

ECHOES Consortium Meeting

First Year: Theoretical and Methodological Entanglements in De/Colonial Europe

12-13 February 2019
Amsterdam



De Dam met het Oude Stadhuis [The Dam with the Old City Hall], Jan Abrahamsz. Beerstraeten, 1630-1650, Amsterdam Museum SA 2999.

This conference forms part of the ECHOES project which has received funding from the European Union's Horizon 2020 research and innovation programme under grant agreement No. 770248.



Tuesday, 12 February 2019

Venue: Special Collections of the University of Amsterdam
Address: Oude Turfmarkt 129, 1012GC Amsterdam
Room: Nina van Leerzaal

8:30-9:00 Arrival + Coffee

9:00-12:00 ***Annual Business Meeting of ECHOES***
(For the ECHOES team)

Led by: John Oldfield
Piotr Pilarski

12:00-13:00 Lunch

13:00-13:30 Travel by public transportation to the starting point of the optional Walking Seminar, Haringbuisdijk

13:30-15:30 ***The Walking Seminar: Embodied Research on the Colonial Legacies of Amsterdam***
(7.5 km; optional)

Guided by: Nick Shepherd
Christian Ernsten (Maastricht University)

15:30-16:00 Arrival back at the UvA Special Collections

16:00-16:30 Coffee break

16:30-19:30 ***Artist Talk: Anne Reijniers & Rob Jacobs on Decolonial Artistic Practices***

Presented by: Rob Jacobs (Filmmaker)
Anne Reijniers (Visual artist)

20:00 Dinner at THT Café
Address: IJpromenade 2, 1031KT Amsterdam

Wednesday, 13 February 2019

Venue: University Library of the University of Amsterdam
Address: Singel 425, 1012WP Amsterdam
Room: Doelenzaal

8:45-9:00 Arrival + Coffee

9:00-11:00 **1 Year of ECHOES: Preliminary Insights and Encountered Challenges (Part I, pre-circulated papers)**

Csilla Ariese, Lukasz Bukowiecki & Laura Pozzi (WP3)
Engaging and Disengaging with Colonial Pasts in City Museums

Marine Schütz (WP5)
How to deal Methodologically with Decolonial Entanglements in Artists' Responses to the Repression of Colonial Memory in Marseille

Daniela Franca Joffe (WP5)
Artists and Citizens: Mapping Contemporary Engagements with Colonial Heritage/Memory at the Cape

Feedback by: Antonio Arantes (Advisory Board)
Jennie Morgan (University of Stirling)
Simone Kalkman (University of Amsterdam)
Chiara de Cesari (University of Amsterdam)

11:00-11:20 Coffee Break

11:20-13:00 **1 Year of ECHOES: Preliminary Insights and Encountered Challenges (Part II, pre-circulated papers)**

Astrid Nonbo Andersen & Cristiano Gianolla (WP4)
Insights and challenges between pairs of entangled cities

Alexandra Oanca (WP2)
Imperial Fantasies and Anxieties? The Making of the EU's Cultural Diplomacy and its Strategy for International Cultural Relations

Feedback by: Antonio Arantes (Advisory Board)
Jennie Morgan (University of Stirling)
Claske Vos (University of Amsterdam)
Chiara de Cesari (University of Amsterdam)

13:00-14:00 Lunch

14:00-16:30

ECHOES Vocabulary: Engaging Creatively with the Concepts and Exploring Research Strategies (Roundtable)

Panelists: John Oldfield & Casper Andersen (WP6)
Elvan Zabunyan (WP5)
Paulo Peixoto (WP4)
Joanna Wawrzyniak (WP3)
Elizabeth Buettner & Jan Ifversen (WP2)
Britta Timm Knudsen & Christoffer Kølvråa (WP1)

Moderator: Jennie Morgan (University of Stirling)

16:30-17:00

Coffee break

17:00-18:30

Informal Post-doc Gathering: Potential Research Collaborations
(All ECHOES post-docs)

19:00

Dinner at Kantjil & de Tijger
Address: Spuistraat 291-293, 1012VS Amsterdam

Program Details

First Year: Theoretical and Methodological Entanglements in De/Colonial Europe

The ECHOES Consortium Meeting held in Amsterdam (12-13 February 2019) is positioned near the end of the first year of the Horizon-2020 ECHOES Project 'European Colonial Heritage Modalities in Entangled Cities'. The aim of the meeting is to present preliminary insights of the first year of the ECHOES project, to contribute to its overall cohesiveness, and to engage creatively with the ECHOES vocabulary and de-colonial practices.

Agenda: Annual Business Meeting of ECHOES

- 09:00-10:50 International conference in Rio de Janeiro (M24). Discussion, set up of the organizational committee and process plan.
- 10:50-11:05 Contributions to the methodological toolkit, a WP1 initiated discussion.
- 11:05-11:15 International conference for museum practitioners in Warsaw (M34).
- 11:15-11:30 Keywords iBook publication (presentation of work in progress, layout ideas, prices, etc.). Discussion on involved expenses and funding options.
- 11:30-11:40 Relations to and funding of non-included partners.
- 11:40-11:50 ECHOES publications (open-access, journal articles, edited volumes, website, republication, copyright issues, etc.).
- 11:50-11:55 Project review meeting on the 14th of February.
- 11:55-12:00 Closing points and remarks.

The Walking Seminar: Embodied Research on the Colonial Legacies of Amsterdam [optional]

This seminar is not imagined as a touristic tour of Amsterdam but as an application of walking as a creative research method that combines scholarly and bodily practices and that allows us to escape the "white cube" of the seminar room. Building on the importance of embodiment, place and affect, walking methodologies are valuable for conducting urban research that is material and situated. They are an attempt to complement research carried out on the logics of argumentation and representation as captured in archives and policy documents. The Amsterdam walking seminar will examine metropolitan Dutch and European colonial legacies with a focus on the colonial legacy of Dutch natural history collections at the ARTIS Amsterdam zoo.

The walk itself will be approximately 7.5 km starting from Haringbuisdijk and will lead back to the venue of the conference. The walking seminar is strictly optional; those who prefer are free to explore the city on their own, visit museums and galleries, or take a bit of down time. If you plan to attend, please remember to wear comfortable walking shoes and to dress appropriately for the weather (umbrellas, raincoats, etc.). We will take public transportation to the starting point of the walking seminar, so please have a ticket (www.gvb.nl).

Artist Talk: Anne Reijniers & Rob Jacobs on Decolonial Artistic Practices (Discussing Faire-Part & Sokkel)

In this Artist Talk, Belgian cineasts Anne Reijniers and Rob Jacobs will discuss how collaborative image-making can bring forth new narratives on colonialism and its legacies. They will refer mainly to two of their artistic projects: *Faire-part* and *Sokkel* - a series of

public actions. Faire-part is a Belgo-Congolese documentary about young performance artists in Kinshasa that Anne Reijniers and Rob Jacobs directed side by side with Congolese filmmakers Paul Shemisi and Nizar Saleh. After discussing *Faire-part*, Anne Reijniers and Rob Jacobs will talk about *Sokkel - a series of public actions*, a project they are developing together with artist Laura Nsengiyumva. In this project, an empty pedestal - that used to carry a colonial monument - is traveling through the city. Where it lands, artists intervene.

1 Year of ECHOES: Preliminary Insights and Encountered Challenges

The aim of this session is for Work Packages 2-5 to present preliminary insights gained in the course of their research and to openly discuss the encountered challenges. Each team prepares a paper - which is circulated prior to the meeting - on how they are attempting to link post-colonial and de-colonial theories to their empirical research of entangled cityscapes, artistic practices in the city, museums and curatorial practices, and/or the EU's policies. Each paper is presented in maximum 20 minutes. Afterwards, there is 40 minutes (for WP2: 20 minutes) for feedback and comments from invited discussants, as well as opportunities for an open discussion with everyone. The goal is to gather extensive internal and external feedback on their specific ongoing research at this early stage of the project.

ECHOES Vocabulary: Engaging Creatively with the Concepts and Exploring Research Strategies

The aim is to encourage a deeper thinking on the theoretical implications of the ECHOES project, and to explore concrete research practices that can further the project in the next two years. The goal of this session is twofold: on the one hand, to discuss the creative engagements, conceptual implications and adaptations of the ECHOES vocabulary, and on the other hand, to explore past and current research design and strategies, share potential solutions, and discuss potential ways of imagining de-colonial practices that might lead to re-emergence and new pluriverse worlds. In this way, the roundtable will provide an excellent opportunity to gather the thoughts and experiences of project researchers and invited participants.

In the first round of the roundtable, the panelists (senior researchers from each Work Package) will be asked to begin the Roundtable each with a 5-minute critical reflection on concept-building and the establishing of micro-macro linkages. These brief critical reflections form the basis of a discussion with everyone on how we can engage creatively with the ECHOES concepts.

In the second round, the panelists (either the same senior researcher or the other WP representative) will be asked to provide a 5-minute critical intervention on past, present and future research methods and strategies, on designing de-colonial research, and on potential solutions. In their interventions, they are encouraged to elaborate on how research can be designed and imagined as a de-colonial practice, and on how researchers can envision and engage with other de-colonial practices. This round will again be followed by an open discussion on methodological and theoretical entanglements, de-colonial research designs and strategies, and imaginative research solutions for the future of the ECHOES project.

Biographies of Invited Participants

Antonio Arantes is professor of social anthropology at UNICAMP – State University of Campinas, Brazil, and director of Andrade e Arantes Consultancy. Is Past-President of the Brazilian Anthropological Association (ABA) and the Latin American Anthropological Association (ALA). His expertise on public policies and cultural heritage was consolidated in consultancy assignments to several programs developed by non-governmental, governmental and multilateral organizations such as UNESCO and WIPO. He developed significant professional experience in policy-making and management of public institutions as President of the Sao Paulo State Council for Historic Preservation (CONDEPHAAT) and of the Brazilian National Institute for Historic and Artistic Heritage (IPHAN). Under his presidency in IPHAN the Department of Immaterial Heritage and the National Program for Immaterial Cultural Heritage were implemented. He gave workshops on cultural heritage inventory methods in Brazil, Madagascar and Mozambique, developed several academic research projects, and published books, articles and technical reports about cultural heritage in the context of contemporary social experience and on related subjects. Relevant intellectual contributions in the field to cultural heritage also include the development of the methodology adopted by the Brazilian Ministry of Culture for the National Inventory of Cultural References, as well as papers presented in national and international experts' meetings, particularly in France, Japan and India.

Chiara De Cesari is an anthropologist and assistant professor with a double appointment in European Studies and in Cultural Studies at the University of Amsterdam. She completed her PhD in Socio-Cultural Anthropology on Palestinian heritage and memory politics at Stanford University in 2009. Chiara is Amsterdam team leader in the EU-funded Horizon2020 Critical Heritages (CoHERE) project that explores whether and how people feel 'European'. She is also part of the CHEurope-Critical Heritage Studies and the Future of Europe project, funded under the Horizon 2020 Marie Skłodowska-Curie Innovative Training Networks program. Her research broadly focuses on memory, heritage, and broader cultural politics and the ways in which these change under conditions of globalization, particularly the intersection of cultural memory, transnationalism and current transformations of the nation-state. She is also interested in the globalization of contemporary art and forms of creative institutionalism and statecraft. Her most recent project explores the making of a new European collective memory and heritage in relation to its blind spots, with particular reference to the carceral heritage of Italian colonialism in Libya. This includes examining how EUrope imagines itself as a cultural space particularly through its cultural and, more specifically, its heritage policies and museums – and, in turn, the image of Europe that these policies institutionalize.

Christian Ernsten is a postdoctoral researcher in heritage studies in the Department of History of the Faculty of Arts and Social Sciences at Maastricht University. He is affiliated with the Maastricht Centre for Arts and Culture, Conservation, and Heritage (MACCH). Before joining Maastricht University, Christian Ernsten was as a lecturer in cultural heritage and museology at the Reinwardt Academy of the Amsterdam University of Arts. Christian holds a PhD from the University of Cape Town. He received an MA from the University of Groningen (with distinction) and an MPhil (with distinction) from the University of Cape

Town. His work has been published in journals such as *Archaeologies*, *International Journal for Heritage Studies*, and *Urban Forum*. He has held visiting research fellowships at the Conservation Department of the University of Gothenburg, the Amsterdam School for Cultural Analysis at the University of Amsterdam, and the Centre for Uses of the Past at Aarhus University. In a previous life, Christian directed the Amsterdam-based design and action collective *Partizan Publik*, as well as the Amsterdam 4 and 5 May committee, the organization that coordinates the WWII commemorative events in the city of Amsterdam. He also worked as an editor at *Volume* magazine, a quarterly for architecture and visual culture founded by Rem Koolhaas.

Simone Kalkman is currently finishing her PhD thesis at the Amsterdam School for Cultural Analysis (ASCA) at the University of Amsterdam. She holds an MA degree in Art History from Leiden University and an MSc in Latin American and Caribbean Studies from Utrecht University. Her PhD research is concerned with the representation of Brazilian favelas in modern and contemporary art. She recently co-edited a special issue in the *Journal of Urban Cultural Studies* and co-coordinates the ASCA Cities Project.

Rob Jacobs is a PhD candidate in Film studies and Visual Culture, connected to the Visual & Digital Cultures Research Center at the University of Antwerp, Belgium and the 'Uses of The Past' Programme at Aarhus University, Denmark. His work concentrates on contested official representations of Belgian colonialism and artistic/activist reinterpretations of the colonial past in public spaces in Belgium and DR Congo. He works on an action based research agenda that proposes alternatives to existing heritage practices to improve awareness of, and provoke conversations about, colonial heritage and the continuation of colonial structures in the present.

Jennie Morgan is a Social Anthropologist and an Affiliated Researcher on the Profusion theme. She is Lecturer in Heritage in the Division of History and Politics at the University of Stirling. Jennie is interested in contemporary museological theory and practice with a focus on the everyday work activities of museum staff. Through an earlier MA (University of Auckland) project she explored relationships between a museum and Pacific Islands communities in New Zealand. Her PhD (University of Manchester) was an in-depth ethnographic study of the 'afterlife' of a major redevelopment of a Scottish museum. Postdoctoral safety-research at Loughborough University enabled Jennie to develop an applied, sensory, and visual ethnographic approach. Her recent work is published in journals including *Museum and Society*, *Journal of Material Culture*, and *Environment and Planning A*. Jennie not only studies and writes about museums but she has previously worked in them including as a Curator of Pictorial Collections. She is on the Editorial Board for *Anthropology in Action* journal.

Laura Nsengiyumva is a Belgian artist of Rwandan origin who studied architecture at La Cambre and lives in Brussels. Recently using the technique of video art, she explores the dialogue between found objects and human stories. Her installations consist of simple elements that strongly demonstrate the artistic beauty in the arrangement of materials that make up our daily actions. «1994»: is a commemorative and autobiographical work. It depicts a daily sad scene of a Belgian family of Rwandan origin watching TV during the time of the genocide. «1994» is both a necessary step towards a catharsis for the Rwandan Diaspora and a unique testimony for the rest of society. A testimony too often overshadowed

by other issues related to immigration, or even by bashfulness of a generation cut off from their culture and feeling his sorrow as illegitimate. (*Laura will not attend the meeting due to conflicting commitments.*)

Anne Reijniers graduated in 2014 in the Master of Audio-Visual Arts from Luca school of Arts Brussels. Her fiction film *Looking at Marie* is been shown at EMAF (DE), OFFoff (BE) and Cinematek (BE) amongst other places. In an extra master at KASK Ghent in 2014-2016 she focused on documentary. Starting from April 2015 she worked on the film *Échangeur* with Rob Jacobs (researcher at the University of Antwerp) in collaboration with art centre 'Het Bos' in Antwerp, BE and the art festival 'Kinact' in Kinshasa, DRC.

Claske Vos is postdoctoral researcher at ACCESS EUROPE and Lecturer European Studies at the Humanities Faculty of the University of Amsterdam. She investigates how European institutions employ cultural policy in (potential) candidate countries as a means to transcend national identifications and facilitate European integration processes. In 2011 she completed her PhD at the Institute of History and Area Studies at Aarhus University in Denmark. This PhD project looked at the implementation of a European heritage programme carried out in Southeast Europe. It examined the functioning of this programme as a 'project of Europeanisation' and looked at the ways in which European, national and regional heritage politics intersected, and how particular groups of people variously embraced, rejected and negotiated this European project. In future research projects, she aims to expand her research focuses on the ways in which European institutions such as the European Commission and the CoE aim to employ cultural policy as a means to transcend national identifications. Research interests are the anthropology of EU policy, European cultural policy, cultural heritage, Southeast Europe, Serbia, EU enlargement policy in Southeast Europe, the idea of Europe, and European identity formation.