

Mela*

European Museums in an age of migrations



RF02 – Cultural Memory, Migrating Modernity and Museum Practices



MeLa* Project

European Museums in an age of migrations

www.mela-project.eu

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Acronym	MeLa*
Title	European Museums in an age of migrations
Short Description	Adopting the notion of migration’ as a paradigm of the contemporary global and multicultural world, MeLa investigates the role of museums in the twenty-first century Europe. Through a focus on the transformation of museums, meant as cultural spaces, processes as well as physical places, MeLa aims at identifying innovative museum practices which respond to the challenges posed by an age characterised by intensive migration flows; fluid circulation of information, cultures and ideas, and by the political, economic and cultural process of creation and consolidation of the European Union. As people, objects, knowledge and information move at increasingly high rates, a sharper awareness of an inclusive European identity is necessary to facilitate mutual understanding and social cohesion: MeLa investigates museums and their role in building this identity. The expected outcomes of MeLa include a critic overview and a reflection on the role, mission, strategies, spaces and exhibition design for contemporary European museums. The findings of the research will coalesce into scientific publications and policies for the use of the European Union and the museum community.
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Person Responsible	Prof. Luca Basso Peressut
EU Officer	Mr. Zoltán Krasznai

* MeLa is a Sanskrit word meaning “gathering” or “to meet.” Today is used for intercultural gatherings, intended as opportunities for community building that can perform a strong socially cohesive function.

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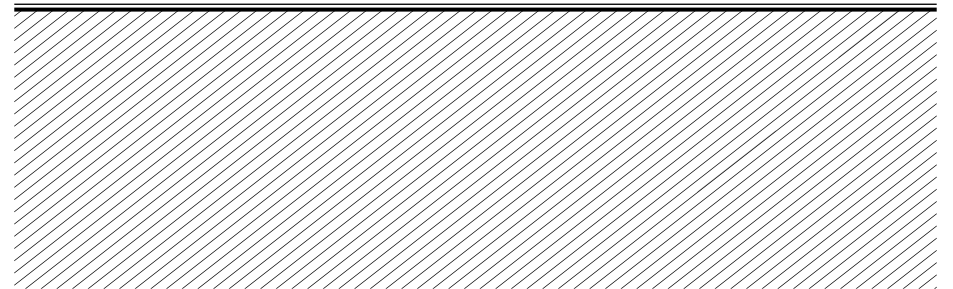
"Museum of Migration", Lampedusa, 2013. Photo by Iain Chambers.

Executive Summary

The objective of the RF 02 is to explore museum practices and their eventual renovation in the light of contemporary migration and its subsequent impact on our understanding of modernity and European citizenship. Researchers analysed the emerging cultural debate on the historical nature and contemporary sense of the museum through study and field work in diverse European localities and institutions. Given the crucial role that museums have played in narrating national identities and cultural belonging, the research has brought to the surface the difficulties faced in registering and exhibiting histories that tend to be excluded or marginalised in existing understandings of modernity. Here,

the recovery or archaeology of unregistered histories lead the research to reconsider the role and potential changes that the museum could promote as a social and political actor. These questions are subsequently advanced in the research profile through considering the more extensive and multilateral impact of existing museum practices in addressing, directly and indirectly, comprehension of civic interaction and citizenship. The research leads to proposing a series of critical suggestions, in both perspective and practices, organised around the perceived limits and possibilities of the present-day European museum.

<http://wp2.mela-project.eu/>



Introduction

Europe on the Move: Rethinking the Museum

In an age of physical, economic, social and communicative mobility, an increased awareness of an inclusive European identity is essential to enhance social cohesion and reciprocal understanding. As institutions of memory, museums play a great role in building this identity. Representations of the past and its cultural heritage are in fact crucial to the development and sustainability of present-day and future social systems.

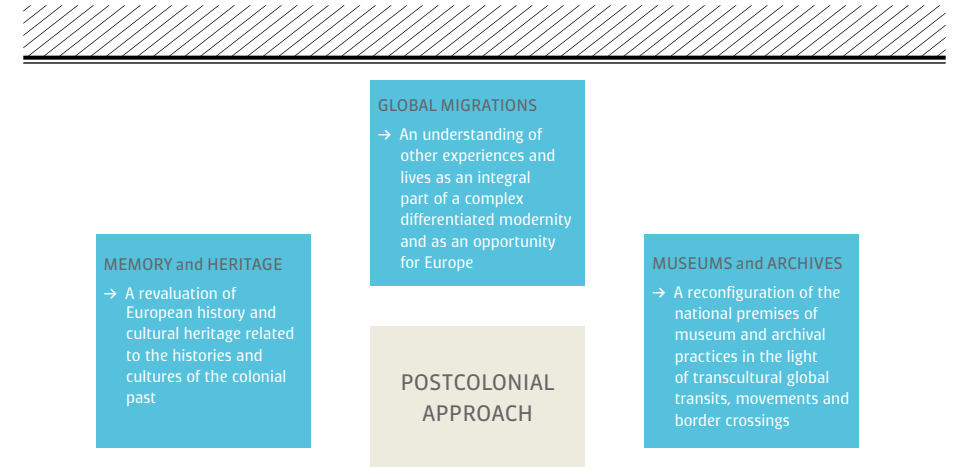
Today, under the impact of globalisation and owing to an increasing awareness of the positive role played by cultural diversity, museums can no longer pretend to represent societies and cultures considered in exclusively national or local terms. Other cultures, histories and lives have come to share the European space. Largely ignored in the past, these presences are an integral part of a complex, differentiated modernity. In this context, museums are required to open their doors to other narratives.

Facing the challenge of an increasingly diverse, multi-cultural and multi-lingual

European society, our investigation suggests a series of directions through which to think these emerging questions:

- How can museums represent memory and identity in an inter-cultural perspective?
- What challenges and what opportunities does migration offer to museums in their mission as cultural mediators?
- What kind of communication, participation and exhibition strategies could museums adopt to respond to *other* histories, memories and experiences crossing our streets, cities and everyday lives?
- How can new media-based artistic and participatory practices lead to new forms of archives?
- How can museums reshape their cultural spaces in the light of the precarious conditions of global life and work?

Our theoretical investigation has been fuelled by the critical perspectives derived from postcolonial studies, around the following key concepts:



Overall goals and objectives

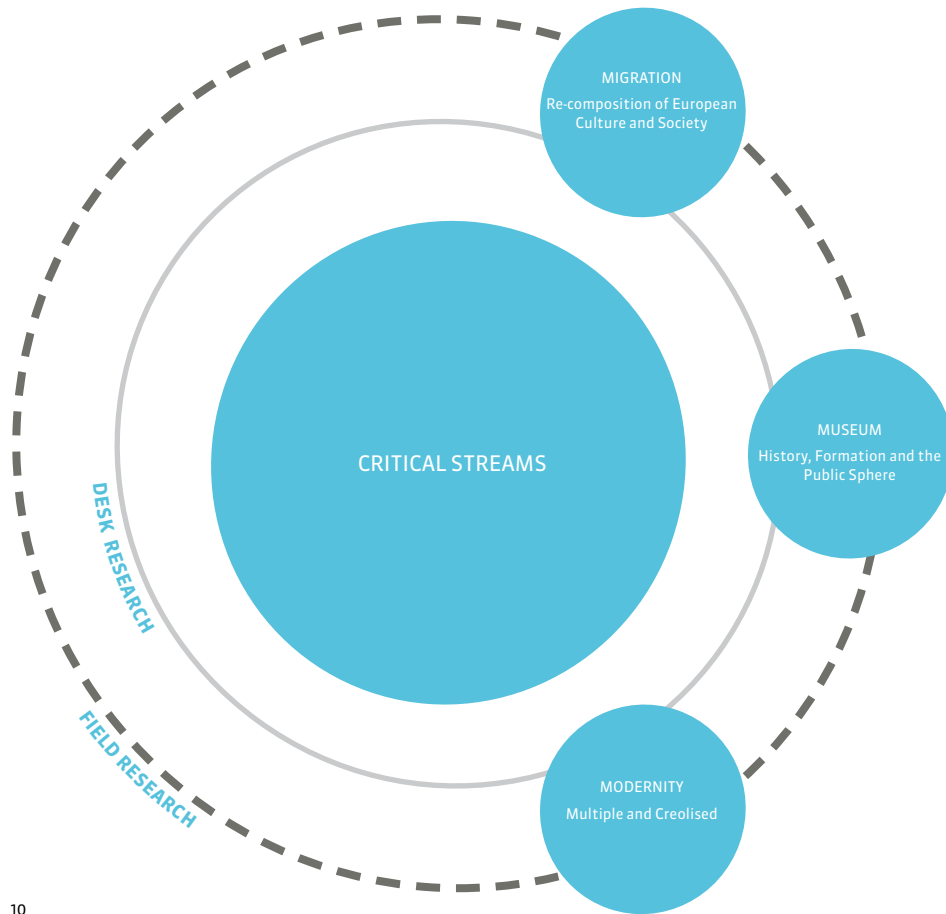
The overall goals and objectives of RF02 were:

- To develop a reflection on the question of memory and belonging on a trans-national scale, as both individually and collectively understood, in its private and public forms. This means laying out the terms of a critical reevaluation that impinges on the institutional practices of curating and communicating memory and heritage.
- To raise awareness of the link between diverse forms of memory and heritage and the enhancement of mutual recognition

for building a more inclusive approach to European identity.

- To map the subsequent response (or lack of) in various types of European museums to the challenge of postcolonial migrations; in other words, to evaluate whether and to what extent museums are self-reflexive towards the histories and cultures they have tended to structurally exclude or ignore.
- To individuate a series of best practices upon which to draw in order to provide a series of suggestions and tools for policy makers and museums practitioners.

Key Observations (Approaches and Results)



Three main “critical streams” were chosen: these were the museum, migration and modernity. The research was carried out through mobilising a multi-disciplinary methodology, coordinated in Desk and Field Research.

→ **DESK RESEARCH**

→ It was conducted by deploying several critical approaches in the analysis of multi-cultural contexts drawn from cultural and postcolonial studies via an extensive review of relevant critical literature. This led to registering the following critical nuclei: identity theory, museology, memory studies and migration studies.

→ **FIELD RESEARCH**

→ It consisted in an extensive series of visits to diverse types of museums and galleries (ethnographic, modern and contemporary art, national and theme-specific) and to a series of major European art exhibitions (Documenta, Manifesta and the Venice Biennale amongst the others). It also included discussions with practitioners on

the role of museums archives, exhibitions, curatorial practices, art-working and media practices in negotiating new forms of European identity.

[The British Museum, London](#)

[MAXXI, Rome](#)

[Rivington Place, London](#)

[The Ethnographic Museum of](#)

[Neuchatel](#)

[Galerie La Jetée, Marseille](#)

[Birmingham City Archive](#)

[Freud Museum, London](#)

[The Haus der Kulturen der Welt, Berlin](#)

[SUDLAB, Portici \(Naples\)](#)

→ **CRITICAL STREAM 1:**

“MUSEUM”: HISTORY, FORMATION AND THE PUBLIC SPHERE

This critical stream concentrates on the historical construction of the museum in modern Europe and its direct and indirect involvement in the ongoing formation of contemporary society.

THE HISTORY OF THE MODERN MUSEUM

→ The history of the modern museum – itself a European invention – is the history of the passage from private aristocratic collections to public institutions and exhibitions. Museums have played a pivotal role in the construction of the public sphere and the rise of modern societies at a national level. Central to the making of the modern museum has been the increasing distribution of education and knowledge. At the same time, the modern museum has always been part of a planetary scenario, with much of its materials and objects being appropriated from elsewhere, often as the fruit of conquest and colonialism.

Simply to consider the contents of the British Museum, or any other national European museums, is to register this modality of collecting.

One can consider the Elgin Marbles presently located in the British Museum. This particular history takes us back not merely to their original site in ancient Athens, but also to the late Ottoman Empire and to the European colonisation of the modern Mediterranean. It was the latter relationship of power that permitted the transmission of these works to nineteenth-century London. We feel that it is important that this sort of narration should also enter the museum space, indicating the historical and cultural processes that brought the object to where it is presently exhibited.

RETHINKING THE OBJECTS

→ Objects – and often bodies and body parts – in national collections all around Europe are not just inert items on display. They also exhibit relationships of power and often violent appropriations. Following the histories of such collections, we are

invited to rethink some of the crucial, but hidden, histories and cultural agendas of the modern museum.

The question of the restitution of Maori heads from European museum and institutions has become a political question in France where they were considered “a work of art” (and not “body parts”) and thus part of the cultural patrimony of France and inalienable property of the French nation. Maori heads, like many other ethnographic “finds”, were illegally obtained by Europeans scientists and merchants and subsequently, conserved, and exhibited in European museums. Only very recently has France officially agreed to return sixteen Maori heads from some of its museum collections to Aotearoa/New Zealand.

RECONFIGURING THE MUSEUM DISPLAY

→ Acknowledging the centrality of this colonial moment in the making of the modern museum, the research has practised a critical archaeology. This brings into play precisely those dimensions and elements that permit an

altogether more effective reconfiguration of its collections and curatorial practices and its ultimately planetary location.

A relevant case is the artistic installation *The Museum of European Normality*, realised at Manifesta 7 by Maria Thereza Alves, Jimmie Durham and Michael Taussig. The installation focused on exposing the paradoxes inherent in the process of defining “European normality.” The work quotes the practise of “showing and telling”, typical of the museum display. It created a meta-narrative on the language of the mise-en-scène, and used the museum itself as a lever, or critical language, for staging a self-reflexive allegory.

Another example is the exhibition “Indian Highway” (MAXXI, Rome, 2013), an itinerant exhibition that began at the Serpentine Gallery in London in 2008 and then moved through various museums and galleries in Europe. It transmitted its transmedial character to the museum with a mix of

sound, installations, and multiple videos that proposed a conceptual space underlining the limits of a national reference. Most of the participants occupied a plurality of roles, defining themselves artists, curators, philosophers and agent provocateurs.

EXPERIMENTING ALTERNATIVE APPROACHES TO CULTURAL DIVERSITY

- The challenge that this history, and the institutional understanding of museums as gatekeepers of national heritage, faces today under the impact of globalisation is that the museum can no longer pretend to represent a homogenous society and culture, considered to be exclusively national or local. A good example is Rivington Place: the UK's first permanent public space dedicated to the exploration of cultural and historical diversity in the visual arts in all areas of publishing, exhibiting and education.
- In the revaluation of the earlier premises that sustained the cultural politics of displaying, the museum today necessarily

finds itself engaged in a wider series of dialogues that draw in extra-territorial and trans-national actors, forces and flows. It raises questions of how new media arts participate in their representation and transformation.

Rivington Place was opened in the heart of East London in 2007. It is home to Iniva, the Institute of International Visual Arts, founded in 1994 and committed to collaborating with artists, curators, writers and the public in exploring the emerging conditions of contemporary postcolonial society. Configuring a best practice, it aims at generating debates and ideas through exhibitions, events, talks, film screenings and research projects. The visitors that we interviewed had the chance to study the special collections in its library – the Stuart Hall Library – that seeks to promote new critical writing and contribute to international debates on culture.

Among the temporary exhibitions that Rivington Place proposes throughout the year (check the website www.rivingtonplace.org for details) there was Sonia Boyce's project "Scat" (2013), centred on the significance of sound in art. Boyce is an influential British artist of Caribbean descent who has worked since the 1990s across different media: painting, drawing, photography, video and sound. Two video works were presented together for the first time, along with the artist's personal archive, composed of CDs cassettes, vinyl records, music recordings and other memories relating to black female musicians.

ENGAGING THE AUDIENCE THROUGH INNOVATIVE APPROACHES

- The museum has also contributed to perpetuating a specifically European sensorial regime as a universal archetype based on a disembodied way of looking. This, in fact, is only one possible order, and is a relatively recent invention in European history. It invokes a series of prohibitions concerning other possible

types of corporeal expression, perception and non-ocular knowledge. This leads to the utilisation of the museum space as first and foremost a negative experience, linked to prohibition rather than to taking pleasure in self-expression and personal exploration.

The Ethnographic Museum of Neuchatel (MEN), one of our case studies, positions itself at the interface between anthropology and contemporary art. The museum proposes a sort of auto-ethnography, through temporary exhibitions often linked to highly experimental approaches. Visitors are literally affected by the museum display and acquire a new awareness of themselves as viewing subjects. This sensorial involvement goes beyond the field of vision, undermining cultural certainties and evoking the possibility of a critical interaction that directly involves visitors within the museum space.

→ **CRITICAL STREAM 2**

“MIGRATION”: RE-COMPOSITION OF EUROPEAN CULTURE AND SOCIETY

This critical stream concentrates on the relation between contemporary migration, trans-cultural memory and present-day European museums.

THE MUSEUM OF MIGRATION

- The investigation has discovered that national premises are still largely unquestioned in European museums. These continue to shape a logic of exhibition and communication that often persists in the structural marginalisation of other histories and cultures, in many cases reducing them to ‘minority’ issues.
- The present phase of global migrations, which is only the latest in the long history of migrations and their centrality to the formation of modernity, forcibly reminds us that museum can no longer pretend that its concerns remain within national borders.

Mimmo Paladino, *Porta di Lampedusa - Porta d'Europa*, Lampedusa, 2008. Photo by Iain Chambers 2012.

The Italian island of Lampedusa (the initial landing place of many migrants who cross the Mediterranean to enter Europe from the south of the world) hosted a temporary exhibition in the summer of 2013 entitled a “Museum of Migration”. In the exhibition, mundane objects – a packet of couscous, a plastic sandal, a rusting teapot, alongside diaries and letters – washed ashore or abandoned, acquired a new meaning once they had been transferred from anonymous lives to an exhibitionary logic.



CREATING TRANSNATIONAL CONNECTIONS THROUGH CONTEMPORARY ART

- What is being proposed here is a precise historical and cultural challenge to the modern museum, an invitation to rethink its curating and exhibitionary practices in the light of the postcolonial world and migrating modernities. In this key, the aesthetic production of the French-Algerian artist Zineb Sedira also suggests ways to reconfigure ideas about modernity and the constitution of institutionalised memory, by registering the interlacing of different histories and geographies and the existence of a diversified Europe, rooted in processes of migration and the colonial past.

Sedira's artwork *Sugar Routes* (2013), exhibited in Galerie La Jetée, an abandoned space in the port of Marseille converted into a multifunctional art gallery, is composed of photos, a sculpture, an installation and a video, all based on sugar as both a subject of historical and cultural reflection and as a material for artistic creation. The visit to this exhibition was the basis of one of our case studies where we witnessed the linkage

between European identity, history and modernity to other, often hidden, histories and a multiple modernity sustained in the geopolitics of movements across the oceans and the Mediterranean.

RETHINKING ARCHIVAL PRACTICES IN THE LIGHT OF MIGRATION

- How to work towards new forms of archiving—“affective,” sensorial, sonic and fluid archives—even in conventional museum spaces? Focusing on the transformation of museums (meant as cultural spaces and processes rather than just physical places) into living archives through creation, participation, production and innovation also impacts on understandings of labour, precarity and associated subjectivities.
- In the critical intervals disseminated we are alerted to the possibility of other archives and other modalities of archiving, particularly those that are rarely considered and usually marginalised by the ocular hegemony of Occidental culture: sounds, orality, sensations, and unscripted memories.

The Freud Museum in London is another of our case studies. In 2005 the South African born visual artist Penny Siopis, through the installation *Three Essays on Shame*, questioned the premises of the psychoanalytical archive in Sigmund Freud's last house, study and mausoleum in London: the Freud Museum in Maresfield Gardens. Through the use of collected objects, artworks, paintings, recordings and video materials, Siopis invites the public to join in the unsettling experience of a multi-sensorial journey inside the psychoanalytic archive of Western modernity, suggesting unexpected connections between its premises and limits and the political situation of apartheid South Africa.

In 2005, during a residency at the Birmingham Central Library, the British artist Keith Piper developed an interest in institutionalised collections, in particular in the narratives of the archive, its physical architecture and categorising mechanisms. He physically opened the boxes of the Birmingham City Archive to produce the work *Ghosting the Archive*. He reactivated the traces of the stories that lay in the collection of the white Birmingham-based professional photographer Ernest Dyche (1887–1973), who was a very popular photographer in the communities of those arriving from the Indian subcontinent, Africa and the Caribbean from the 1950s until the 1970s.

→ **CRITICAL STREAM 3**

→ **“MODERNITY”: MULTIPLE AND CREOLISED**

This research stream concentrated on museum practices of curating, exhibiting and communicating memory and cultural heritage.

→ Where and how a story is narrated, exhibited and explained and by whom is extremely important.

→ Central to these themes is the concept of the “interruption” of the archive, the cut in the consensual criteria of cataloguing and archiving. Here the archive attests less to a continuity in tradition, ways of life and thought, and rather proposes a critical reflection and historical interrogation.

- Whose memories are exhibited in contemporary European museums? Whose histories?
- How can we embrace a trans-national perspective? Here we explored what we call “the challenge of the postcolonial museum”, i.e. the ways in which communication and exhibition strategies can be made to flow across previous distinctions and earlier boundaries.
- Memory institutions are often treated as repositories of cultural heritage, as though they are self-sufficient enough to communicate meaning to diversified publics. Here heritage is usually interpreted in both temporal and spatial terms without questioning such parameters and their historical relation to issues of appropriation, colonialism and cross-cultural contact.
- Only in a few cases, have such interpretations connected to the specific present-day cultural needs of inclusion and social cohesion. Our research

singled out a series of best practices that seemed more apt for fostering a multi-cultural European concept of belonging and citizenship. These proposed a more radical and self-reflexive approach to memory and the role of museums in the colonial and post-colonial construction of marginalising or including particular approaches to identity formations. They employed the use of new media as participative tools for the re-collection of migrant memory and the construction of a common heritage and led us to draw up some recommendations for policy makers.

The Haus der Kulturen der Welt in Berlin is a place for international contemporary arts and a research centre, focusing on non-European cultures and societies. The approach is self-reflexive: several exhibition and research projects directly engage in the question of who represents whom and how. The Haus subjects the history of modernity to an ongoing critical review and is witness to the difficulties of European societies re-thinking themselves in relation to the history of non-European cultures.

The 2013 exhibition "Year Zero", for instance, was an attempt to reconsider post-war European culture and society in the light of colonial and de-colonial processes. It also included a special section reflecting on the issue of non-European objects in European museums.

→ **SUDLAB:**

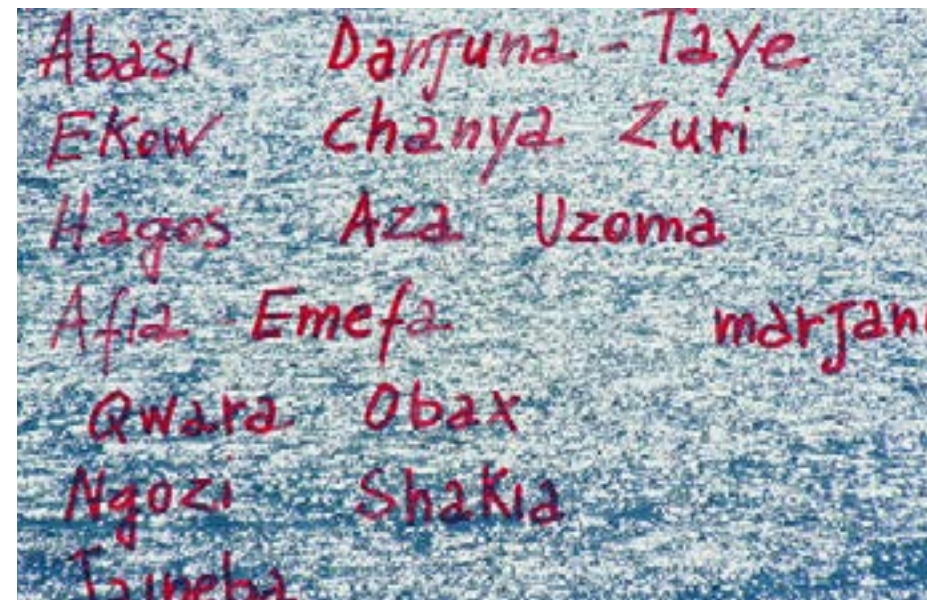
A CASE STUDY AND A PLACE FOR PARTICIPATORY APPROACHES

→ SUDLAB (Portici, Italy) is a local research centre focusing on the cultural context of contemporary art and new information technologies. It provides an open structure in constant development, based on accessibility, association, free cooperation, and knowledge sharing. SUDLAB does not present itself as a permanent infrastructure, but as an exhibition space/location, which aims at anchoring volatile and temporary interactions in space-time. Moreover, its physical space and temporary locations offer a place for consultation and access to the latest information technologies

in order to reduce the exclusionary practises of the digital divide. SUDLAB represents a reality that responds to the broader mutation of visual culture: from the diffusion of digital technologies to the proliferation of screens in our daily life.

MEDITERRANEAN, MIGRATION, MUSIC

→ On June 8, 2011 we organised this event at SUDLAB around the core theme of the Mediterranean. This event created an immersive environment in the space of the gallery. Moreover, the workshop was characterized by the projection on the walls of images realised by contemporary artists who deal with the question of migration, in particular the crossing of the Mediterranean. The spectators perceived an alternative modality of thinking both the Mediterranean and the transnational process that is migration. In this space, on a huge image of a sea surface, the Neapolitan artist Lello Lopez wrote with a red ink the names of the many immigrants who have died in the desperate attempt to reach the northern shore of the Mediterranean Sea.



Lello Lopez, *A mare*, 2011. Courtesy of SUDLAB.

MIGRANT WORLDS: IMAGES, WORDS, SOUNDS

→ An Event/Encounter was again organized at SUDLAB on November 29, 2012 presenting the perspectives and poetics of diasporic writings, with Igiaba Scego reading from her novels and Iain

Chambers from his book *Mediterranean blues*. The musical frame was provided by Marzouk Mejri 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

In Isaac Julien's multi-screen work entitled *WESTERN UNION: Small Boats* (2007), the bodies of 'illegal' immigrants crossing the Mediterranean provides the materiality of the images. The disturbing geography expressed by this installation is a meditation on migration, but it also provokes the migration of existing museum and the curatorial practise into new spaces. How are we to deal with artworks that promote a confusion of boundaries and a fragmented narrative? In this situation, the museum becomes a collective project and space where artists and artworks promote transformation, and do not simply provide an object or argument to be restricted within the four walls of the gallery space.

of hope and death. The workshop aimed at promoting 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.



Isaac Julien, *Sculpture for the New Millennium (Western Union Series No. 10)* 2007. Courtesy of the artist, Victoria Miro Gallery, London, Metro Pictures, New York and Galería Helga de Alvear, Madrid.

Implications and Recommendations

OUR INVESTIGATION HIGHLIGHTS THE FOLLOWING CRITICAL IMPLICATIONS:

- The museum is not a mausoleum in which past matters are merely accumulated and catalogued; it is a critical, interactive space that affects the future.
- Planetary processes of migration and the increasing hybridisation of cultures, languages, histories and geographies consistently challenge the limits of traditional understandings of memory, belonging and art as they have usually been proposed until recently in European museology and museum practices.
- Migration, accompanied by transnational exchange and interchange, is transforming the museum from a static site of archiving and conservation into an active space for engendering encounters with further, often repressed, stories and memories.
- Museum and gallery objects are now clearly being traversed by other economies of

meaning and are having to renegotiate their own agendas in an altogether more extensive cultural and historical space.

- Beyond the museum and gallery walls, an altogether more experimental, flexible and multilateral understanding of the constitution of memories, heritages, identities and their dynamic combinations is underway. It is in this juncture that museums now find themselves increasingly involved in the wider scenario of the ongoing constitution and intergration of an interactive European citizenship.

SOME SIGNIFICANT SUGGESTIONS HAVE EMERGED:

- The production of memories with a community, leading to a collective, open archive; the immediacy of electronic languages allowing an ingression in public space.
- The creation of new and different zones of sensorial vibrations that abandon obsolete forms of communication and provoke the

engagement with images and objects. As contemporary art practices suggest, it is important to privilege the power of the local against the global, to encourage process and narration rather than explanation, dis-order and creolization rather than the search for harmonic recompositions.

- Offering spaces and structures for artists to participate in the production of events and archival organization, through the creation of residential spaces and economic support, would be a significant step. Even more valuable is the collaborations of curators and artists with writers, actors and performers in order to produce transversal objects and visions. Exhibitions would then focus less on finished objects and more on processes, on the narration of the cultural context, on the symbolic value surrounding it; that is, not only on the artefacts but also on the processes of the museum itself.
- As a site of inevitable mediation—even if denied or avoided—must we understand that in places such as the museum or the

art gallery the subaltern cannot yet speak? There is one certainty: much contemporary art has shown that the subaltern can speak and is not asking to be represented. The object can become a subject, in more than one way.

- Museums clearly need to work towards the democratisation of display practices and to engage more fully with the emergence of those generations of ‘new Europeans’ produced by globalisation, migration and the transcultural experiences of diaspora and exile.
- Museum spaces have now to interact with the arrival of other practices of memory making, widely deployed in a collective manner by migrant communities. This is the case of personal archives, such as memoirs, family photos and recording. It is also the case of the electronic archive, with its digital and non-hierarchical characteristics, such as personal websites, storage sites, web TV and social forums.
- Museum need to adopt alternative practices

that permit the museum itself to be not merely an institution of conservation but also an active participant in the debate on memory, history and identity.

- As a potential ‘counter-archive’ the museum needs to be increasingly attentive to cultural and historical differences marked by gender, race and location.
- In the inevitable encounter between aesthetics and ethics, exhibitionary practices need to move attention away from the isolated object of the work of art towards the historical processes and cultural procedures that register ‘art-working’.

Curatorial Activities:

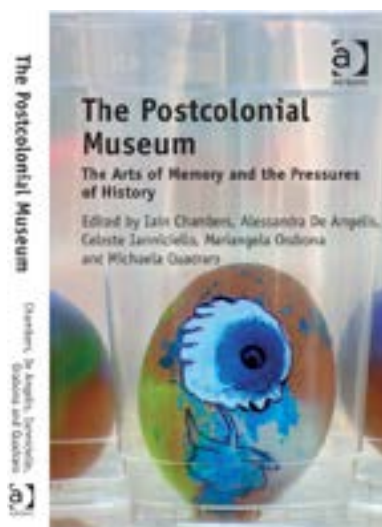
- Workshop “Mediterranean, Migration, Music”. Curated by Iain Chambers and Michaela Quadraro. SUDLAB, Portici, Napoli. June 8, 2011.
- “Found in translation. Visualizing (Post)Colonialism”, video exhibit and talks. MAXXI Museum, Rome. October 2011 – January 2012. Curated by Giulia Grechi (Routes Agency and MeLa Project) and Viviana Gravano (Routes Agency), in collaboration with MAXXI B.A.S.E.
- **Reframing Indian identity**, October 1, 2011. Artists: Abhishek Hazra, Tejal Shah, Sarnath Banerjee, Pushpamala N. Speakers: Shaul Bassi, Lidia Curti.
- **Visualizing colonialism**, November 26, 2011. Artists: Isaac Julien, Kara Walker, Zineb Sedira. Speakers: Iain Chambers, Miguel Mellino.
- **Postcolonial Italy? The Repressed Memory**, January 21, 2012. Artists: Yervant Gianikian and Angela Ricci Lucchi. Speakers: Tarek Elhaik, Yervant Gianikian and Angela Ricci Lucchi.

- “Museums, Migration, Memory and Citizenship”. Brainstorming. PAN Palazzo delle Arti, Naples. March 14, 2012.
- Workshop “Migrant Worlds: Images, Words, Sounds”. Curated by Lidia Curti and Michaela Quadraro. SUDLAB, Portici, Napoli. November 29, 2012.
- “Crossing bodies. Immaginari postcoloniali”. Video exhibit, exhibitions, performance and talks. Curated by Giulia Grechi (Routes Agency and MeLa Project) and Viviana Gravano (Routes Agency). Museo Nazionale Preistorico Etnografico Pigorini, Rome. December 1-15, 2012.
- “The Postcolonial Museum: the Pressures of Memory and the Bodies of History”. International Conference. Naples, February 7-8, 2013.
- “Impression d’Afrique”. Performance of the contemporary dance company MK and talk. Curated by Giulia Grechi (Routes Agency and MeLa Project) and Viviana Gravano (Routes Agency). Museo Nazionale Preistorico Etnografico Pigorini, Rome. May 24-25, 2013.

- “Performing the Ethnographic Museum. Dances at the Museo Etnografico Pigorini”. Talk Curated by Giulia Grechi (Routes Agency and MeLa Project) and Viviana Gravano (Routes Agency). Museo Nazionale Preistorico Etnografico Pigorini, Rome. May 24, 2013.
- Workshop “Archivi in rovina: il passato che non passa”. PAN Palazzo delle Arti, Naples. May 23, 2014.

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Articles

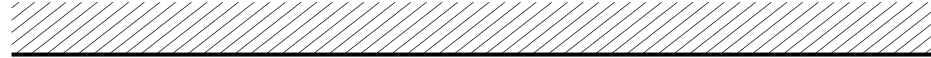
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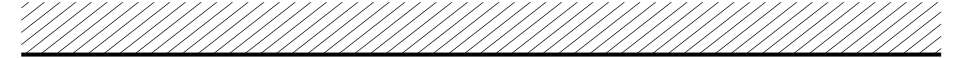
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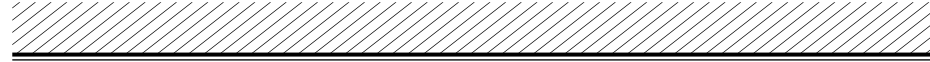
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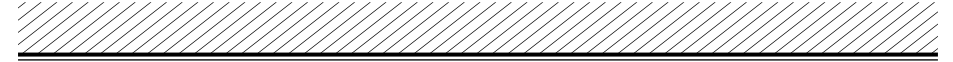
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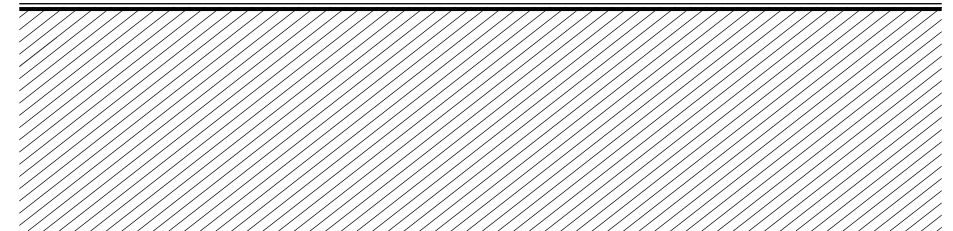
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MeLa – RF02: Cultural Memory, Migrating Modernity and Museum Practices

Transforming the question of memory into an unfolding cultural and historical problematic, this work intends to promote critical and practical perspectives that will encourage contemporary curatorial practices and museum management, along with more extensive pedagogical practices, to engage with the complexities of their planetary location.

As an interdisciplinary and intercultural approach, the research is designed to set a series of interrogations that in turn will provoke innovative critical thinking and advancement in best practices in the field. This is an ambitious programme, with radical implications for museum practices in both their structural and critical elaborations. The work is designed to respond to a growing series of demands that fuels an on-going debate over the nature and direction of cultural processes, traditions and dynamics in the emerging complexities of a transnational world.

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