

→ DON'T MISS IN THIS ISSUE

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- MeLa Forthcoming Events



InsideOut Project - L'Italia sono anch'io, Crema, Muro degli Stallioni @Paola Capetti.

→ FOCUS ON

Four Source Books, three International Conferences, two Exhibitions: the MeLa Project is currently releasing an outstanding number of outcomes.

The MeLa Book Series is about to grow through the publication of the preliminary findings ensued within the Research Fields 01, 02, 03 and 05; all the volumes are available as open-access digital publications on the MeLa website (within the "Documents" section). In September, the conference promoted by Newcastle University opened the sequence of the MeLa International Conferences, that will soon proceed in Glasgow (3-4 December), then in Naples (7-8 February). The MeLa Project will also participate to the exhibition *Idee Migranti*, an initiative promoted within the broader [S]oggetti migranti, displayed from September 20th, 2012, to April 2nd, 2013, at Museo Nazionale Preistorico Etnografico "Luigi Pigorini" in Rome.

This MeLa Newsletter Issue is meant to provide an overview of the latest products, and to invite you to contribute and participate to the MeLa ongoing projects and forthcoming events.

Remarks on "Placing" Europe in the Museum

On 3rd and 4th September, the International Centre for Cultural & Heritage Studies at Newcastle University promoted the first MeLa International Conference, organized within the MeLa Research Field 01 to investigate the theme "'Placing' Europe in the Museum: people(s), places, identities".

The imperatives surrounding the museum representation of place have shifted from the late 18th century to today, partly because the political significance of place itself has changed and continues to change at all scales, local, civic, regional, national and supranational. At the same time, recognition of changes in demographic movements and migration patterns underscore cultural and political practice, in the accommodation of "diversity" in cultural and social policy, in scholarly explorations of hybridity or in state immigration controls. Through the contribution of several scholars and practitioners—including the keynote speeches by Peter Aronsson (Linköping University), Ullrich Kockel (University of Ulster) and Annemarie de Wildt (Amsterdam Museum)—the conference aimed at reflecting on the understandings of the role of place in individual, collective and

state notions of society in the EU, in member states and in other European countries, and at investigating their effects on museums practices. Besides preliminary answers, the presentations also triggered new questions, fostering the RF01 research activities. How do we display Europe in museums? What place is it, and what is it not? What moments are presented as pivotal in Europe's history? Who is responsible and who is doing the placing and the routing (in the sense of routes) of Europe? Acts of placing and routing are characteristic of museum practice, and to identify the spatialities of Europe is inevitably to historicise and to museumise it, so we may enquire into the political nature of this emergent representation of something (Europe) which is both place and concept, where tensions exist between ideas and experiences of solidarity, shared history, intolerance, difference, belonging and not-belonging, "integration" and exclusion.

The abstracts of the conference are available on the MeLa website; a selection of papers will be published in 2013.

Chris Whitehead, Newcastle University

MeLa Book 02: Placing Migration in European Museums. Theoretical, Contextual and Methodological Foundations



Whitehead, Christopher, Susannah Eckersley, and Rhiannon Mason. 2012. *Placing Migration in European Museums: Theoretical, Contextual and Methodological Foundations*. Milan: Politecnico di Milano DPA. You can download the book from the MeLa Website.

How do museums in Europe represent histories and experiences of migration? How do they fashion identities connected to European places as destinations and places (sometimes multicultural ones) to live or to travel through? What is the relationship between European places and non-European ones, where they share historic connections resulting from colonialism or labour force agreements? How might we understand and study museum representations pertaining to place, identity and migration in contemporary Europe?

These questions are addressed in this book, which is the first of a series authored by researchers at Newcastle University in the context of the MeLa Project, Chris Whitehead, Rhiannon Mason and Susannah Eckersley. The book sets out the theoretical and methodological premises for MeLa Research Field 01, focused on Museums and Identity in History and Contemporaneity, and aimed at developing policy-relevant arguments concerning the cultural significance of place within museum representations, for questions of contemporary European identities and no-

tions of citizenship. The book develops understandings of museums as cartographic media in which identities are “mapped”, and shows how place operates as an organising principle in many museum displays.

It goes on to characterise the problematic of the three case study clusters which have been developed in the research. *Placing the nation* looks at national museums in countries where the idea of the “nation” is strongly to the fore, such as in post-devolution Scotland. *Peoples, borders movements* involves a focus on museums in places where shifting borders and populations lead to politically nuanced museum representations, as at the Silesian Museum in Görlitz. *European Cities and their others* explores museum representations in major cities, like Amsterdam and London, which have historical colonial relations with places elsewhere in the world.

The book closes with an account of the research to be undertaken as the project progresses.

<http://www.mela-project.eu/publications/948>

MeLa Book 03: Cultural Memory, Migrating Modernities and Museum Practices

The volume presents an overview of the critical work carried out so far within the MeLa Research Field 02, led by the University of Naples “L’Orientale,” in collaboration with the Politecnico di Milano, the Copenhagen Institute of Interaction Design, the Newcastle University, the University of Glasgow, and the Royal College of Art in London. RF02 aims at disseminating critical perspectives that contribute to a different comprehension of museums and archiving practices. These should respond to the challenge of rethinking museums as mobile and “heterotopic” spaces, rather than stable places of institutional memory.

The intention of the contributions in this volume is therefore to explore the parameters and paradigms of the contemporary museum—its spaces, practices and avowed purposes—in the light of the critical interrogations raised by postcolonial criticism and analyses. The collected essays constitute, in both theoretical and empirical terms, an unfolding engagement along many fronts that are signaled by questions of memory, migration, and modernity.

How are we to re-think museum studies,

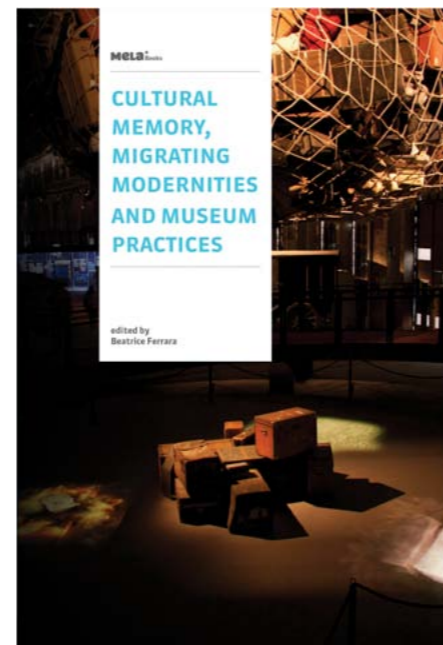
exhibitionary practices and archiving procedures within the radical revaluation of Occidental modernity?

Such an investigation witnesses the latter’s historical and cultural premises being exposed to questions and possibilities it has rarely authorized.

When the unsung bodies, cultures and histories of colonialism and Empire return to ghost the contemporary world—this, too, is “globalization”—then the manner of picturing and framing the memories of that past and present becomes a pressing and contested matter. Are we merely to adjust and enlarge an inherited frame of understanding to incorporate this critical encounter, or is something more required?

Edited by Beatrice Ferrara, the book collects essays by: a.titolo, Danilo Capasso, Iain Chambers, Lidia Curti, Alessandra De Angelis, Beatrice Ferrara, Giulia Grechi, Celeste Ian niciello, Mariangela Orabona, Michaela Quad raro, Federica Timeto.

<http://www.mela-project.eu/publications/949>



Ferrara, Beatrice, ed. 2012. *Cultural Memory, Migrating Modernities and Museum Practices*. Milan: Politecnico di Milano DPA.

You can download the book from the MeLa Website.

MeLa Book 04: European Crossroads. Museums, Cultural Dialogue and Interdisciplinary Networks in a Transnational Perspective



Innocenti, Perla, ed. 2012. *European Crossroads: Museums, Cultural Dialogue and Interdisciplinary Networks in a Transnational Perspective*. Milan: Politecnico di Milano DPA.

You can download the book from the MeLa Website.

This volume, produced within MeLa Research Field 03 activities, collects a series of essays, case studies and interviews exploring diverse European perspectives on interdisciplinary collaborations between cultural institutions.

Twenty international scholars and practitioners from seven European countries discuss cross-domain partnerships, cultural identity and cultural dialogue, heritage for the arts and sciences, European narratives, migration and mobility, and describe real-life case studies in museums, libraries, foundations, associations and online portals.

The book aims at forming the basis for analysis and discussion of European cultural cooperation at both trans-local and transnational level, providing scenarios, direct experiences and materials that can be further extended and enhanced, thus become a source of inspiration within the MeLa Project network and beyond.

Weaving together real-life contexts and processes of collaboration, networking and partnership, this work provides an overview

of emerging cooperation patterns and challenges, obstacles and potentialities in digital and physical settings. It also highlights the role played by cooperation in European cultural institutions, for strengthening their public standing, improving their services and programmes, and involving larger and more diverse cross-sections of users and learners in supporting transnational dialogue and social engagement within European contemporary society.

Edited by Perla Innocenti, the volume includes contributions by and interviews with: Joan Abellá, Agnès Arquez Roth, Janine Burger, Mela Dávila, Sergio Dogliani, Hélène du Mazaubrun, Annette Friberg, Fabienne Galangau, Michel Guiraud, Els Jacobs, Jean Patrick Le Duc, Pompeo Martelli, Perla Innocenti, Laurence Isnard, Ellen McAdam, Jan Molendijk, Antonio Perna, Anne Solène Roland, Sreten Ugrić and Katherine Watson.

<http://www.mela-project.eu/publications/950>

MeLa Book 05: Representing Museum Technologies

The volume provides an encapsulation of contemporary practice and practice-based research in the field related to the use of technologies in the context of museums and cultural institutions. Through the selection and the presentation of case studies, the discussion of best practice and results, as well as a set of novel analyses and visualisation techniques, the work reflects museum practice through technology back on itself.

Examinations include chapters covering cases related to *Technology, Spaces, Content and Sociality*.

These topics are constituted through an inclusive definition of the technological that treats the museum as an always-already mediated and networked confluence of representations. The final section of the volume, *Visualisation of Cross-Field Research Data*, reflects on the process and consequences of researching museum practice through a set of data-driven algorithm-derived data visualisation of case-study parameters and descriptions. Illustrations and imagery from internally exhibitions and presentations further communicate the examples and

cases presented in the book. The use of technologies in the context of museums and cultural institutions is a topic that helps bring a focus to the myriad of representational, interactive and informational forms these milieux allow. Combined with developments in the public take-up of mobile technologies and networked media and communications, technologies used in representing and producing culture cause us to re-imagine and reinvent the role of cultural institutions in a technological society.

This case study sourcebook is a snapshot, a distillation of contemporary practices by museums and cultural institutions, along with commentary, critique and best practice reflections developed by the interdisciplinary team of researchers contributing to the MeLa Research Field 05.

Edited by Jamie Allen and Eleonora Lupo, the book collects essays by: Jamie Allen, Eleonora Lupo, Davide Spallazzo, David Gauthier, Raffaella Trocchianesi and Marcin Ignac.

<http://www.mela-project.eu/publications/951>



Allen, Jamie, and Eleonora Lupo, eds. 2012. *Representing Museum Technologies*. Milan: Politecnico di Milano DPA.

You can download the book from the MeLa Website.

The Conclusion of the EuroMed 2012 International Conference under the EU Cypriot Presidency: A Special Focus on Cultural Heritage

From October 29th to November 3rd, the ancient city of Amathus by Limassol, Cyprus, has been the setting of the 4th International Euro-Mediterranean Conference, EuroMed 2012, gathering stakeholders, policy makers, institutions and professionals from different backgrounds, sharing know-how and experiences around the multi and interdisciplinary research on tangible and intangible cultural heritage, analyzing the use of cutting edge technologies for the protection, preservation, conservation, digitalisation and presentation of the cultural heritage content (archaeological sites, artifacts, monuments, libraries, archives, museums, etc.) and envisioning future worldwide developments in this area.

highlighting the strategic role of cultural heritage and the necessity to include it in Horizon 2020

The EuroMed2012 findings have highlighted the strategic role of cultural heritage, and the necessity to include it in the Horizon 2020 Programme, which may have a significant impact on the future of this field. The conclusions of the conference in particular advanced some important considerations.

1. Although the research in cultural heritage has developed significantly over the years, further research and innovation are absolutely needed to respond to the grand challenges of our time.

2. Cultural heritage research in Horizon 2020 will increasingly have to address and integrate a wide range of digital, intangible and tangible aspects. In particular, research on tangible heritage will also have to focus on

societal challenges and technological developments, as well as the impacts of climate and environmental changes, resource and energy efficiency, adaptation and upgrading of heritage resilience.

3. Easier and open access to results, knowledge resources and data of scientific activities, from EU and Member States, by end-users and stakeholders will enable better exploitation of results from research to enhance growth and job creation. To achieve this in the future, action has to be taken from the start of Horizon 2020, in order to gather results of projects in an interdisciplinary consistent, standardised and computer intelligent manner through strong EU coordination and financial support.

4. A new scheme for additional funding should be established, via a simplified evaluation procedure during the final phase of the projects, in order to valorize the most promising EU projects. This would enable full exploitation of the innovation and economic potential of their research development.

5. Without sustained and appropriate funding, all the investments made in the past and possibly in the future will be completely wasted. This conference has offered an ideal opportunity to enhance interlinking the different fields of cultural heritage and to foster synergies and mutual benefits being expected from this interdisciplinary approach.

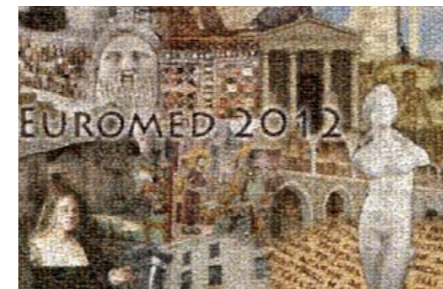
6. The protection of cultural heritage has to be integrated with the development of the

tourism industry, with special emphasis on cultural tourism as well as the development of creative and multimedia industry revealing cultural contents, semantics and values.

7. Documentation, protection, preservation and presentation of cultural heritage have to be recognized as a vital strategy for a sustainable and creative Europe. This will promote multicultural, multilingual and multilateral education, lifelong learning and enabling social policies to enhance cohesion and economic growth.

The international dimension of the conference underlined the need to strengthen international cooperation to safeguard the world's cultural heritage. All delegates of the EuroMed2012 conference called the European Institutions to mainstream their decision and action towards an integrated environment of research, education and policies concerning cultural heritage in Europe.

The findings ensued from EuroMed2012 have been collected in the Conference Proceedings, "Progress in Cultural Heritage Preservation", edited by Marinos Ioannides, Dieter Fritsch, Johanna Leissner, Rob Davies, Fabio Remondino and Rossella Caffo.



ICOM/CAMOC Conference about City Museums: Collisions | Connections

On October 24-27, Vancouver hosted the latest annual Conference of CAMOC (The International Committee for the Collections and Activities of Museums of Cities), organized in collaboration with the Museum of Vancouver. The event aimed at investigating the theme *Collisions | Connections*, focused on the identity of city museums, their engagement in city life in small, large and edge cities, and their evolving roles in changing urban contexts. The debate included the city museums contribution to the branding of cities; their stance upon issues of conflict and controversy; their role in relation with the need for urban regeneration; the challenges triggered by such phenomena as global diasporas and cities' multiculturalism.

Among the delegates—almost one-hundred academics, scholars and museum practitioners from all over the world—Francesca Lanz, from Politecnico di Milano, attended the conference and presented some preliminary findings about contemporary European city museums, ensued from the MeLa Project research activities.

The conference program and the abstracts can be downloaded from the MeLa website (within the "Events" section); furthermore, a longer report is available on the MeLa blog. The Conference Proceedings will be published next year; further publications by CAMOC about city museums are already available on the CAMOC official website.

"Brera: un'altra storia". A Project for the Intercultural Valorization of the Works of Art

The museum is a chest of stories. The stories of the works of art, those of the people who realized them, and of the ones who wanted them. But also the stories of the people who observes them, of the ones who are able to interrogate them, and of the ones who get excited in front of them.

This is the conviction triggering the project "Brera: un'altra storia", aimed at disclosing all the different stories that artworks could tell, and at discovering how they could contribute to the creation of a shared culture, through the development of innovative interpretation strategies that could stimu-

trainers cooperating with the Pinacoteca. The active participation of the mediators to the development of new shared narrations arising from the collections involves the project into an innovative experimental field. Through their presentations, the mediators may support all the different visitors in the interpretation of the complex, multifaceted and meaningful character of the works of art; these experiences are meant to open the Pinacoteca to a wider public, in particular to immigrants, but also to unveil new meanings to the autochthonous and habitual visitors, through the acknowledgment of

mediators support the visitors in the interpretation of the multifaceted meanings of the works of art

late both Italian and foreign audiences, how they could foster the integration among the different visitors, and how they could turn the museum into a more inclusive place, enhancing the relationships with the members of the community.

The project ensued from the joint commitment of the Italian Ministry of Cultural Heritage and Activities (General Directorate for the Valorization of Cultural Heritage) and the Pinacoteca di Brera, whose increasing interest and experience within the intercultural education issues bred the program "A Brera anch'io. Museums as Places for Intercultural Dialogue", launched in 2004 and now integrated in the educative offer dedicated to primary and secondary schools in Milan and the Province.

The protagonists of the project "Brera: un'altra storia" are eight mediators coming from Bosnia, Brazil, Egypt, Philippines, Italy, Peru, Senegal and Hungary, who are meant to be the "new interpreters" of the collections. Their point of view is built on the respective cultural backgrounds, on their individual perceptions and experiences, on their narrative skills, and on the constant and rigorous relationship with the specialized

the symbols and "signs" illustrating the contamination and mutual influence of diverse figurative cultures into the artworks.

During the weekends from October 20th to November 25th, the Pinacoteca offers experimental guided visits dedicated to "sample groups", composed by adult Italians and foreigners (both milanese citizens that are members of migrant communities, and tourists). The tours are focused on thematic paths characterized by relevant evocative potentialities, that can use the narration to foster the dialogue between the cultural story of the works of art and the experiences of the people: "The important moments in life", "An encounter", "Places", "From mother to child", "In-between earth and sky", "Different views of the work Predica di S. Marco ad Alessandria d'Egitto, by Gentile and Giovanni Bellini".

In 2013 the narrations produced by the mediators will be available for all the visitors through permanent multilingual aids, and accessible as mp3 files on the website of the Pinacoteca (www.brera.beniculturali.it).

Silvia Mascheroni, Università Cattolica di Milano



→ MELA RELATED: ONE EXHIBITION



The renewed STAM Ghent City Museum, opened two years ago, hosted an exhibition presenting *The Graveyard Project* by Filip Berte (from May 17th to November 04th).

The visual artist and architect aimed at penetrating Europe's geographic borders and exploring the social margins of present-day communities. The project ensued from his experiences in four different cities he visited in 2011, three of them located on the fringes of the European Union: Tbilisi (Georgia), Chisinau (Moldova) and Melilla (Spanish enclave in Morocco). The fourth city is Brussels, a symbolic place of arrival for those looking to swap the margins of Europe for its centre. Berte's observations focused on the outsiders: homeless, asylum seekers, migrants and refugees.

The exhibition included four penetrating films—four personal portraits of the cities that Berte visited—realized in cooperation with the sound artist Ruben Nachtergaele, who participated to the travels and turned field recordings into soundtracks. The films were shown in four separate rooms in STAM's Bijloke convent, together with eight slide-lightboxes illustrating field recordings, small paintings (commissioned by deBuren for the citybooks project) and a diorama, whose content links up with the film dedicated to Tbilisi. The exhibition ends in the graveyard room, a sound installation set up in the courtyard of the old monastery hosting the museum.

The Graveyard is part of Berte's large-scale Eutopia Project, which he is developing as an in-residence artist at the CAMPO arts centre.

<http://the-graveyard-blog.tumblr.com/>
<http://www.lewisinheaven.be/?p=429>
<http://www.eutopia.be/>



[S]oggetti Migranti Featuring the MeLa Project and Routes Agency. Exhibitions and Workshops at Museo Archeologico Pigorini in Rome

Idee Migranti is a section of the broader exhibition [S]oggetti migranti, promoted by Museo Nazionale Preistorico Etnografico "Luigi Pigorini" in Rome, as the conclusive event of the READ-ME Project.

The focus of [S]oggetti migranti is centred on the migration of the objects preserved in ethnographic museums and on the stories they convey, in order to bring the objects of the museum back to life. Within the exhibition, the call for projects *Idee Migranti* was conceived to promote the dialogue between the museum and the public, and to share experiences with those who work on the themes related to migration on the national

The Memory of the Sea: a photographic exhibition and a seminar

territory. Two of the projects selected within the call for proposals are presented by researchers involved in the MeLa Project, Annachiara Cimoli and Giulia Grechi.

Annachiara Cimoli has curated the project "The Memory of the Sea. Objects migrating in the Mediterranean", which is articulated in an exhibition and a seminar.

The exhibition illustrates the experience of the "eco-artist" Mohsen Lihidheb, who for

Museum", with the participation of the photographer Alessandro Brasile and the journalist Gabriele Del Grande. They will present their work and will discuss the issue of representing contemporary migrations through new media and communication tools.

Crossing Bodies – Postcolonial Visions: an exhibition and a series of events

many years now has been collecting objects brought by the sea to the Tunisian beaches: thousands of objects that today constitute the core of the unconventional Musée de la Mémoire de la Mer, hosted in the inner garden of the private house of Mohsen Lihidheb in Zarzis, Tunisia.

The exhibition "The Memory of the Sea" illustrates this museum through a series of pictures by the photographers Alessandro Brasile and Mattia Insolera, and through the short film *Sacrées bouteilles*, by the Tunisian director Fitouri Belhiba.

The exhibition will start on the December 1st, with the seminar "Around the Sea Memory

Giulia Grechi, in representation of Routes Agency, will contribute to the *Idee Migranti* exhibition with the project "Crossing Bodies – Postcolonial Visions".

The foundations of the project lie in the consciousness that all identities (including our own, Italian) are radically migrant, due to History and the representations that it has created.

Being migrant means living in a boundary between here and everywhere else, before and after, inside and outside, between stories and memories. "Crossing Bodies – Postcolonial visions" intends to "re-open" narrations of the past, of History and of memory, in order to let other points of view emerge, points of view that are many times obscured; to bring back, face and become responsible of a past that has been repressed and removed, a past that is the foundation of our culture today.

The project schedule is composed of a variety of artistic participations: a photographic exhibition by artist Mauricio Lupini titled *Observing Ethnography*; a contemporary dance performance by the independent dance company MK; a relational artwork by artist and curator Massimiliano Di Franca that involves the artist Jimmie Durham and the anthropologist Tarek Elhaik; a video screening of works of both Italian and international artists such as: Zineb Sedira, Isaac Julien, Marco Baroncelli and Enzo Orlandi, Adelita Husni-Bey, Laurent Grasso, Lidia Abdul; a talk with the artist and anthropologist Fiamma Montezemolo, and scholars Iain Chambers and Lidia Curti, during which Fiamma Montezemolo's video *Traces* will be screened for the first time in Italy.



2006 © Alessandro Brasile <http://www.alessandrobrasile.com/>

→ MELA PARTNERS: UNIVERSITY OF GLASGOW

Founded in 1451, the University of Glasgow is the fourth oldest university in the English-speaking world. Today it is a broad-based, research intensive institution with a global reach, one of the world's top 100 universities, and a member of the Russell Group, with an annual research income in the UK's top ten earners. The institution achieved outstanding results in the 2008 UK Research Assessment Exercise, with the majority of research being internationally recognised. The University of Glasgow is the UK's leading centre for the study of

History of Art. The Department of History of Art, within the School of Culture and Creative Arts, is focused on the development of excellent teaching and interdisciplinary research on a cluster of art, science and technology, fostering connections and collaborations with national and international institutions and projects.

The History of Art team involved in the MeLa Project is characterized by a particular strength in museum and art history studies, management and curation of digital assets, cultural heritage informatics.

Save the Date: The Forthcoming MeLa International Conferences are about to start!

After the successful experience in Newcastle, the next MeLa International Conferences are expected to turn out as outstanding events! The next date will take place on December 3rd and 4th at the University of Glasgow, where the MeLa researchers from the School of Culture and Creative Arts organized a Conference exploring "Migrating Heritage: Networks and Collaborations Across European Museums, Libraries and Public Cultural Institutions". A remarkable group of scholars and practitioners will gather in order to share findings and experiences related to real-life case studies, collaboration models and research on cultural memory and identity, in order to fo-

cus on transnational and translocal partnerships, collaborations and policies between European cultural institutions around the themes of cultural heritage in the arts and sciences, migration, cultural dialogue and ICTs. The complete program of the conference can be downloaded from the MeLa website.

On February 7th and 8th, 2013, the research group from the Department of Human and Social Science at Università degli Studi di Napoli "L'Orientale" will promote the third MeLa International Conference, exploring "The Postcolonial Museum: the Pressures of Memory and the Bodies of History".

→ MELA ONGOING

The projects developed within the MeLa research groups at Politecnico di Milano and University of Naples "L'Orientale" will participate to the *Idee Migranti* Exhibition:

The Memory of the Sea. Objects Migrating within the Mediterranean

curated by Anna Chiara Cimoli, MeLa Project 1-15 December 2012

Opening: "Around the Sea Memory Museum", 1st December 2012, h. 11 a.m. Museo Nazionale Preistorico Etnografico "Luigi Pigorini" | Rome, Italy

Crossing Bodies – Postcolonial Visions

curated by Giulia Grechi, in representation of Routes Agency (in cooperation with MeLa) 1-15 December 2012

Opening: 1st December 2012, h. 4:00 pm Museo Nazionale Preistorico Etnografico "Luigi Pigorini" | Rome, Italy

MeLa International conferences

RF03 International Conference

Migrating Heritage: Networks and Collaborations across European Museums, Libraries and Public Cultural Institutions
Promoted by the School of Culture and Creative Arts, University of Glasgow
3-4 December 2012

RF02 International Conference

The Postcolonial Museum: The Pressures of Memory and the Bodies of History
Promoted by the Department of Human and Social Sciences, Università degli Studi di Napoli "L'Orientale"
7-8 February 2013

→ MELA RELATED FORTHCOMING EVENTS

Event:

Cultivating Bridges

Migrating worlds: images, words, sounds

a SUDLAB event in partnership with MeLa
29 November 2012, h. 9.30 p.m.
Portici Naples | Italy

The encounter organized by Lidia Curti and Michaela Quadraro, in collaboration with the MeLa Project, Research Field 02, will present the perspectives and poetics of diasporic writings, with Igiaba Scego reading from her novels, Ian Chambers on Mediterranean blues and Lello Lopez's multiple installations. The musical frame will be provided by Marzouk Mejiri moving between Tunisia and Napoli, Elisabetta Serio's jazz, and the visual background given by videos and images on a Mediterranean crossing that is at one and the same time a source of hope and death. The workshop seeks to promote an encounter in which the gap becomes the bridge (Trinh T. Minh-ha), the interval becomes acceptance, and where alterity and difference give rise to reciprocal knowledge.

Conference:

Migration, Memory and Place

6-7 December 2012

University of Copenhagen and Arken Museum of Modern Art, Ishøj | Copenhagen, DK
MeLa | Paper by C. Whitehead

Conference:

Turkish Migration in Europe: Projecting the Next 50 Years

7-9 December 2012

Regent's College London | London, UK
MeLa | Paper by C. Whitehead

Conference:

National Museums in a Changing Europe

12-14 December 2012

Central European University | Budapest, HU
MeLa | Keynote speech by R. Mason

Conference:

Sixth International Conference on the Inclusive Museum

22-24 April 2013

National Art Gallery | Copenhagen, DK

→ MELA RELATED ACTIVE CALL FOR PAPERS

Call for papers:

Brave New Worlds

Brighton Museum - Art Gallery | Brighton, UK
DEADLINE: 7 December 2012

Call for papers:

Diasporas. Exploring Critical Issues

Mansfield College | Oxford, UK
DEADLINE: 8 February 2013

Call for papers:

Multiculturalism, Conflict and Belonging

Mansfield College | Oxford, UK
DEADLINE: 22 March 2013

Call for papers:

Crossroads: Europe, Migration and Culture

University of Copenhagen | Copenhagen, DK
DEADLINE: 31 January 2013

 <p>EUROPEAN COMMISSION European Research Area</p>	 <p>SEVENTH FRAMEWORK PROGRAMME</p>	<p>NEWSLETTER EDITORS: F. Lanz, E. Montanari and M. Parati GRAPHIC DESIGN: Zetalab.com</p>	<p>PROJECT DURATION: March 1, 2011 – February 28, 2015 COORDINATOR: Professor Luca Basso Peressut COORDINATING ORGANISATION: Politecnico di Milano IT PROJECT NO: EU FP Grant Agreement No 266757 RESEARCH AREA: SSH-2010-5.2-2 CONTRACT TYPE: collaborative project</p>						
<p>Funded under Socio-economic Sciences & Humanities</p>	<p>LEGAL NOTICE: The views expressed here are the sole responsibility of the authors and do not necessarily reflect the views of the European Commission.</p>								
 <p>POLITECNICO DI MILANO</p>	 <p>CIID</p>	 <p>COPENHAGEN INSTITUTE OF INTERACTION DESIGN</p>	 <p>University of Glasgow</p>	 <p>MAC BA</p>	 <p>MUSEO D'ARTE CONTEMPORANEA DE BARCELONA</p>	 <p>Istituto di Tecnologie Industriali e Automazione</p>	 <p>Newcastle University</p>	 <p>Royal College of Art</p>	 <p>University of Copenhagen</p>