalist system in which art and its market functions. In his book “Conversation Pieces: Community and Communication in Modern Art”, Grant Kester proposes art as conversation. Whereas before, the viewer’s response had no reciprocal effect on the artwork, dialogical projects evolve through interaction. This interaction in my understanding is embedded in the curatorial practice at any stage of the project. The interaction I am referring to and which I call process is what interested in and what I would like to explore through the paper and the whole conference. I try to position this process/dialogical interaction as against to the representation/visual normalization.

Maureen Matthews (The Manitoba Museum) Naamiwan’s Wiikaanag: Awakening Ceremonial Relationships in The Post-Colonial Museum

This paper takes as its starting point a Canadian

Anishinaabe perspective regarding the personhood of drums who are spoken of and treated as wiikanag, ritual brothers in their aboriginal context. In a museum context, these person/objects are also treated as animate; we would not have museums if we did not believe in the capacity of artefacts to educate. But what does this mean in a post-colonial museum? Can person/objects have transformative effects in contemporary museums? Can person/objects which have been alienated from family contexts reassert displaced memories and find unfettered contemporary aboriginal meaning? Do person/objects have dissonant voices sufficient to reset the history of their conscription to the project of enhancing the prestige of other nation’s national institutions? Can the multisensory presence of drums who exist as sound in the consciousness of those who know them, counteract the colonial inertia of museums? Can objects participate in the border-crossing and contaminations which undermine colonial certainties and generate museums which are more fully ‘heterotopic spaces.’ This paper uses Alfred Gell, Marilyn Strathern and others to look at the nature of personhood in the museum, and at the apparent social agency of two Ojibwe drums both once



owned by the same man, an Ojibwe medicine man named Naamiwan who lived in northern Manitoba from 1850 to 1943, and their role in changing for the better two museums, one in Canada and the other in the US. The first is a dream drum whose discovery re-connected 65 year old photographs with those who remembered the dream that made it powerful and still sang its songs. The second is a water drum, also in the photographs, whose wrongful repatriation and subsequent restoration awoke a community and brought a little-known collection to national prominence.

Daphne Plessner (Goldsmiths College, London) [Citizen Art: A Discussion of Activist Art Practice and Its Implications for Challenging Notions of Citizenship as State Bounded](#)

This paper examines how the autonomous practices of activist artists opens up the potential for an alternative form of citizenship based not on status (or the State's attribution of rights as goods) but on the revivification of political participation and the capacity for art practices to reconstitute notions of belonging external to national boundaries. Examples of activist/citizen artists will be discussed in

the context of current theories of citizenship arguing that Activist Art has the capacity to expose the structures and practices that delimit equality and membership and in turn, enable participants as political subjects. A discussion of Ranciere's concept of dissensus will be examined as indicative of the rising need for the fusion of art and politics. However, his criticism of activist (critical) art will be contested. Instead, this article will attempt to demonstrate how citizen art embodies affective political discourses that supplant the assumption of belonging as a state enterprise. The paper will also draw on the work of Brian Holmes, Paulo Virno, Antonio Negri et al.

Biographies

→ KEYNOTES SPEAKERS

Ursula Biemann (Institute for Theory of Art and Design, Zurich) is an artist, writer, and video essayist based in Zurich. Her practice is strongly research oriented and involves fieldwork and video documentation in remote locations. She investigates global relations under the impact of the accelerated mobility of people, resources and information. Ursula Biemann is a senior researcher at the Zurich University for the Arts and publisher of several books including *The Maghreb Connection* (2006). She was appointed Doctor honoris causa in Humanities by the Swedish University Umea (2008) and received the 2009 Prix Meret Oppenheim, the national art award of Switzerland.

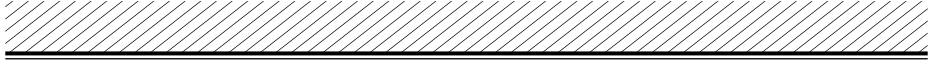
Achille Mbembe (University of the Witwatersrand, South Africa) is a philosopher, political scientist, and public intellectual. Born near Otélé in French Cameroons in 1957, in 1989 he obtained his Ph.D. in History at the University of Sorbonne, in Paris, where he subsequently obtained a D.E.A. in Political Science at the Institut d'Etudes Politiques. He has held appointments at Columbia University in New York, Brookings Institution in Washington, D.C., University of Pennsylvania, University of California,

Berkeley, Yale University, Duke University and Council for the Development of Social Science Research in Africa (CODESRIA), in Dakar.

Mbembe is a staff-member at the Wits Institute for Social and Economic Research (WISER) at the University of the Witwatersrand, contributing editor of the scholarly journal *Public Culture* and author of *On the Postcolony*. He is Visitor Professor in the department of English at Duke University.

Tarek Elhaik (San Francisco State University) is an anthropologist, film curator, and assistant professor in the Cinema department at San Francisco State University. His interest in cinema and experimental media is informed by both archival research on Mexican and Latin American avant-garde film and by an ethnography of curatorial laboratories in Mexico City. He has curated several experimental film programs from Latin America and the Arab World at the Pacific Film Archive, Ruhr Triennale, San Francisco Cinematheque, Cinemathèque de Tanger, De Young Museum, Rice University, and the Museum of Fine Arts, Houston. He is working on a manuscript titled *The Incurable Image: Repetition & Curation on a Tri-Continental Scene*.

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Viviana Gravano (Brera Academy of Fine Arts) is a Rome-based Contemporary Art Curator and Professor of Art History at the Brera Academy of fine Arts (Milan), and at the IED (European Institute of Design) in Rome, where she has also directed art events as Museum Curator. She is in the editorial board and direction of several art journals, has curated events in the Nova Gallery and in LopLop Gallery in Rome, and is the author of the radio program *The magic eyes*, broadcasted by RAI Radio3. She has published widely in exhibition catalogues and journals on photography and visual art, and is the author of *Paesaggi attivi. L'arte contemporanea e il paesaggio metropolitano*
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Ebadur Rahman (independent curator, writer, filmmaker, Dhaka) A Paris-based theoretician/curator who specializes in organizing fluid, open-ended happenings and events. He studied at University of Arts, London, at New School, Columbia University, at Whitney Museum, and trained in Engaged Buddhism at the Naropa University, Colorado. His essays and reviews are published in numerous magazines, journals and catalogs. He was the executive editor of *Depart*, the only English language art magazine coming out of Bangladesh, and Artistic Director and

Chief Curator of Samdani—the art initiative. He has written the script of two full length feature films: *Meherjaan* and *Guerrilla*, the latter being awarded the Best Asian Film in the 2011 Kolkata International Film Festival.

Françoise Vergès (Goldsmith College, London; president of the Comité pour la Mémoire et l'Histoire de l'Esclavage (France). has written on vernacular practices of memories, on slavery and the economy of predation, the ambiguities of French abolitionism, colonial and postcolonial psychiatry, Frantz Fanon, Aimé Césaire, French postcoloniality, postcolonial museography, the routes of migration and processes of creolization in the Indian Ocean world. She has worked with filmmakers and artists Isaac Julien, Yinka Shonibare, Arnaud Ngatcha. She was a project advisor for Documenta 11 in 2002 and contributed to the 2012 Paris Triennial. Her most recent publication is *Lives That Matter*, in Okwui Enwezor, *Intense Proximity, Paris Triennial Catalog, 2012* and *L'Homme prédateur. Ce que nous enseigne l'esclavage sur notre temps*, Paris 2011.



→ SPEAKERS

Julia Binter (Museum of Ethnology, Vienna) studied Social and Cultural Anthropology as well as Theatre Film and Media Studies in Vienna and Paris. She lectures at the Department of Social and Cultural Anthropology at the University of Vienna and works as Curator Assistant of the Subsaharan Africa Collection at the Museum of Ethnology Vienna. Her publications include: *We Shoot the World. Österreichische Dokumentarfilmer und die Globalisierung*, LIT-Verlag, 2009. "Globalization, Representation and Postcolonial Critique. Austrian Documentary Film auteurs' Take on Globalism", in: Hans Belting, Jacob Birken, Andrea Buddensieg and Peter Weibel (eds.) *Global Studies: Mapping Contemporary Art and Culture*, Hatje-Cantz, 2011.

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Felicity Bodenstein (Universit. Paris Est Créteil) is a doctoral candidate at the University Paris-Sorbonne working on the history of the Cabinet des médailles et antiques at the National library in Paris. In 2009-2010 she was fellow at the Getty Research Institute in Los Angeles with a project entitled *Displaying Classical Antiquity in Paris (1800-1930)*. Since 2010, she is working as research assistant on the Euro-

pean National Museums project at the University of Paris 1 Panthéon-Sorbonne, for which she has edited *Great Narratives of the Past. Traditions and Revisions in National Museums and National Museums and the Negotiation of Difficult Pasts* published by Linköpings University Electronic Press.

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Camilla Pagani (Université Paris Est Créteil) holds a Master's degree in Political Science from Sciences Po Paris and is actually a PhD candidate and teaching assistant at the Department of Philosophy at Université Paris-Est-Créteil and Università degli studi di Milano. Her thesis is on museums of ethnography and identities nowadays, focusing especially on multiculturalism, globalization and cultural minorities in Europe and in the United States. She published *Genealogia del Primitivo. Il musée du quai Branly, Lévi-Strauss e la scrittura etnografica*, and presented her papers in several international symposiums. She collaborates with UNESCO on different projects and is an independent researcher for MeLa.

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Fabienne Boursiquot (Universit. Laval, Quebec) is a graduate student in Anthropology at Université Laval, Québec, Canada. Specializing in political an-



thropology of Europe, she works on the cultural productions (monuments, museums) that take “otherness” as an object. Her research project explores the ethnographic museums’ reconfiguration in France, and how new museums (quai Branly, Cité nationale de l’histoire de l’immigration, MuCEM) mobilize the notion of “dialogue”. Fabienne holds two master degrees (Anthropology, Translation) and is associated with the Centre interuniversitaire d’études sur les lettres, les arts et les traditions. She has won the Joseph-Armand-Bombardier award from the Social Sciences and Humanities Research Council of Canada.<fabienne.boursiquot.1@ulaval.ca>

Mihaela Brebenel (Goldsmiths College, London) is a PhD candidate from Goldsmiths, University of London, working on the politics and aesthetics of moving image art. Her research interests stem from understanding the different modes of spectatorship enacted by screen-based media and processes of production-reception of moving images, with the aid of affective cartographies and evental formulations, which lead to the creation of subjectivities - perhaps invested with drives for political action. Her practice reflects on cultural identity, the notion of *dérive*, critical psychogeographical methods, performative lectures and actions/interventions

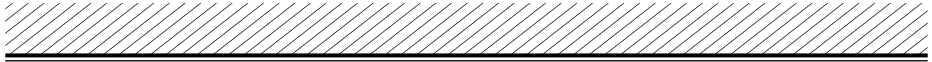
exploring configurations of space, memory, cultural exchange economies and the possibilities of collective work.

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Joanna Figiel ([City University, London](#)) is a doctoral candidate at the Centre for Culture Policy Management, City University London and Research Associate in the Hybrid Publishing Lab, at the Centre for Digital Cultures, Leuphana Universität. Her research focusses on labour issues, precarity and policy within the creative and cultural sectors. She completed her MA at the Centre for Cultural Studies, Goldsmiths.

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Christopher Collier (University of Essex) is a PhD candidate at the University of Essex in the School of Philosophy and Art History. He is working on a critical reappraisal of the artistic and cultural phenomenon of ‘psychogeography’ beyond its emergence amongst an array of mid-twentieth century avant-garde practices. Focusing particularly on recent and contemporary iterations, this entails examining the ontological and metaphysical framing of this loose tradition, along with the relation of psychogeography to a mnemotechnical understanding of the



built environment, activist practices and neoliberal modes of governmentality. He is interested in modern and contemporary art, activism, memory and space.

Rita Capurro (Milan Polytechnic) Graduated in Arts (University of Genoa), she continued her studies in History of Art (University of Genoa), in 'Management of ecclesiastic cultural heritage' (Università Cattolica-Milan), and a Ph.D. in 'Design and Technology for the Valorisation of Cultural Heritage' (Politecnico of Milan).

She collaborates in didactic activities at Università Milano-Bicocca (Religious Tourism) and at the Università Cattolica-Milan (History of Art and Museology). She is member of the Research team in Design for Cultural Heritage, at the Politecnico of Milan, and participates in the MeLa project. Her research interests are focused on religious art, museology, and interpretations of religious cultural heritage. She is member of ICTOP (ICOM Committee for the Training of Personnel) and AMEI (Association of Italian Ecclesiastical Museums).

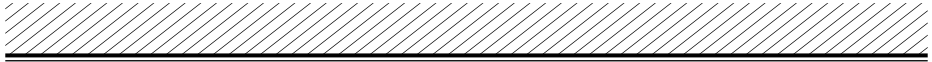
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Eleonora Lupo (Milan Polytechnic) is Assistant professor at Politecnico di Milano, Ph.D. in Industrial

Design and Multimedia Communication at the Indaco Dept. of Politecnico di Milano in 2007. MA degree in 2001 in Industrial Design at the Design Faculty, Politecnico di Milano. In 2008 Visiting Researcher and Lecturer at the School of Design Hong Kong Polytechnic University. Her research interests are focused on the innovative role of design as strategic and community-centred approach for the enhancement and activation of tangible and intangible Cultural Heritage. In particular she is interested in design processes, strategies and techniques improving sustainable cultural heritage awareness and development, and also implementing local knowledge and creative and artistic activities. She has participated in many research programs and attended several International Conferences (<http://designview.wordpress.com/>). She currently teaches at the School of Design of Milano Politecnico (www.design.polimi.it).

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David Gauthier (CIID, Copenhagen) is Associate Professor at the Copenhagen Institute of Interaction Design. His research and teaching focus on the cultural, material and experimental nature of technologies as a means to speculate and develop future scenarios involving humans and machines. Gauthier



holds a graduate degree in Media Arts and Sciences from the Massachusetts Institute of Technology and has worked as a researcher in various institutions, notably the MIT Media Laboratory, the Banff New Media Institute and the Hexagram Institute for Research/Creation in Media Arts and Technologies. He has artistic and scientific research expertise in domains ranging from actuated textiles to viral communications.

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Erin La Cour (ASCA, Amsterdam) is a PhD candidate at the Amsterdam School for Cultural Analysis (ASCA) and is scheduled to defend her dissertation, "The 'Graphic Novel': Discourses on the Archive," in April 2013. Additionally, La Cour is a docent in the English department at the University of Amsterdam, editor of the Scandinavian Journal of Comic Art (SJoCA), and editor of the Nordic Network for Comics Research's forthcoming anthology, under review by the University Press of Mississippi. Currently, she is working as project advisor for Black or White, an exhibition on sequential art at the Van Abbemuseum, The Netherlands.

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Neelima Jeychandran (University of California, Los

Angeles) is a visual anthropologist who researches the visual arts and performances of South Asia and West Africa. She is also interested in examining how museums functions as "loci of memory," specifically studying how these places become activated as sites for personal, public and national remembrances. She is in the process of completing her PhD in Culture and Performance from the University of California Los Angeles (UCLA). She has been working as a research assistant and teaching assistant in the Department of World Arts and Cultures/Dance at UCLA since Fall 2009.

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Ivan Jurica (Museum of Modern Arts, Vienna) is a cultural worker and art educator. In 2009 he graduated from the Academy of Fine Arts in Vienna, Austria. Currently he is a doctoral candidate at the Academy of Fine Arts and Design in Bratislava, Slovakia, as well as an art educator at mumok (Museum of Modern Art), Vienna). He works at the intersection between theory, art and politics and is based in Vienna and Bratislava.

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Peter Leese (University of Copenhagen) is Associate Professor of British History at the Department



of English, Germanic and Romance Studies, University of Copenhagen. His publications include *Shell Shock: traumatic neurosis and the British Soldiers of the First World War, Britain since 1945: Aspects of Identity and The British Migrant Experience. An Anthology*. His current research project is on the history of migration life stories from the 18th century to the present day.

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Alessandra Marino (The Open University) is Research Associate at the Open University within the project “Oecumene: Citizenship after Orientalism”. She received her Ph.D in “Post-colonial and Cultural Studies” at the University of Naples, “L’Orientale”. Her research fields range from postcolonial literature and theory to visual studies. She has published articles on Anita Desai, Nalini Malani, contemporary Indian cinema and video-art, and on Shakespearean appropriations in a post-colonial perspective and co-edited, with L. Curti, the book *Shakespeare in India* (Roma: Editoria e Spettacolo, 2010).

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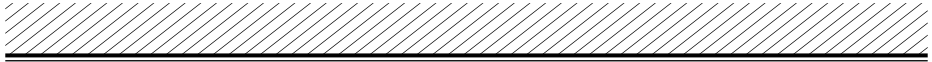
Margherita Parati (Milan Polytechnic) studied architecture at the Politecnico di Milano and at TU/e Technische Universiteit of Eindhoven, with a thesis

proposing the reconversion of a U-Boot bunker of the WWII in Saint Nazaire, France into an open food market and public space. From 2008 she has been working for art galleries and architectural studios specialising in interior design, exhibition design as well as art work production and installation. She is a Ph.D. candidate in Interior Architecture and Exhibition Design at the Politecnico di Milano, where she is also collaborating in the EU funded MeLa project.

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Anne Ring Petersen (University of Copenhagen) is an art historian and Associate Professor at the Department of Arts and Cultural Studies at the University of Copenhagen, Denmark. She is the coordinator of the interdisciplinary research network ‘Network for Migration and Culture’ (funded by the Danish Council for Independent Research, 2011-2014). She has published widely on modern and contemporary art in exhibition catalogues, anthologies and journals such as *Third Text*, *RIHA Journal* and *Column*. Recent publications include the anthology *Contemporary Painting in Context* (2010), and a monograph on installation art, *Installationskunsten mellem billede og scene* [Installation Art between Image and Stage] (2009).

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Itala Vivan (University of Milano) Professor of Cultural and Postcolonial Studies, formerly at the School of Political Science, University of Milano. She has written in the field of postcolonial studies analysing the relationships between literature, history and society in sub-Saharan Africa, and the emergence of new, creolized literary expressions in the West and elsewhere. Among her latest books, *Corpi liberati in cerca di storia, di storie. Il nuovo Sudafrica dieci anni dopo l'apartheid* (2005), *Dalla Lambretta allo skateboard. Teorie e storia delle sottoculture giovanili britanniche* (2009, with R.Pedretti). More recently, she has researched and published on the role of cultural museums in contemporary society. <itala.vivan@unimi.it>

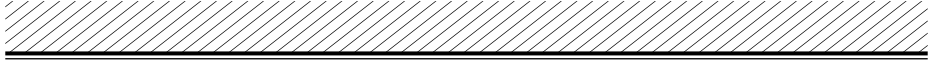
→ **ROUNDTABLES**

Chiara Baravalle (Milan Polytechnic) was born in Rome, Italy in 1987. She graduated in 2010 with a B.A. in Architecture at the Politecnico of Milan. She is currently studying for a Master in Architecture at the Politecnico of Milan, and spent a year in Lisbon as an exchange student at the Universidade of Lisbon. As part of her studies, she completed internships in Milan and took part in an international workshop organized by the Macba Study Center of

Barcelona. She is currently involved in a research project concerning the Mediterranean Sea, designing a travelling museum named “Liquid Museum” as part of her Master’s degree thesis.

Giuseppe Biscottini was born in Milan, Italy in 1988. He graduated in 2010 with a B.A. in Architecture at the Politecnico of Milan. He is currently studying for a Master in Architecture at the Politecnico of Milan, and spent a semester in Copenhagen as an exchange student at the Royal Danish Academy of Fine Arts. As part of his studies, he completed an internship in Milan by Italo Rota & Associati. He is currently involved in a research project concerning the Mediterranean Sea, designing a travelling museum named “Liquid Museum” as part of his Master’s degree thesis.

Jessica Fiala (independent Scholar) Jessica Fiala is an independent scholar and performer based in Minneapolis, USA. She completed an interdisciplinary Masters degree with concentrations in Museum Studies and Cultural Studies through the University of Minnesota in 2008. Her thesis, “Ordering ‘the Other’: Heterotopias and the Musée du Quai Branly,” and current research span spatial theory, colonial/postcolonial museum practices, and performance



studies. She is a visual arts docent and performing arts blogger for the Walker Art Center. For the past five years, as a company member of Ragamala Dance, she has performed throughout the United States and internationally.

Laurie Kalb has worked in Rome since 2006. An anthropologist and art historian with a B.A. from Vassar College and Ph.D. from University of Pennsylvania, Laurie was a museum curator in Santa Fe and Boston and Fulbright museum consultant in Southeast Asia before moving to Italy. She is on the art history faculty of Temple University Rome, has collaborated with the Special Superintendence for Archaeology of the Ministry of Fine Arts in Italy, and is a Research Associate at the Peabody Museum at Harvard University. Laurie's current research involves the Mussolini-era world's fair site in the Roman suburb of EUR.

Francisco Cabanzo (Universitat Ramon Llull, Barcelona) Aware of his in-transit "mestizo" (mix-blooded) identity, Cabanzo works on transcendent and ephemeral urban arts, space appropriation strategies and landscape archetype patterns as instruments for syncretic creative resistance. He has an architectural degree from the FAU - Bennett, Rio de

Janeiro; a PhD in Fine Arts from the University of Barcelona; a MSc in Urban and Regional Planning from the IUAV- University of Venice. He is Professor in the Fine Arts Faculty, UAN-University Antonio Nariño, Bogotá, a researcher in the Global Dialog of Barcelona: postcolonial studies and decolonial horizons observatory, and member of POCS contemporary artists association of Barcelona examining experimental and research lines in miscegenation and identity processes.

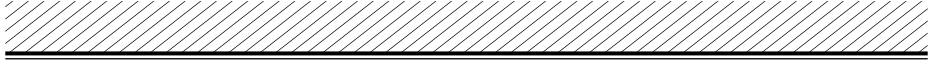
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Viviana Checchia (Loughborough University)

Viviana Checchia is a curator and PhD candidate at Loughborough University (UK). She lives in London and Bari where she co-founded vessel with Anna Santomauro. As Assistant Curator at Eastside Projects (UK) she researched and assisted in curating Liam Gillick Two Short Plays and presented Eastside Projects' Limited Edition Prints and Print Portfolios at the V&A. She is co-curating *Green Days* with Anna Santomauro and *Giant Step* with vessel's curatorial team; both projects are funded by ECF. She participated in the European Course for Contemporary Art Curators by the Province of Milan and the Fondazi-



one Antonio Ratti (2009); the AICA International Summer Seminar of Art (2009); and the Gwangju Foundation Course for International Curators (2010).
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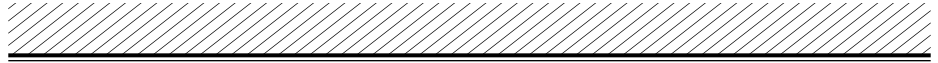
Maureen Matthews (Curator of Ethnology, The Manitoba Museum) is a social anthropologist with a background as an award winning CBC radio documentary maker. Her work in both fields is centred around supporting native languages and speakers and she uses audio to emphasise the value of native languages and the wisdom and humour of native speakers. Her theoretical work has a dual Ojibwe and anthropological focus bringing together strands of Ojibwe philosophical and metaphorical thinking with contemporary anthropological work on the nature of personhood and the animacy and agency of objects. Since November 2011 she has been the Curator of Ethnology at the Manitoba Museum in Winnipeg.
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Daphne Plessner (Goldsmiths College, London) is an artist and academic (senior lecturer) based at the

University of the Arts London. She is also an MPhil/ PhD candidate in the Politics Department at Goldsmiths College, University of London. Her academic research investigates the concept and conditions of citizenship within activist art practices. Her artistic activities include working with a range of media and methods, currently with a focus on investigative and collaborative art projects that use the strategies of intervention to extend what Ranciere describes as a 'dissensus'. Her art projects involve appropriating print media (posters, surveys and currently in development, the publication of a newspaper) to examine topics such as 'Borders', 'What is a University?', 'Protest' and the notion of an 'Assembly'. Projects completed to date are archived on an online publishing platform called "The Citizen Artist" (www.citizenartist.org.uk). daphne@plessner.co.uk

Policy Proposals

- * **The museum is not a mausoleum; it is a critical, interactive space.**
- * **It is important to think about the museum in terms of cultural politics, in other words in terms of interpretation and construction of values and meanings.**
- * **Museums are sites of transnational exchange and interchange.**
- * **Planetary processes of migration and the increasing hybridization of cultures, languages, histories and geographies question the limits of such notions as memory, belonging and art as they have been proposed through European museology and museum practices.**
- * **Migration, and accompanying migrant aesthetics, is transforming the museum from the place of archiving and conservation into an active and desiring space for engendering encounters with other, often repressed, stories and memories, both present and past.**
- * **Curatorial practices should register those images, linked to traumatic events, tensions, and absences, that resist visibility and identification and are affirmed through a shared collective memory.**
- * **The archive is still under construction, its narration will always be incomplete.**
- * **The institutional archives of memory are continuously traversed and interrogated by other temporalities; not only the past, but also the present and the future are rewriting the making of memory.**
- * **Objects sustain memories that exceed any single or unilateral explanation**
- * **The traditional subject-object dualism is blurred by diverse modalities of ethical and aesthetical perception producing unplanned affective economies of meaning.**
- * **European heritage cannot be represented without considering its extra-European supplement and support.**
- * **The historical experience of colonialism is an intrinsic and indelible part of the contemporary world. Racialized regimes of information have activated a proliferation of stereotypes. In a postcolonial perspective, the supposedly single History of Europe is decentred and declined into interlaced and heterogeneous histories.**
- * **Heritage needs also to be considered in ecological and post-humanist terms that can lead to alternative ideas and experiences of art, archiving and memorialization.**



- * **European citizenship is more complicated than that proposed by the categories of multiculturalism, hospitality and accessibility; it is itself a mobile and migratory disposition.**
- * **Modernity is not a relatively fixed stage of Occidental civilisation but a mobile, planetary constellation.**
- * **Museums could open up interactive and productive dialogues with other media platforms involved in representing migration. These could include alternative grassroots initiatives which foster an open, challenging and complex understanding of the processes of planetary migration beyond the limits of institutional media channels.**
- * **In their awareness of being a technology of memory amongst others, and in the context of 'cognitive capitalism', existing museum should critically engage with the production of memory-making. The spatial and temporal constraints of physical museums should not in fact be considered as a limit, but rather as an alternative critical space for fostering a *long durée* that could integrate, sustain and implement the velocity of those best practices that circulate through other media platforms and archives such as the web.**
- * **In order to contest a monolithic idea of art, tradition and belonging, a postcolonial perspective impacts on the museum as a device for capturing difference through the dissemination of dissonance, gaps, intervals and diverse bodies of knowledge and potential becoming.**
- * **Curatorial practices should reinforce the role of museum as a public space, working both inside and beyond its walls, constructing links and relational dynamics with different communities around site-specific projects.**
- * **The politics and practices of visiting, exhibiting and viewing needs to address the bodies of the visitors, not as passive objects of knowledge (included or excluded on the basis of age, gender, ethnicity or educational attainment), but rather as active subjects who embody and incorporate the museum experience.**
- * **An important feminist contribution to exhibitionary practices emerges from the concept of trans-subjectivity and intersectionality. If art instigates thought then the image itself becomes a critical entity crossing and complicating temporal and spatial immediacies. As a performative instance art takes us beyond the gallery and the museum into the spaces between the tangible and the intangible, poetics and narrative, aesthetics and ethics.**



POLITECNICO
DI MILANO

POLIMI – Politecnico di Milano, Italy (Coordinator)
Department of Architectural Project (DPA): New Museography.
Department of Industrial Design, Arts, Communication and Fashion
(INDACO): DeCH-Design for Cultural Heritage
Major Competences: Museography & Exhibition Design
Key Members: Luca Basso Peressut, Gennaro Postiglione

CIID

COPENHAGEN
INSTITUTE OF
INTERACTION
DESIGN

CIID – Copenhagen Institute of Interaction Design, Denmark

Major Competences: ICT for Interaction Design

Key Member: Jakob Bak



Istituto di Tecnologie Industriali e Automazione
Consiglio Nazionale delle Ricerche

CNR – Consiglio Nazionale delle Ricerche, Italy
Institute for Industrial Technologies and Automation (ITIA)
Major Competences: ICT for Design & Research Management
Key Member: Marco Sacco



University
of Glasgow

GU – University of Glasgow, United Kingdom
History of Art, School of Culture and Creative Arts (HOA)
Major Competences: ICT for Digital Library and Archives,
Museum studies
Key Member: Perla Innocenti





MACBA – **Museu d'Art Contemporani de Barcelona**, Spain
Major Competences: Museum
Key Members: Bartolomeu Mari



MNHN – **Muséum National d'Histoire Naturelle**, France
Musée de l'Homme, Département «Homme, nature, sociétés» (DHNS)
Major Competences: Museums
Key Member: Fabienne Galangau Quérat



RCA – **The Royal College of Art**, United Kingdom
Department of Curating Contemporary Art (CCA)
Major Competences: Curatorial Art Practice
Key Member: Ruth Noack



UNEW – **Newcastle University**, United Kingdom
The International Centre for Cultural and Heritage Studies (ICCHS)
Major Competences: Museum Studies
Key Members: Christopher Whitehead, Rhiannon Mason



UNO – **L'«Orientale», University of Naples**, Italy
Department of American, Cultural and Linguistic studies (DACLS)
Major Competences: Cultural & Social Studies
Key Member: Iain Chambers



PROJECT PARTNERS

- POLIMI – Politecnico di Milano, Italy (Coordinator)
Department of Architectural Project (DPA)/New Museography,
Department of Industrial Design, Arts, Communication
and Fashion (INDACO)/DeCH
- CIID – Copenhagen Institute of Interaction Design, Denmark
- CNR – Consiglio Nazionale delle Ricerche, Italy
Institute for Industrial Technologies and Automation (ITIA)
- GU – University of Glasgow, United Kingdom
History of Art, School of Culture and Creative Arts (HOA)
- MACBA – Museu d'Art Contemporani de Barcelona, Spain
- MNHN – Muséum National d'Histoire Naturelle, France
Musée de l'Homme, Department «Homme, nature, société» (DHNS)
- RCA – The Royal College of Art, United Kingdom
Department of Curating Contemporary Art (CCA)
- UNEW – Newcastle University, United Kingdom
The International Centre for Cultural and Heritage Studies (ICCHS)
- UNO – L' "Orientale", University of Naples, Italy
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PROJECT DURATION: March 1, 2011 – February 28, 2015

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



RF02 – International Conference

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

7-8 February 2012

Napoli, IT

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