

DISTURBING PASTS

MEMORIES / CONTROVERSIES / CREATIVITY

PROJECT CONFERENCE

MUSEUM OF ETHNOLOGY, VIENNA
20-22 NOVEMBER 2012



© Ziyah Gafic. Tuzla, Bosnia, December 2009. Personal item recovered from mass graves and photographed on forensic table. Photo by Ziyah Gafic / VII network

DISTURBING PASTS: MEMORIES, CONTROVERSIES AND CREATIVITY

Tuesday 20th November

Panel 1: 3pm – 6pm

CULTURAL LOSS AND FRAGMENTED HERITAGE

3 hours (with comfort break); Chair Leon Wainwright

Part I 3pm - 4.30pm

Peju Layiwola ***Making Meaning of a Fragmented Past: 1897 and the Creative Process***

T. Shanaathanan ***Architecture of Memory/ Memory of Architecture: Art, Memory and Conflict in Sri Lanka***

Paul Lowe ***The Forensic Turn and the Thingness of Photographs***

Break

Part II 5pm - 6pm

Shan McAnena ***Too Big to Fail: Remembering the Titanic in Belfast***

Simon Faulkner ***Reversing the Flow of Time***

Museum of Ethnology opening event for the exhibition:
Fetish Modernity: Immer und Überall

Wednesday 21st November

Panel 2: 9.30am - 12pm

COLONIAL PASTS AND THE EXHIBITIONARY ORDER

2.5 hours; Chair Barbara Plankensteiner

Liv Ramskjær ***Break! On the unpleasant, the marginal, taboos, the invisible or controversial in Norwegian museum exhibitions***

Clara Himmelheber ***The Exhibition »Namibia – Germany: A Shared/Divided History. Resistance, Violence, Memory« (Cologne, Berlin 2004/2005)***

Dierk Schmidt ***Some Notes on the Project “The Division of the Earth – Tableaux on the Legal Synopses of the Berlin Africa Conference”***

Anette Hoffmann ***Echoes of the Great War***

Susan Legêne ***Mallaby’s Car: Perspectives on an English, Dutch, Indonesian and Indian Decolonization Clash***

LUNCH BREAK

Panel 3: 1.30pm – 3.30pm

REMEMBERING JEWS AND THE HOLOCAUST

2 hours; Chair Simon Faulkner

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|-------------------|---|
| Erica Lehrer | <i>Cur(at)ing Jewish History in Poland: Experiments Observed and Undertaken</i> |
| Rafał Betlejewski | <i>"I Miss You, Jew!" Re-writing Polish Identity: Including Jedwabne into the Collective Narrative</i> |
| Margit Berner | <i>Face and Death Masks in the Anthropological Collection of the Natural History Museum, Vienna</i> |
| Uilleam Blacker | <i>Remembering Jews and the Holocaust in Contemporary Poland: the Work of Joanna Rajkowska, Rafał Betlejewski and Yael Bartana</i> |

Break

Panel 4: 4pm – 6.30pm

TAINTED LANDSCAPES, TRAUMA AND PUBLIC SPACE

2.5 hours; Chairs Maruska Svasek and Uilleam Blacker

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|-----------------------------------|--|
| Rita Duffy | <i>Remember Who You Are</i> |
| Sigrid Lien | <i>Addressing the Landscape: Postcolonial Experiences in Contemporary Sami Art</i> |
| John Timberlake | <i>Another Country: Nuclear War as False Memory</i> |
| Joanna Rajkowska | <i>The Story of a Failed Attempt to Transform a Disused Smokestack in Poznan into a Minaret</i> |
| Fiona Magowan and Heather Shearer | <i>Troubled Traces: Painting and Displaying Intercultural Traumas of Aboriginality, Fiona Magowan and Heather Kemarre Shearer</i> |

Thursday 22nd November

Panel 5: 9.30am – 1pm

DIASPORA, DISPLACEMENT AND HOME

3 hours (with comfort break); Chairs Julia Binter and Elizabeth Edwards

Part I 9.30am – 11am

Carol Tulloch ***Insert Here: Curating Difference***

Wayne Modest ***Ninety-Six Degrees in the Shade: Colouring in Absent Images***

Maruska Svasek ***Feeling (at) Home? Resonance and Transvision through Art***

Break

Part II 11.30am – 1pm

Maria Six-Hohenbalken ***Ambiguities of Remembering in Diaspora***

Bente Geving ***Margit Ellinor: Forgotten Images***

Final Discussion

www.open.ac.uk/Arts/disturbing-pasts

ABSTRACTS AND BIOGRAPHIES

Panel 1: CULTURAL LOSS AND FRAGMENTED HERITAGE

Peju Layiwola

Peju Layiwola is a visual artist and art historian with an active studio practice as well as a strong commitment to research. She has had several art exhibitions locally and internationally. Her most recent travelling exhibition and edited book, entitled *Benin 1897.com: Art and the Restitution Question*, is an artistic exploration of the Benin/British encounter of 1897. She has published several articles on the visual culture of Nigeria. Presently, she teaches art and art history at the Department of Creative Arts, University of Lagos, Nigeria.

Abstract:

Making Meaning of a Fragmented Past: 1897 and the Creative Process

One of the most traumatic experiences that occurred in Africa at the turn of the nineteenth century is the Benin/British encounter of 1897. The plundering of thousands of works of art from the palace of the king of Benin by the British, now spread across several museums in the West, continues to be an issue that keeps recurring. Ever since that episode, 1897 has become a theme which is explored by various artists in Nigeria in a variety of genres. This paper attempts to discuss some of the artistic engagement with this theme and how artists have sought to recapture the past in a variety of media.

T. Shanaathanan

T. Shanaathanan studied painting at the University of Delhi (BFA, MFA) and received his PhD from the Jawaharlal Nehru University, New Delhi. He has exhibited widely and his recent shows includes *Mismatches* 2011, Colombo, *The One Year Drawing Project Exhibition* 2009, Devi Art Foundation, Delhi, and Art Asia Pacific Triennial APTG 2009/2010, Brisbane, *Border Zones: New Art Across Cultures* 2010, Museum of Anthropology, Vancouver and “*Artful Resistance; New Art from Sri Lanka*”, 2008/2009, Museum of Ethnology, Vienna. His two art-book projects “The One Year Drawing Project” (2008), and “The Incomplete Thompu” (2011) were commissioned and published by Raking Leaves, London. He is currently a senior lecturer in art history in the Department of Fine Arts, University of Jaffna, Sri Lanka.

Shanaathanan works in mixed media and installation. His artistic oeuvre explicitly confronts the impact of the Sri Lankan civil war on the individual.

Abstract:

Architecture of Memory/ Memory of Architecture: Art, Memory and Conflict in Sri Lanka

Thirty years of civil war in Sri Lanka came to an end through the government's military initiative in 2009, which created a divide between winners and losers, without healing the scars and wounds. Hence the conflict has been revitalized at a psychological level. In the

absence of psycho-social support, and through state prohibition on civil memorials and surveillance on memorizing rituals, the individuals involved are abandoned to face feelings of loss and memories of a traumatic past. This presentation, based on my three art projects – ‘History of Histories’, ‘Imag(e)in Home’ and ‘The Incomplete Thompu’ – attempt to reveal the prospect of connecting these individuals through the concept of collective loss.

Dr Simon Faulkner

Department of Art, Manchester Metropolitan University

Dr Simon Faulkner is a senior lecturer in art history and visual culture at Manchester Metropolitan University, where he is the programme leader for BA Contemporary Art History. His general research interests are in relationships between politics and visual culture, with a focus on conflict and on the elaboration/development of political imaginaries through visual practices. He has published on the subject of British art in the mid-twentieth century, with a particular focus on David Hockney, R. B. Kitaj, and John Minton. He is the editor (with Anandi Ramamurthy) of *Visual Culture and Decolonisation in Britain* (Ashgate, 2006) and (with James Aulich and Lucy Burke) of *The Politics of Cultural Memory* (2010). His current research is on relationships between visual culture and the Israeli-Palestinian conflict, with a focus on aspects of contemporary Israeli and Palestinian art practice and upon photography from different genres. This work includes the development of an artist/writer's book *Between States*, with the Israeli artist David Reeb. His latest publication is ‘THE MOST PHOTOGRAPHED WALL IN THE WORLD’, in: *Photographies* (vol 5, no. 2, August 2012).

Abstract:

Reversing the Flow of Time

This paper has two starting points. The first is the experience of seeing Gerhard Richter's well-known painting cycle *October 18, 1977* (worked from images related to the deaths of members of the Red Army Faction) at Tate Modern in late 2011. The second is the reading of various texts by Jacques Rancière, Alain Badiou, and Jodi Dean that address consensual political forms within contemporary society. Richter's paintings appear to be concerned with a past of political extremism and fit with a broader ‘reversal of the flow of time’ that Rancière identifies in contemporary rejections of utopianism. Instead of looking to the future of a new world we are encouraged to look to the traumatic past of political violence and in so doing see the legitimacy of the consensual present. Richter's written rejections of ‘extreme’ political ideology seem to affirm such a framing of his paintings, yet other statements suggest that these works can be read via a more utopian outlook. Can these artworks be re-read in terms of a counter-reversal of the reversal of the flow of time? And in this way can they be linked to Rancière's concern to re-affirm litigious politics in a context of consensus; or Badiou's commitment to ‘the idea of communism’; or Dean's identification of the ‘communist horizon’? As such can these paintings function as the focal point for ruminations on relationships to particular disturbing pasts?

Paul Lowe

Paul is the Course Director of the Masters programme in Photojournalism and Documentary Photography at the London College of Communication, University of the Arts London, and an award-winning photographer. His work is represented by Panos Pictures, and has been published in Time, Newsweek, Life, The Sunday Times Magazine, The Observer and The Independent, amongst many others. He has covered breaking news the world over, including the fall of the Berlin Wall, the release of Nelson Mandela, famine in Africa, the conflict in the former Yugoslavia and the destruction of Grozny. He is currently researching the relationship of photography and conflict, in particular the coverage of the war in the former Yugoslavia. He is a consultant to the World Press Photo foundation in Amsterdam, on online education of professional photojournalists in the majority world.

His book, *Bosnians*, documenting 10 years of the war and post-war situation in Bosnia, was published in April 2005 by Saqi books.

Abstract:

The Forensic Turn and the Thingness of Photographs

This paper explores the possibility that the act of bearing witness to past atrocities can be located in the photograph itself, rather than in the photographer, and that the unique material qualities of the image serve to enhance its role as a social agent in its own right. The genre of 'aftermath' photography is well established, but this paper will examine the photographic representation of objects and things rather than landscapes in order to emphasise the 'thinginess of the photograph'. The paper uses case studies from the conflict in the former Yugoslavia to expand on its themes.

Panel 2: COLONIAL PASTS AND THE EXHIBITIONARY ORDER

Liv Ramskjaer,

Arts Council Norway

Liv Ramskjaer is Senior Adviser in the museums section of the Norwegian Arts Council. Arts Council Norway is the main governmental operator for the implementation of Norwegian cultural policy. It functions as an advisory body to the central government and public sector on cultural affairs, and is fully financed by Norway's Ministry of Culture. With a staff of around 100 individuals, since 2011, Arts Council Norway has also managed governmental initiatives in the museum and archive sectors.

Liv Ramskjær works with a broad range of topics connected to the Norwegian museum sector. For more than a decade she was Chief Curator at The Norwegian Museum of Science and Technology, Oslo. Liv is an historian, with ethnology and anthropology as subsidiary subjects for her master's degree, and has mostly contributed to books and articles in history of technology, business and industry. Topics of earlier research include: Norwegian shipping, the history of electricity, the development of chains for the distribution of gasoline. At presently she is studying the production and utilization of plastic materials in modern Norway, 1945-1990. Her latest article, published in 2011, deals with the earliest years of the development of the Norwegian plastic boat industry.

Abstract:

Break! On the unpleasant, the marginal and taboo, and the invisible or controversial in Norwegian museum exhibitions

The scheme *Break* was launched in 2003 by the Norwegian government through Arts Council Norway, encouraged by a critical approach to museums and their way of dealing with controversial truths. The main purpose was to encourage museums to ask critical questions and to treat taboo topics and difficult stories at the heart of Norwegian society.

This paper will focus on the governmental strategies for encouraging museums to be bolder, and the struggles and effort involved in fulfilling these strategies, specifically the adaptation of the results of *Break* in society. Was the scheme a success in stimulating critical reflection and daring?

Dr Clara Himmelheber

Rautenstrauch-Joest-Museum – Cultures of the World, Cologne

Abstract:

The Exhibition »Namibia – Germany: A Shared/Divided History. Resistance, Violence, Memory« (Cologne, Berlin 2004/2005)

The year 2004 was the centenary of the outbreak of a colonial war in former German South West Africa in which thousands of Africans were killed by the colonial power. Although of crucial importance for Namibia, the war has not entered public memory in Germany. The exhibition aimed at presenting colonial history as well as the contemporary relationships between the two countries, showing a »shared« and a »divided« history.

The exhibition created a public debate which supported the initiative of the German *Minister of Economic Co-operation and Development* to deliver an apology at the commemoration in August 2004 in Namibia.

Dierk Schmidt

Dierk Schmidt, (born 1965), is a Berlin-based artist and author. He is guest advisor and conducts workshops at various universities, among others the Royal College, London, Leuphana University of Lüneburg, and Berlin Weissensee School of Art.

His solo exhibitions have included: "Ich weiß was ... was du nicht weißt ... ,—When opinion becomes an occasion for calculation", Kunstraum objectif [...], Antwerpen, 2003; "SIEV-X – On a Case of Intensified Refugee Politics, or Géricault and the Question Concerning the Construction of History", Städel Museum, Frankfurt/Main, 2009; and "IMAGE LEAKS — On the Image Politics of Resources.", Frankfurt Kunstverein, Frankfurt/Main, 2011.

Among his group exhibitions are: "Violence is at the Margin of All Things", Generali Foundation, Vienna, 2002; "Com volem ser governats?", Macba, Barcelona, 2004; Trienal du Luand, Luanda, 2007; documenta 12, Kassel, 2007; and "Animism", at the Haus der Kulturen der Welt, Berlin, 2012.

His most recent publication is: "The Division of the Earth – Tableaux on the Legal Synopses of the Berlin Africa Conference" (co-edited by Lotte Arndt, Clemens Krümmel, Dierk Schmidt, Hemma Schmutz, Diethelm Stoller, Ulf Wuggenig), Verlag der Buchhandlung Walther König, Cologne 2010.

Abstract:

Some Notes on the Project "The Division of the Earth – Tableaux on the Legal Synopses of the Berlin Africa Conference".

Is a pictorial language able to convey a juridical abstraction, such as the geo-political division of Africa after the Berlin Africa Conference (Congo Conference), in a way that may conceptualise colonial rule in 1884/85 – and its manifold grave consequences – as a historical by-product of Europe's political and aesthetic modernity? Is there any potential in the image of genocide – while acknowledging the "impossibility" of its role in representation?

My paper will follow these questions and limits, with a focus on their translation into the medium of painting, as well as their reception and the inherent facets of a complex discussion in Germany and Namibia.

Anette Hoffmann

Anette Hoffmann is a senior researcher in the Archive and Public Culture Research Initiative at the University of Cape Town, South Africa, where she works on the sound recordings of African prisoners of the First World War. She obtained her doctorate at the Amsterdam School for Cultural Analysis (University of Amsterdam) in 2005 with a dissertation on praise poetry in Namibia.

Her work on the Namibian voice recordings that were produced together with life-casts and anthropometric photographs in 1931 is the basis of her exhibition *What We See* that has been shown in Cape Town, IZIKO Slave Lodge (2009), at the Ethnographic Museum in Vienna (2010), as well as in Basel (2009), Osnabrück (2011), and Berlin (2012). In collaboration with Regina Sarreiter and Matei Bellu she produced an installation with sound and text, with the title *Unerhörter Bericht über die deutschen Verbrechen in den kolonisierten Gebieten und über das fortwährende Wirken der Gewalt bis in die Gegenwart* that is currently shown in the exhibition *Acts of Voicing* in Stuttgart (Württembergischer Kunstverein).

Her recent publications include *What We See. Reconsidering and Anthropometrical Collection from Southern Africa: Images, Voices, and Versioning* (2009); *Sensible Sammlungen. Aus dem Anthropologischen Depot* (with Margit Berner and Britta Lange, 2011); *Was Wir Sehen. Bilder Stimmen Rauschen. Zur Kritik anthropometrischen Sammelns* (with Britta Lange and Regina Sarreiter, 2012).

Abstract:

Echoes of the Great War

During WWI an estimated of 650,000 colonial soldiers, recruited by the Triple-Entente, were sent to European battlefields. Yet, in most historiographies, the involvement of the non-white soldiers in the war has attracted scant comment.

German propaganda campaigns alerted linguists and anthropologists to the presence of colonial soldiers in the POW camps who became the target of research. Resulting from this, the Lautarchiv (sound archive) in Berlin holds some 400 recordings of African prisoners of war (of altogether 1650 recordings with POWs), which were produced between 1915 and 1918 by the *Königlh Preussische Phonographische Kommission*. Few of those recordings have so far been translated.

In this paper I understand these recordings not as voices but as *echoes* – of accounts of the self, and of the war at times, using the concept of echo as a means to grapple with extraction, limitation, distance, and the distortion or outright effacement that is the result of mediation, the delay (or belatedness of hearing), and gaps in meaning and intelligibility. The restraints imposed on the speaker are a result of the linguists' will to *extract* grammar from semantics, so as to limit the potential distraction that a narrative of an ordeal (being hungry, wounded, homesick, betrayed, insulted) could entail.

Conceptualizing the recorded voices and their translation as echoes, I seek to understand the status of voices that were recorded according to the logic of linguistic practice and the situation in the camps. This allows us to position these subaltern articulations in their mediated, distorted form as part of the colonial archive. My paper further engages with the questions that result from the precarious status of those recordings: do they represent subaltern positions of historiography of WWI? How can they be presented in an exhibition?

Susan Legêne

Susan Legêne was the Dutch Principal Investigator in the HERA PhotoCLEC project, Photographs, Colonial Legacy and Museums in Contemporary European Culture (2010-2012). She is Professor of Political History, VU University Amsterdam, Faculty of Arts/History Department. Prior to this, she was head of the Curatorial Department of the Tropenmuseum in Amsterdam and for the Royal Antiquities Society served as professor of cultural history of the Netherlands. Her work focuses on the ways in which archival, material and visual collections from the colonial past provide valuable sources for exploring processes of cultural canon formation through past academic research traditions and exhibition practices. In this context, PhotoCLEC was also linked to Professor Legêne's international, NWO-funded research programme *Sites, Bodies and Stories: The Dynamics of Heritage Formation in Colonial and Postcolonial Indonesia and the Netherlands* (2008-2013). For publications and more information, go to: <http://www.let.vu.nl/en/staff/s.legene>

Abstract:

Mallaby's Car: Perspectives on an English, Dutch, Indonesian and Indian Decolonization Clash

A photograph of the destroyed saloon in which, on 30 October 1945 Brigadier Aubertin W.S. Mallaby was killed in the streets of Surabaya (Indonesia) leads us to different past-relationships within Europe, with respect to Europe's history of decolonization. In an interview for a Dutch documentary, Mallaby's two now-retired sons explain what happened on 30 October, and how they feel about the event, personally and historically. The photograph triggers questions on how the shared European imperial past after 1945 turned into distinct national histories, and the role of museums in this fragmentation of our historical

understanding of Europe. The presentation links to the HERA-PhotoCLEC programme, detailed at: <http://photoclec.dmu.ac.uk/>

Panel 3: REMEMBERING JEWS AND THE HOLOCAUST

Lehrer, Erica

Erica Lehrer is a cultural anthropologist. Her recent work has focused on post-Holocaust Jewish culture; heritage, museums, and tourism; intercultural dialogue; public scholarship; and experimental curatorial practice. Her forthcoming ethnography *Jewish Poland*

Revisited: Heritage Tourism in Unquiet Places (Indiana University Press, March 2013) explores the intersection of Polish and Jewish "memory projects" in the historical Jewish neighbourhood of Krakow, Poland. Dr. Lehrer is Associate Professor and Canada Research Chair in the History & Sociology-Anthropology Departments at Concordia University in Montreal. She also is founding director of CEREV (the Centre for Ethnographic Research and Exhibition in the Aftermath of Violence): <http://cerev.concordia.ca/>

Abstract:

Cur(at)ing Jewish History in Poland: Experiments Observed and Undertaken

Speaking from a place of disciplinary intersection and translation – between ethnographic cultural analysis and critical curatorial intervention – I will discuss possibilities and pitfalls in recent creative projects that attempt to do critical "memory work" related to Jewish history and heritage in contemporary Poland. I will also reflect on why "Jewish Poland" represents such an attractive, rich, productive site for reflecting on and working through "difficult knowledge" regarding the Jewish past and present.

Rafał Betlejewski

Rafał Betlejewski is a Polish artist and performer, born in Gdansk, 1969. He is best known for his numerous public space projects concerning identity, social labels, the collective mind and memory. He is the author of art-social projects such as "I Miss You, Jew!", "And Would I Go? Warsaw Uprising" http://pl.wikipedia.org/wiki/Rafał_Betlejewski

Abstract:

"I Miss You, Jew!" Re-writing Polish Identity: Including Jedwabne into the Collective Narrative.

In 2000 a Princeton professor, Jan Tomasz Gross, published his book "The Neighbours" introducing the problem of the Polish "home-made" Holocaust. The book was received with disbelief and anger – the defence mechanism on full display. But it originated a process which could not be stopped: the re-writing of a Polish narrative and re-building of identity. For me, as a performer who is particularly interested in identity and self-labelling, this was an epiphany on a national scale. It was a rare chance to challenge the core beliefs constituting the National myth. It was also a learning process: in an instant I realized that all I knew about my country's past was wrong. Was I merely ignorant or a victim of an institutionalized lie? In 2005 I set off on a journey that took me to all kinds of surprising places: big cities, little villages, jail cells, burning barns, and to the core of what Poland is and once was.

The presentation will include photography and film.

Margit Berner

Margit Berner, born 1961 in Vienna, studied Physical Anthropology at the University of Vienna. She is curator of the cast collection at the Department of Anthropology, Museum of Natural History Vienna. Her research and publications focus on the History of Anthropology and Physical Anthropology. She has participated in various scientific projects and exhibitions. In 2002 she held a Charles H. Revson Fellowship at the United States Holocaust Memorial Museum.

Abstract:

Face and Death Masks in the Anthropological Collection of the Natural History Museum, Vienna

In 1998, extensive collections from the Nazi period were discovered as part of a systematic inspection in the Anthropology Department of the Natural History Museum in Vienna. They contain written sources but also measurement forms, photographs, plaster masks, hair samples as well as hand- and footprints from anthropological investigations. Moreover, these collections were taken from individuals who had not consented to such examinations, and they pose difficult ethical questions for curators about how to handle and present these in exhibitions today. This presentation will focus on the historical research, biographical studies and exhibition projects related to this collection.

Uilleam Blacker

Uilleam Blacker is a postdoctoral research associate on the project Memory at War (HERA JRP), based at the University of Cambridge. His current research focuses on the memories of communities that disappeared from cities across east-central Europe as a result of the Second World War, as reflected in urban commemoration, literature and art. His general research interests include contemporary Ukrainian, Polish and Russian literatures, and memory, gender, urban and postcolonial studies. Uilleam completed his PhD on contemporary Ukrainian literature at the School of Slavonic and East European Studies, University College London. He has published articles and reviews on Ukrainian, Polish and Russian literature. Recent publications include a co-authored book on memory of the Katyn massacre, urban memory in the works of Marek Krajewski and Lurii Vynnychuk, and gender and national identity in the work of Oksana Zabuzhko. Uilleam has also translated the work of several contemporary Ukrainian writers.

Abstract:

Remembering Jews and the Holocaust in Contemporary Poland: The Art of Joanna Rajkowska, Rafał Betlejewski and Yael Bartana

The paper analyses how the work of three contemporary artists deal with the memory of Poland's pre-war Jewish population and the Holocaust, which annihilated that population. Joanna Rajkowska is one of Poland's leading contemporary artists and her artworks have

been displayed in prominent public sites in Warsaw. Her most famous work is her palm tree in central Warsaw, 'Greetings from Jerusalem Alley', which references, in its form and physical location on Aleje Jerozolimskie, Jerusalem and the city's vanished Jews. Rajkowska has also touched on Jewish themes and used important Jewish locations in Warsaw in other work, such as 'Oxygenator' (2007). Yael Bartana is an Israeli artist, but represented Poland at the Venice Biennale in 2011. In her trilogy of films set in Poland, 'And Europe Will Be Stunned' (2006-11), Bartana uses prominent locations in Warsaw in which to stage performances (the Palace of Culture, the National Stadium, site of the future Museum of Polish Jews) that provocatively posit a return of Jews to Poland. Betlejewski has authored several provocative and creative responses to the absence of Jews in contemporary Poland, such as his 'I miss you, Jew!' project (2004), and his 'Burning barn' performance (2010). The paper will examine the varying strategies through which these artists deal with the problem of the absence of Jews, the trauma of their violent disappearance, and attempt to re-inscribe the vanished Jews back into the landscape of contemporary Poland.

Panel 4: TAINTED LANDSCAPES, TRAUMA AND PUBLIC SPACE

Rita Duffy

Rita Duffy is a leading contemporary artist in Ireland and the United Kingdom. She has worked for 27 years devising works for galleries and the built environment, gaining a broad range of experience and generating collaborative projects. Rita Duffy's work addresses issues of Irish identity, history, and politics, and is often autobiographical. Symbolism, and a strong connection to the figurative/narrative tradition, characterizes her work stylistically. Her art has examined elements of a post-colonial condition and her socially engaged practice continues to explore particular local and international issues. She was granted a Leverhulme Fellowship in 2010 in conjunction with the Transitional Justice Institute at the University of Ulster. She has recently relocated her studio practice to the border area between the north and south of Ireland, and currently holds a prestigious Pollack-Krasner Foundation award. Her work is featured in "Women War Artists" a major publication and joint project between the Tate Modern and the Imperial War Museum London.

Abstract:

Remember Who You Are: A Presentation by Rita Duffy

This extensive visual presentation will cover a range of art projects made in Belfast over a 25 year period. The lecture is a visual artist's journey, exploring themes of colonialism, war, identity and gender. The lecture will focus on two public art projects in particular the Thaw and Outposts. It will describe an individual creative response to trauma and violence, positioning art at the centre of our society as it continues to negotiate peace.

Sigrid Lien

Sigrid Lien, PhD, is a Professor in the Department of Literary, Linguistic and Aesthetic Studies, University of Bergen. She is a member of the HERA-funded research project PhotoCLEC, which explores how photographs from the colonial past have been used in museums to communicate the colonial past in contemporary multicultural Europe. Together

with Peter Larsen she wrote the first comprehensive Norwegian History of Photography (*Norsk fotohistorie frå daguerreotype til digitalisering* 2007), and *Lengselens bilder* (*Pictures of Longing*, 2009) about the photographic culture related to Norwegian US-emigration. Professor Lien has published extensively on photography as situated in a wide range of cultural contexts, as well as on art, museology and visual culture. Selected publications include: *Museumsfortellinger* (*Museum stories*, Det Norske Samlaget 2013, forthcoming), “Absence and Presence: The Work of Photographs in the Sámi Museum, in Karasjok, Norway”, forthcoming in a special issue of *Photography & Culture* on the theme, Conventional Ethnographic Display or Subversive Aesthetics? Historical Narratives of the Sami Museum, in Karasjok, Norway (with Hilde Nielssen) online publication in *Great Narratives of the Past. Traditions and Revisions and National Museums*, Conference proceedings, Eunamus: http://www.ep.liu.se/ecp_home/index.en.aspx?issue=064, (all of these with Hilde Nielssen) and “Margit Ellinors bilder. Samtidsfotografiet som arena for postkoloniale erfaringer”, Oslo: *Scandinavian Academic Press* 2012.

Abstract:

Addressing the Landscape: Postcolonial Experiences in Contemporary Sami Art

This paper will discuss the way that contemporary Sami artists have come to employ the landscape as an arena for post-colonial reflections through photography. To some extent this could be seen as a reflection of the art of the majority society of Norway, where there has been a strong tradition ever since the 19th century to use the landscape as an artistic vehicle for such identity-making purposes. In the young nation striving to establish an identity, the wild and sublime nature was seen as a mirror, something that could reflect the character and temperament of the Norwegian people. At the same time, Norway also took part in a colonial enterprise within its own borders: the colonization of Sápmi, the Sami areas in the north. Today many Sami artists are addressing the landscape in the Northern areas as part of the revitalization of Sami culture. The paper will however argue that the northern landscapes are not approached as a mirror in these contemporary photographs, but rather as a place where post-colonial experiences of the present are performed. As much of the Sami material culture was destroyed after the German scorched-earth politics during World War II, the landscape is one of the remaining places where Sami culture and cosmology may be retrieved or rejuvenated.

John Timberlake

John Timberlake (born in Lancashire, 1967) is a London-based artist whose combinations of drawing, painting and photography reflect a longstanding engagement with landscape and history. He is an alumnus of Brighton Polytechnic and the Whitney Museum of American Art Independent Study Program, and a PhD candidate at Goldsmiths College, University of London. Recent exhibitions include: two international surveys in 2009, *Beyond the Picturesque* (Stedelijk Museum voor Actuele Kunst, Ghent), and *Pittoresk* (MARTa, Herford, Westfalen, Germany); *Breakthrough: Works from the Collection* at the Imperial War Museum (2009-2010); *After London*, a collaboration with art historian Dr Joy Sleeman (Slade/UCL) at The Stephen Lawrence Gallery, University of Greenwich; and *Dark Sky*, curated by Professor Geoffrey Batchen and Christina Barton at Te Pataka Toi Adam Gallery, Wellington, New Zealand. Timberlake's book *Bussard Ramjet*, an illustrated fiction, was published by Artwords/Artis Den Bosch in 2009.

Abstract:***Another Country: Nuclear War as False Memory***

This paper will explore European fictions of nuclear war arising from the Cold War period, and aspects of their cultural legacy. Reviewing images of Britain's nuclear test programme of 1953-1962, which I first encountered in the archives of the Imperial War Museum in London, I will consider these images as I found them, i.e., alongside files full of documentation of actual military engagements and battles, as if documentation of actual war.

Joanna Rajkowska

Joanna Rajkowska (born 1968, lives and works in London) is an author of objects, films, installations, ephemeral actions, as well as interventions in public space. They can be treated as ironic contemporary variations of community-based art, land art, and so-called relational aesthetics, which the artist breaks down into constitutive elements, frequently applying the tactics of "participative observation".

Her projects reflect the changes in the reception and expectations towards art and its social functions, referring to the complexity of identity problems affecting the Eastern European countries after the economic and political transformation of the 90s.

Rajkowska's most widely discussed works, *Pozdrowienia z Alej jerozolimskich/ Greetings from the Jerusalem Avenue* (2002) and *Dotleniacz/ Oxygenator* (2007), functioned as contemporary "social sculptures" – activating layers of meanings (both historical and ideological), provoking conflicts, serving as specific platforms interwoven into the urban tissue of Warsaw, and used for debates, arguments and manifestations.

These works might be also considered the mere pretexts for discussion about the issues of land control and potential forms in which collective memory may be manifested as public monuments. As Joanna Rajkowska's works are materialised through "urban legends", press-cuttings, gossip and media debates, their form is always "unfinished", as they evolve and mutate beyond the artist's initial intentions.

Abstract:***The Story of a Failed Attempt to Transform a Disused Smokestack in Poznan into a Minaret***

At Estkowskiego Street in Poznań, near the intersection with Garbary, stand the pre-war buildings of a former paper mill. Today, occupants include the offices of the Fawor bakery, a toy wholesaler, and an Italian furniture store. Above the buildings towers a disused smokestack, on which mobile phone transmitters have been installed. This is the axis for an art project designed to transform the tower into a minaret. It failed. The protests of local architects and councillors who labelled the project as "culturally foreign" led to the rejection of the project.

Fiona Magowan and Heather, Kemarre Shearer

Fiona Magowan is Professor of Anthropology and Director of Research in Anthropology and

Ethnomusicology at Queen's University, Belfast. Her publications focus on Indigenous music, performance and Christianity; cultural tourism; religion and ritual; and sex and gender. She has conducted fieldwork in Arnhem Land, Northern Territory, Queensland and South Australia. Her books include *Melodies of Mourning: Music and Emotion in northern Australia* (Oxford, 2007); *The Anthropology of Sex* (Oxford, Berg 2010, co-authored with H. Donnan); and the co-edited volumes *Performing Gender, Place and Emotion* (Rochester 2013, forthcoming, with L. Wrazen); *Transgressive Sex* (Oxford, Berghahn with H. Donnan 2009); *Landscapes of Performance* (Aboriginal Studies Press, 2005 with K. Neuenfeldt); and *Telling Stories* (Allen and Unwin, 2001 with B. Attwood). She is CI on an ESRC project (The Domestic Moral Economy in the Asia-Pacific, 2011-2015) and senior researcher on the HERA project Creativity in a World of Movement (2010-2012). She is a former Chair of the Anthropological Association of Ireland, member of the Royal Irish Academy's National Committee for Social Sciences and is Chair of the Music and Gender Symposium of the International Council for Traditional Music.

Heather Kamarra Shearer is currently an Aboriginal Justice Officer within the South Australian Courts Authority. Previously, she held the positions of Field Officer for Aboriginal Legal Rights Movement and Senior Caseworker of the Central Australian Stolen Generations & Families Aboriginal Corporation. As an Aboriginal artist she has presented work at seventeen exhibitions, was employed as the Indigenous Arts Officer with Arts SA and Arts Coordinator for Jukurrpa Artists, and has participated in numerous community projects. Heather's homeland is Ntaria (Hermannsburg). Heather was recently nominated for a National DEADLY award in 2012, receiving numerous awards over the years including, NAIDOC Artist of the Year for Alice Springs (1992); Emerging Artists Award (SA 1993) and the Artist in Residency program in Limoges/Paris (The Jam Factory, 1997). Heather's involvement in a range of committees includes the Adelaide Festival Centre Trust Foundation (2001); National Sorry Day Committee (1998-2001) and Tandanya National Aboriginal Cultural Institute (1997). Most recently, she has appeared as a witness in the SA Parliamentary Committee for the SA Stolen Generations Reparations Tribunal Bill. She contributed to the Senate Inquiry Report into Past Forced Adoption (2012) in her current position – Truth Portfolio Convenor of the National Stolen Generations Alliance .

Abstract:

Troubled Traces: Painting and Displaying Intercultural Traumas of Aboriginality, Fiona Magowan and Heather, Kemarre Shearer

Aboriginal art has been the source of much contention between art curators, gallery owners, art critics and Aboriginal artists themselves. Early aesthetic debates about whether so-called traditional works should be considered ethnographic or artistic have led, at times, to conflicts over the rights of Aboriginal people to have their works exhibited according to the criteria applied to other kinds of Western artworks. The legal parameters of artistic production have also posed problems in copyright recognition and compensation for Aboriginal artists when works are misused. In seeking to find a resolution to such conflicts the legal decisions on what counts as art are often made in the abstract. Yet, for Aboriginal artists, the question of what justice is and how one engages justly is not just philosophical, it entails very real consequences with political implications. Behind the pointillism of dot paintings or 'naïve' techniques, Aboriginal artists stridently critique histories of injustice, incarceration, racism, colonialism and dispossession.

In this discussion we explore how the dilemmas of troubled ethno-histories are critically embodied and reconfigured in texture and colour. We consider the problems that hidden histories pose for those responsible for their display to the public. As Aboriginal images often conceal troubled intercultural encounters we ask how they can best be displayed and used to provide a counter-polemic to national rhetorics as artists seek to reshape and improve intergenerational futures.

Panel 5: DIASPORA, DISPLACEMENT AND HOME

Carol Tulloch

Carol Tulloch is Reader in Visual, Material and Diaspora Studies at the CCW Graduate School, and is a member of the Transnational Arts, Identity and Nation Research Centre (TrAIN), both at the University of the Arts, London. She is also the TrAIN/V&A Fellow at the V&A Museum. As a curator and writer Carol has explored a range of issues on dress and black identities, style narratives, cross cultural and transnational relations, auto/biography and personal archives. Her work includes the publications 'It Takes a Nation of Millions to Hold us Back: Freedom and the Dynamics of the African Diaspora' (2012), 'Buffalo: Style With Intent' (2011), 'Dress and the African Diaspora', special issue of Fashion Theory, Journal of Dress, Body and Culture (editor, 2010), Style-Fashion-Dress: From 'Black' to 'Post-black' (2010), Being at Home: Familial Dress Relations and the West Indian Front Room (2009), Resounding Power of the Afro Comb (2008), Black Style (editor, 2004) and the exhibitions Handmade Tales: Women and Domestic Crafts (2010-11), A Riot of Our Own (2008, 2010, 2012) and Black British Style (co-curator 2004). Carol was the principal investigator of the Dress and the African Diaspora Network (2006-7).

Abstract:

Insert Here: Curating Difference

My curatorial practice offers a challenge to historical 'truths' about people of the African Diaspora. The object is always at the centre of this critical debate. This is not a radical stance, but the spaces where, and time when, my exhibitions have been shown have impacted on their meaning for me. Between 2001 and 2006 I curated exhibitions in national and local museums, many of which have been part of the push to bring new audiences into these spaces. Since 2008 I have produced exhibitions in galleries and independent spaces with a premise on exploration. 'Insert Here: Curating Difference' reflects on this shift in critical curatorial practice.

Modest, Wayne

Wayne Modest is the Head of the Curatorial Department at the Tropenmuseum. He was previously the Keeper of Anthropology at the Horniman Museums and Gardens in London and Director of the Museums of History and Ethnography in Kingston, Jamaica, and has held visiting research fellowships at the Yale Centre for British Art, Yale University and the School for Museums Studies, New York University. His work is driven by a concern for more historically contingent ways of understanding the present, especially in relation to material culture. His research interests include issues of connectedness, belonging and displacement; histories of ethnographic collecting and exhibitionary practices; and the

Caribbean and difficult/contested heritage (with a special focus on slavery, colonialism and post-colonialism).

Abstract:

Ninety-Six Degrees in the Shade: Colouring in Absent Images

In this presentation I explore the ways in which contemporary Jamaican artists re-imagine belonging to the nation and its history, contending with the structuring force of the slavery and the colonial past in present-day Jamaica. The paper is based on a series of interviews conducted with 19 artists of different ethnic, gendered, and sexual subjectivities. These interviews were done as part of a curatorial project to mark the bicentenary of the abolition of the slave trade in the British Empire in 2007. This project emerged out of the question: given that photography was announced a short six months after the official abolition of slavery in the British Empire, how has this impacted our ability to image and imagine slavery? In addition to the work of contemporary artists I will engage with other creative practices such as popular music, in which slavery and anti-colonial struggle still play a key role in relation to national and ethnoracial belonging. This presentation is a preliminary attempt to sketch out how artists have attempted to imagine the difficult past in Jamaica and my own role in this as a curator.

Maruška Svašek

Maruška Svašek is Reader in Social Anthropology at the School of History and Anthropology, Queens University, Belfast. She is Project Leader of the HERA-funded collaborative research project Creativity and Innovation in a World of Movement (CIM). Her main research interests include material culture, art, migration and emotional dynamics. With regard to issues of displacement and trauma, she has worked more specifically on the politics of suffering amongst Sudeten German expellees. In the context of CIM, she has further developed her theoretical approach to cultural production, globalisation and emotional dynamics in partially overlapping local and transnational fields of art and religion amongst Indians in Tamil Nadu and Belfast. Recent major publications include *Emotions and Human Mobility. Ethnographies of Movement* (Routledge 2012), *Moving Subjects, Moving Objects: Transnationalism, Cultural Production and Emotions* (Berghahn 2012) *Anthropology, Art and Cultural Production* (Pluto 2007), *Postsocialism: Politics and Emotions in Central and Eastern Europe* (Berghahn 2006), and (with Kay Milton) *Mixed Emotions. Anthropological Studies of Feeling* (Berg 2005).

Abstract:

Feeling (at) Home? Resonance and Transvision through Art

This paper is interested in work by non-displaced artists who explore experiences of traumatic displacement in their art. Why do they choose to do so? How do they approach the subject? Which format do they choose to understand and visualise experiences of home that are quite different to their own? How effective is their work? Building on theories of home, belonging and emotions, the paper examines the work 'Home' by the artist Sophie Ernst. The installation consists of cardboard models of family houses, recorded dialogues between parents and children, and projections of the narrators' hands. The analysis will regard the social life of 'Home' as a potentiality of empathetic resonance and transvision – a practice of

emotional understanding and multiple perspective taking that is aided by skilful visual engagement.

Maria Six-Hohenbalken

Maria Six-Hohenbalken is researcher at the Institute for Social Anthropology, the Austrian Academy of Sciences. She is a lecturer at the Department of Social and Cultural Anthropology, Vienna University. Her research interests are political anthropology, Diaspora and transnational communities, border studies and historical anthropology. Her recent publications include: Six-Hohenbalken, Maria and Weiß, Nerina (eds.) (2011): *Violence Expressed. An Anthropological Approach*. London: Ashgate; and Six-Hohenbalken, Maria and Tomic, Jelena (eds.) (2010): *Anthropologie der Migration*. Wien: facultas.

Abstract:

Ambiguities of Remembering in Diaspora

Since the end of the 19th century, the Kurds have faced many hostile developments, ranging from the rejection of their ethnic and national identity, to violations of human rights, persecution, deportation, and acts of genocide. In 'official' narratives and Diaspora memory culture, personal experiences of suffering are shaped, transformed and in some cases, ignored. Within the narrations there are several discrepancies between diasporic and individual narratives, not only due to the respective national movements in Kurdish society. It seems that the victims' status in Diaspora determines whose individual narratives are told and whose remain better untold.

Bente Geving

Selected bibliography

2012 *Margit Ellinors bilder. Samtidsfotografi som arena for postkoloniale erfaringer*, Oslo: Scandinavian Academic Press, text by Sigrid Lien; 2012 Conventional display or subversive aesthetics, text by Sigrid Lien and Hilde Nielssen; 2011 *Visual Sami Art, A Thesis* Master of Arts by Birthe Marie Horn-Hanssen, University of Alaska Fairbanks; 2010 *Down Under Up North*, book, published by Tschudi Shipping Company; 2010 *Being A Part*, catalogue, text by Jan-Erik Lundström; 2009 *Gierdu: Movements in the Sámi Art World*, publication by Skinn/RDM; 2008 *Hommage á Iver Jåks* catalogue, text by Sigrun Rasmussen/Irene Snarby; 2007 *glemte bilder* article by Hanne Holm-Johnsen, Preus Museum; 2005 *glemte bilder* catalogue, text by Torild Gjesvik; 2005 *rød gul blå* catalogue, text by Regina Schubert; 2003 *Migration -Tales of Passage* catalogue, text by Hilde-Merete Methi, Pikene på Broen; 2001 *Übersehen* Edvard-Munch-Haus, Warnemünde, catalogue, text by Iris Müller-Westermann, Moderna Museet, Stockholm.

Abstract:

Margit Ellinor; Forgotten Images

My mother was born Sámi, and she grew up in the north of Norway, close to the Russian border. She moved south, near Oslo, at the age of 24, where she remained for the rest of her life. In 2002 I started a project of photographing my parent's home. At that time, my mother began rearranging photographs, knick-knacks, silverware and other memorabilia that decorated her shelves and sideboards. Partly replacing these with hidden objects from cupboards and drawers, she constantly and continuously changed her own surroundings. She would put together different objects, small installations or still-lives, placed on tables, shelves or even inside cupboards. She tidied up and sorted out. I became fascinated by her juxtapositions of objects, the colours and form of her compositions, and I felt the desire to enter into this part of her world. My mother developed Alzheimer's disease in 2001 and she died six years later, in 2007. By producing this series about my mother, I also became aware of the context and continuity in my own art practice since my first exhibition in Oslo 1988, showing photos featuring my grandmother and her sisters Anna, Inga and Ellen.

ABOUT THE RESEARCH PROJECT COMMITTEE

Uilleam Blacker is a postdoctoral research associate on the project Memory at War (HERA JRP), based at the University of Cambridge. His current research focuses on the memories of communities that disappeared from cities across east-central Europe as a result of the Second World War, as reflected in urban commemoration, literature and art. His general research interests include contemporary Ukrainian, Polish and Russian literatures, and memory, gender, urban and postcolonial studies. Uilleam completed his PhD on contemporary Ukrainian literature at the School of Slavonic and East European Studies, University College London. He has published articles and reviews on Ukrainian, Polish and Russian literature. Recent publications include a co-authored book on memory of the Katyn massacre, urban memory in the works of Marek Krajewski and Lurii Vynnychuk, and gender and national identity in the work of Oksana Zabuzhko. Uilleam has also translated the work of several contemporary Ukrainian writers.

Elizabeth Edwards is Research Professor of Photographic History and Director of the Photographic History Research Centre, De Montfort University, UK, where she specialises in the social and material practices of photography. She was Project Leader of the HERA-funded project PhotoCLEC which finished in March 2012. She has held curatorial and academic posts in Oxford and London and has worked extensively on the relationships between photography, anthropology and history in cross-cultural environments. Her monographs and edited works include *Anthropology and Photography* (1992), *Raw Histories* (2001), *Photographs Objects Histories* (2004), and *Sensible Objects* (2006). Her new book, *The Camera as Historian: Amateur Photographers and Historical Imagination 1885-1918* was published by Duke University Press this year.

Barbara Plankensteiner is deputy director and curator of the Africa collection at the Museum für Völkerkunde in Vienna, Austria, and lecturer at the Department of Social and Cultural Anthropology, University of Vienna. Her research centres on African material culture and art, collection history and museum representation. She was lead curator of the

international exhibition *Benin—Kings and Rituals: Court Arts from Nigeria* and editor of the accompanying book of the same name. She recently co-curated the exhibition *African Lace. A History of Trade, Creativity and Fashion in Nigeria* and co-edited the accompanying catalogue.

Maruška Svašek is Reader in Social Anthropology at the School of History and Anthropology, Queens University, Belfast. She is Project Leader of the HERA-funded collaborative research project Creativity and Innovation in a World of Movement (CIM). Her main research interests include material culture, art, migration and emotional dynamics. With regard to issues of displacement and trauma, she has worked more specifically on the politics of suffering amongst Sudeten German expellees. In the context of CIM, she has further developed her theoretical approach to cultural production, globalisation and emotional dynamics in partially overlapping local and transnational fields of art and religion amongst Indians in Tamil Nadu and Belfast. Recent major publications include *Emotions and Human Mobility. Ethnographies of Movement* (Routledge 2012), *Moving Subjects, Moving Objects: Transnationalism, Cultural Production and Emotions* (Berghahn 2012) *Anthropology, Art and Cultural Production* (Pluto 2007), *Postsocialism: Politics and Emotions in Central and Eastern Europe* (Berghahn 2006), and (with Kay Milton) *Mixed Emotions. Anthropological Studies of Feeling* (Berg 2005).

Leon Wainwright, Project Leader for 'Disturbing Pasts', is Lecturer in Art History at The Open University and a member of the editorial board of the journal *Third Text*. He was OU Principal Investigator for one of the four consortium projects funded by HERA, 'Creativity and Innovation in a World of Movement' (CIM), and is PI for 'Sustainable Art Communities' (AHRC/Netherlands Scientific Organisation). His publications include the monograph 'Timed Out: Art and the Transnational Caribbean' (2011) and numerous writings on art history, curating and cultural policy. He is co-editor, with Charles Harrison and Paul Wood, of the forthcoming volume in the series 'Art in Theory: An Anthology of Changing Ideas' (Wiley Blackwell). He was recently awarded a Philip Leverhulme Prize in the History of Art.

More information on the contributing projects may be found at the following sites:

<http://www.qub.ac.uk/sites/CreativityandInnovationinaWorldofMovement/>

<http://photoclec.dmu.ac.uk>

<http://www.memoryatwar.org/>