



Cities, Heritages, and Colonial Pasts: Perspectives and Practices

14 March 2019

Sala degli Stemmi, Villa Salviati

Contact: Laura Borgese – email: laura.borgese@eui.eu

Organizers:

Jasper Chalcraft (EUI - Jean Monnet Fellow)

Joanna Wawrzyniak (University of Warsaw/EUI)

Anastasia Remes (EUI - The Public History Working Group)

Daphné Budasz (EUI - The Public History Working Group)

Abstract: Decolonizing heritage has been a notable recent trend among cultural practitioners, researchers, and policy makers. It has also become increasingly visible in public discussions, from contested confederate monuments in Charlottesville in the US to France's recent report on the repatriation of African heritage from French museums. Finding ways to create pluralistic and meaningful public debates and heritage representations around these issues requires greater collaboration from a broad range of scholars and practitioners. This workshop therefore concentrates on the discussion of historical and recent cases of representing colonial pasts in different cities across the globe.

A variety of case-studies provide the basis for transdisciplinary reflection on what it means to decolonize this heritage, and what are the challenges and solutions related to this process. Invited speakers will discuss a range of decolonial and other reflective practices ranging from artistic interventions, curatorial compromises, temporary exhibitions, the remaking of city museums, as well as the broader transnational policy frameworks through which colonial heritage is remade. Particular attention will be paid to the ways of representing diverse colonial pasts in urban settings and attempts to make them relevant to local publics.

The workshop will bring together practitioners based in Italy with researchers from both the EUI's Robert Schuman Centre for Advanced Studies and the Public History Working Group of the History and Civilization Department, and the ECHOES H2020 Project on European Colonial Modalities in Entangled Cities.

PROGRAMME

Thursday, 14 March

09:00 **Welcome by:**
Jasper Chalcraft (EUI - Jean Monnet Fellow)
Joanna Wawrzyniak (University of Warsaw/EUI)

Session 1: Diplomacies | Chair: Lucy Riall (EUI)

9:20-10:00 Anastasia Remes (EUI), *Colonialism and International Cooperation in Expo 58*

10:00-10:40 Bastiaan Nugteren (EUI), *Universal, Colonial, or Indonesian Heritage? The Historical Representation of the Old Town of Jakarta (Kota Tua) in its Bid for World Heritage Nomination in 2015-2016*

10:40-11:00 **Coffee break**, sala della Conchiglia

Session 2: Creativities | Chair: Angelica Pesarini (NYU)

11:00-11:40 Rose Anna Di Lella (The Luigi Pigorini National Museum of Prehistory and Ethnography): *Colonial Legacies and Participative Approaches at the Museo delle Civiltà of Rome: Practices and Challenges*

11:40-12:20 Elena Cadamuro (Università Ca' Foscari e Museo M9), *Exhibiting Italian Colonialism: Two Case-Studies on Racism and Violence from Liberal Italy to the Present Day*

12:20 -13:00 Jasper Chalcraft (EUI), *Diasporic Perspectives on Difficult Heritage: a Congolese Artist in São Paulo's Memory and Art Spaces*

13:00-14:00 **Lunch**, Canteen

Session 3: Diversities | Chair: Serge Noiret (EUI)

14:00-14:10 Joanna Wawrzyniak (University of Warsaw/EUI), *ECHOES Approach to Decolonial Heritage*

14:10-14:50 Csilla E. Ariese (Amsterdam University), *Decolonial Dilemmas: How Amsterdam's City Museum and its Ethnographic Museum struggle differently with the Colonial*

14:50-15:30 Laura Pozzi (University of Warsaw), *Changing Representations of Colonialism: A Comparative Study of the Shanghai History Museum and the Hong Kong Museum of History*

15:30-16:10 Łukasz Bukowiecki (University of Warsaw), *Decolonial Warsaw? How the City and its Museums have dealt with Difficult Pasts*

16:10-16:30 **Coffee break**, sala della Conchiglia

Session 4: Entanglements | Chair: Daphné Budasz (EUI)

16:40-17:20 Jeremie Molho (EUI), *Community Museums and Colonial Heritage in Singapore*

17:20-18:00 Cristiano Gianolla (CES, Coimbra), *Heritage as Border: Bringing Entangled Enslavement into Heritage Discourse in Lisbon*

18:00 Final Discussion

20:00 Speakers' Dinner

ABSTRACTS AND BIO

Lucy RIALI

Lucy Riall is Professor of the Comparative History of Europe at the EUI. Her current research focuses on the history of European colonialism, biography, and on the politics and culture of Italy. Her publications include *Garibaldi: Invention of a Hero* (New Haven and London, 2007), *Under the Volcano: Revolution in a Sicilian Town* (Oxford, 2013) and (edited, with Valeria Babini and Chiara Beccalossi) *Italian Sexualities Uncovered* (London, 2015).

Anastasia REMES | *Colonialism and International Cooperation in Expo 58*

In Belgium, the public remembrance of Expo 58 is generally positive. The World's Fair supposedly transformed Belgian society for the better, as its utopic theme of developing a model for 'a more human world' suggested. At the same time, the fair was an apologia for the Belgian colonial project in Congo. Most extreme in this respect was the display of Congolese people, who were living at the fair in what can only be described as the Belgian imagination of a 'primitive' African village. Yet this was only a part of a large section of the fair devoted to Belgian Congo, which included seven pavilions and a tropical garden. The Belgians used the fair to advertise the civilizing project in the colony, which would gain independence just two years later. Critical reviews of the colonial section of the fair have been present since the very opening of the fair.

In my presentation, I want to address the ways in which this colonial worldview was also present in other sections of the fair. Expo 58's organizers were at the same time engaged in a defence of the colonial project and a preparation for a post-colonial world. I aim to shift the focus away from the Congolese section by looking at the less studied international section instead. I will focus in particular on the exhibits in the Palace of International Cooperation. Initiated by the Belgian government, but with input from international organizations participating in the fair, this pavilion presented the argument that international cooperation was a necessity. At the same time, the pavilion's narrative was deeply imbedded in a Eurocentric worldview. By retracing the debates on the contents of the pavilion, I examine what role Belgium, and more generally Europe, attempted to shape for themselves in a rapidly decolonizing world.

Anastasia REMES is a PhD researcher at the European University Institute's Department of History and Civilization. She has completed a Masters in History at Ghent University, and a Masters in Curatorial Studies at Goethe University Frankfurt. She has worked in various museums, including the Weltkulturen Museum and the House of European History. Anastasia's dissertation is concerned with the participation of the European Communities in World's Fairs between 1958 and 2010.

Bastiaan NUGTEREN | *Universal, Colonial, or Indonesian Heritage? The Historical Representation of the Old Town of Jakarta (Kota Tua) in its Bid for World Heritage Nomination in 2015-2016*

In 2015, the Indonesian government officially delivered a nomination dossier for inscription of the Old Town (Kota Tua) of Jakarta – historically called Batavia – on the World Heritage List. As the writing of the dossier was outsourced to a consortium of some of the city's wealthiest elites, the representation of the colonial history of Kota Tua became heavily contested by a variety of actors, each with their own interests. This presentation will mainly focus on the historical description of Kota Tua as delivered to UNESCO in the nomination dossier in 2015 and how the interests of the state, the consortium, the local population, and the criteria required by UNESCO influenced the historical narrative. The framing of the colonial past also had implications for the heritage buildings themselves, as the diverging historical interpretations guided decision-making on the geographical and temporal delineation of the exact 'heritage zone'.

Besides taking the nomination dossier as a primary source, this presentation is also based on personal experience, as I was personally involved in writing this dossier during a research internship done for the Dutch Embassy in Jakarta in August 2015 to March 2016. This presentation will thus also reflect on the public role of the historian, who in this case tried to mediate between the criteria of objectivity and universalism put forth by UNESCO on the one hand, and the Indonesian government's nationalist and anti-colonial interpretation of history on the other.

Bastiaan NUGTEREN is a 2nd year PhD-researcher at the European University Institute (EUI). During his Bachelor's at Utrecht University and Master's at Leiden University, he gradually became interested in the fields of imperial

history, migration history and global history. His current research deals with Dutch and British colonial responses to the mass migration of Chinese laborers to Southeast-Asia in the period 1870-1930.

Angelica PESARINI

Professor Pesarini was awarded a Ph.D. in Sociology in 2015 from the Centre for Interdisciplinary Gender Studies at the University of Leeds. Pesarini's work investigates the visual racializing practices located at the intersection of 'race', gender and identity in colonial and postcolonial times, with a specific focus on Italy. In her current research, Pesarini examines phenomenological experiences of Black 'mixed race' embodiment lived by two generations of women born from a White Italian and a Black East-African parent in the former Italian colonies in East Africa (Eritrea, Somalia and Ethiopia). Using Black feminist epistemology and qualitative research methods, Pesarini interrogates the limits of Franz Fanon's idea of the 'white look' and focuses on the gendered connotations neglected by Fanon and useful to understand the intersectional construction of racialized and gendered bodies in colonial and postcolonial Italy.

Rosa Anna DI LELLA | *Colonial Legacies and Participative Approaches at the Museo delle Civiltà of Rome: Practices and Challenges*

Over the last ten years, the Ethnographic Section of the Museo Preistorico Etnografico L. Pigorini (now part of the Museo delle Civiltà) has attempted to transform its practices through a series of initiatives that embrace public consultations, co-creation workshops, and participative exhibitions. The exhibition [S]oggetti migranti: people behind the things (project READ-ME 2, 2010–2012) was a pivotal moment in the process of renewing how Otherness has been represented and framed through ethnographic collections. The exhibition is aimed at opening up new opportunities for reinterpreting cultural heritage, by engaging different diaspora communities in a participatory process of content coproduction.

New challenges have recently arisen from the debate revolving around the history of the former Colonial Museum of Rome, whose collections were definitively acquired by our institution in 2017. Founded in 1914 as a propaganda tool to "educate" and "raise interest" on colonial feats and closed in 1971 after various ups and downs, the Colonial Museum was not a scientific institution, but rather an instrument of the military and political apparatus, through which we can reconstruct the history of Italian colonialism from the first explorations in the Horn of Africa to the post-colonial period; the museum can also be a vehicle to talk about some critical points in the contemporary elaboration of the colonial legacy, underlining the tensions between memory and oblivion, retrieval and nostalgia, critical and revisionist approaches.

This presentation will focus on some questions related to the tangible evidence of colonial legacy: how can we reconstruct the uncomfortable memory represented by the Colonial Museum collections that are strictly linked to the Italian fascist regime and to the colonial oppression and domination? To what extent does the colonial past represented by the collections have some implications in the way we deal with the issue of global migrations, and the relationship with former colonies? What is the role of the Museo delle Civiltà? How can we integrate this history of colonial pasts into the museum's narratives, developing more horizontal and pluralistic ways to represent cultures, going beyond hierarchical manners, and bringing new values into the museum's public sphere?

A cultural anthropologist, Rosa Anna DI LELLA, is part of the research staff of the "Istituto Centrale per la Demoetnoantropologia" (Central Institut for the Demo-ethno-anthropology) and a member of the Ethnographic Division of the Museo delle Civiltà, where she is curator of the collections of the former Italian Colonial Museum. She has been collaborating with several public and private institutions on museographic collaborative projects with migrant communities, among with Réseau Européen des Associations de Diasporas & Musées Ethnographiques - READ-ME (2007-2009; 2010-2012); Ethnography Museums & World Cultures - RIME (2009-2013), Sharing a world of inclusion, creativity and heritage – Swich (2014-2017).

Elena CADAMURO | *Exhibiting Italian Colonialism: Two Case Studies on Racism and Violence from Liberal Italy to the Present Day*

This presentation investigates two different recent cases of Italian curatorial experience: an historical-documentary exhibition curated by a group of students of the Ca' Foscari University of Venice in 2017 – Ascari e Schiavoni. Il razzismo coloniale e Venezia – and a museum of the Italian 20th century by Fondazione di Venezia, inaugurated in

2018, the M9 Museum. The Ca' Foscari exhibition organized at the end of an annual educational workshop for graduate students was meant to provoke discussion about the 80th anniversary of the first Italian law which aimed to "preserve the purity of the Italian race" (1937, law n.880): this provision forbade Italian men from having "marriage-like" relationships (called madamato) with African women, in order to prevent the birth of "mixed-race" children. The anniversary became a catalyst to arrange an exhibition about the entire Italian colonial project and, at the same time, a way to present new research that would shed light on how those main events are directly linked to the present.

In the second case, instead, the focus moves towards a wider and more complex project: M9 is a multimedia narrative museum where the narration of the Italian 20th century is at the basis of the permanent exhibition. The museum is centred around eight large thematic sections, revolving around the topics of demography, habits and lifestyles, science, economy, landscape and urban settlements, politics, education and "what makes people feel Italian". This last section aims to encourage visitors to think about Italian identity today, and at the same time to examine the stereotypes and prejudices with which Italians are described, and describe themselves. "Italiani brava gente" ("good fellas Italians") is just one of these preconceptions which both of these experiences (Ascari e Schiavoni and M9), even if through different solutions, sought to deconstruct: this myth represents Italians as good people by nature, while, actually, the entire expansionist Italian venture was marked by episodes of racial and political violence. This presentation explores how this central contradiction is treated in these two different exhibitions.

Elena CADAMURO is currently part of the curatorial team at M9 Museum in Mestre (Venice). During her Master's Degree in History at Ca' Foscari University of Venice she focused on the analysis of racist images and stereotypes in two Italian museum photographic collections, and she also helped research and develop the exhibition on Italian colonialism Ascari e Schiavoni.

Jasper CHALCRAFT | *Diasporic Perspectives on Difficult Heritage: a Congolese artist in São Paulo's Memory and Art Spaces*

Pressure on major arts and heritage institutions in the West to react to the new wave of calls for decolonising collections and public spaces is ever increasing. In the meantime, elsewhere, different kinds of activists make their own interventions. In this presentation, I will discuss the making of a short film – Tabuluja – a film I co-produced with the Congolese artist Shambuyl Wetu and the Brazilian anthropologist, Rose Satiko Gitirana Hikiji. The film was a reaction to a visit we made to Brazil's premier institution dedicated to black Brazilian heritage, the Museum of Afro-Brazil in São Paulo. The collection aims to comprehensively present "the African and Afro-Brazilian cultural universes". Following our experience at the museum, Shambuyl proposed to us both an artistic intervention which we made at São Paulo's 32nd Art Biennial, and then a collaborative film to work through aspects of transatlantic race and identity. I will use the film to reflect on the practice of engaging in a creative critique of Brazil's postcolonial politics, and the intersecting and sometimes divergent perspectives of our small team and the film's audiences.

Dr Jasper CHALCRAFT is a Jean Monnet Fellow in the Robert Schuman Centre for Advanced Studies at the European University Institute. His current work covers two projects: one focuses on heritage and the cultural inclusion of minorities in Europe; the second on the cultural activism of new African migrants to São Paulo, Brazil. Working closely with practitioners as a member of the Creative Europe funded project 'Heritage Contact Zone', he is exploring practical ways to work with contested heritage.

Serge NOIRET

Serge NOIRET is a public historian (PhD) working as History Information Specialist in the European University Institute's Library. A list of his publications is available on his blog *Digital & Public History*. He is co-editing the *Handbook of Digital Public History* for the publisher De Gruyter (2019). He joined the US National Coalition for Public History (NCPH) in 2010 to foster the process of internationalization of the field and became the first elected President of the International Federation for Public History (IFPH-FIHP) (2012-2017). He co-founded in 2016 the Italian Association of Public History (AIPH) of which he is President (2017-). He is member of the Steering Committee of the SISF (Italian Society for the Study of Photography) and of the scientific council of Europeana 1914-1918. He is member of the editorial boards of *Memoria e Ricerca*, *Ricerche Storiche*, *Il Capitale Culturale*. *Studies on the value of cultural heritage*; member of the scientific committees of the Réseau national des Maisons des Sciences de l'Homme (RnMSH) and of the Campus Condorcet in Paris and member of the international scientific committee of the Museum and Documentation Center for the History of Fascism in Predappio (IT).

Joanna WAWRZY尼亚K | *ECHOES Approach to Decolonial Heritage*

The project ECHOES develops new approaches to European colonial heritage by promoting a critical mode of heritage practice that strengthens self-reflexivity in Europe towards its colonial legacy. This requires the development and refinement of broader understandings of how colonial heritage exists – or might be made to re-emerge – in a decolonial form, rather than remaining encumbered by dismissive, destructive or domesticating heritage practices, conceptualized as those involving repression, removal or reframing. The panel presents first results of the ECHOES research stream on City Museums and Multiple Colonial Pasts, identifying, in a comparative perspective, the new ideas and practices that have been developing in recently reopened museums in Amsterdam, Shanghai and Warsaw, while simultaneously asking why and how city museums change in their local settings and whether they offer potential as conveners of decolonizing practices.

Joanna WAWRZY尼亚K is a part-time (visiting) professor at the Department of History and Civilization of the European University Institute. She works at the Institute of Sociology, University of Warsaw where she obtained her PhD and now leads the ECHOES work package on *City Museums and Multiple Colonial Pasts*. Her research also covers collective memory processes and intellectual history of Central and Eastern Europe.

Csilla E. ARIESE | *Decolonial Dilemmas: How Amsterdam's City Museum and its Ethnographic Museum Struggle Differently with the Colonial*

Museums around the world are engaging in the process of decolonizing. However, what this decolonization means can take many forms: for instance, whether it is a matter of the repatriation of objects, a reframing of exhibition narratives, or the inclusion of source community voices. The external pressures and contexts within which museums are tasked or pushed to decolonize also differ vastly around the globe, e.g. between (former) colonies and metropolises. Yet, even within the same city diverse decolonial processes are in action. This paper looks at the Amsterdam Museum, which is Amsterdam's city museum, as well as the Tropenmuseum, an ethnographic museum located in the same city, to explore how their particular institutional histories, collections, and missions may lead to different decolonial practices.

As an ethnographic museum, the Tropenmuseum is under extraordinary pressure, also on a global scale, to engage in the decolonization of more or less every aspect of the museum, including its building. In response, decolonial practices can be discerned across the board, from inclusive staff hiring policies to the inclusion of contemporary critical artworks. One could argue that such a complete repositioning of the museum is a necessary strategy for survival for an ethnographic museum, as an unapologetically colonial institution would find it hard to garner public and political support for its existence. The Amsterdam Museum presents another case. Although many of its collections date from the same colonial period, they were not always acquired as directly or transparently due to colonial activities. It is not perceived as a colonial institution in the same way. Thus, decolonial practices within the Amsterdam Museum are somewhat more confined, largely restricted to a reframing of exhibition narratives, inclusive public activities, or post-colonial curatorial practices such as multi-vocality.

Csilla ARIESE is a museologist working as a post-doctoral researcher within the Horizon2020 ECHOES project. Her research focuses on the Amsterdam Museum and looks at how the museum is engaging with and negotiating the complex colonial pasts of its collections, the city and its citizens. Her PhD *The Social Museum in the Caribbean* (2018, Leiden University) explored 195 Caribbean museums and the practices and processes through which they engage with a diversity of communities.

Laura POZZI | *Changing Representations of Colonialism: A Comparative Study of the Shanghai History Museum and the Hong Kong Museum of History*

This paper presents a comparative study of the changing representations of colonialism in the permanent exhibitions of the Hong Kong Museum of History and of the Shanghai History Museum from the 1990s to 2018. My aim is not only to analyse differences and similarities in how these two institutions manage colonial heritage, but also how they reflect the Chinese Communist Party's (CCP) changing understanding, interpretation, and reframing of the impact of colonialism in China. Both Shanghai and Hong Kong became subjects of foreign rule after the First Opium War (1839-1942), but their histories differ greatly: Hong Kong was a colony of the United Kingdom until 1997; while in Shanghai foreign concessions were returned to Chinese authorities in the 1940s. In 1997, Hong Kong returned under Chinese sovereignty and, even if it maintains administrative and economic independence, the People Republic of China's (PRC) greatly influences the political and cultural life in the city.

What do the differences and similarities between the permanent exhibitions of the Shanghai History Museum and of the Hong Kong Museum of History tell us about the CCP's changing interpretation of the Chinese colonial experience and about its strategies to integrate Hong Kong in the PRC's system? In this paper, I would like to compare how since the 1990s these two institutions influence each other in the way they narrate, exhibit, and interpret the colonial past of their respective cities, analysing how the changes of their exhibitions highlight the overtime development of the CCP's strategies of using the past to serve the contemporary political and economic aims of the state.

Laura POZZI is a specialist of modern Chinese history and culture. She spent her undergraduate years studying Chinese language at the University of Venice Ca' Foscari and at the Beijing Foreign Studies University. She obtained her PhD degree in 2014 at the Department of History and Civilization, European University Institute. Her research interest as postdoctoral fellow at Project ECHOES is the reframing of the historical memory and the heritage of colonialism in the Shanghai History Museum and in other city museums of the People's Republic of China.

Lukasz BUKOWIECKI | *Decolonial Warsaw? How the City and its Museums have dealt with Difficult Pasts*

Since the early 2010s Poland has faced radical growth in its museum sector, which has been reflected in the number of newly opened or deeply transformed museums, increase in the size of museum audiences and rise in the social significance of museums as media of memory and institutional actors of cultural conflicts. By creating new narratives and constructing new exhibitions, museums in Poland have become new powerful tools for the reshaping of the social imaginary of the past. At the same time, the application of a postcolonial perspective to Central and Eastern Europe (CEE) has become popular in academic and public discourse in Poland (as well as in other CEE countries), enabling the discussion of the experience of former subordination-based relations and current post-imperial situation in the region. Inspired by this approach, 'post-dependency studies' compare the present status of Poland to the situation of both former colonies and/or former colonizers.

The aim of the paper is to discuss whether and if so, how postcolonial theory is applied (or might be identified as such) in curatorial practice and other activities of selected Warsaw museums. The discussed examples include the Museum of Warsaw (re-opened in 2017-2018 after five years of transformation), where the previous representation of the history of the city (that took the form of an old-fashioned, single, linear, chronological narrative) was replaced by the curatorial notion of 'things of Warsaw', the theme of a new core exhibition that conceptualizes the museum's own huge collection from a different perspective. Historical museum objects are exhibited in 21 themed rooms as material remnants, silent witnesses and important participants in the city's multi-layered and multi-threaded past. What can these objects say about the postcolonial status of the city, the country, the CEE region or the world? What values and beliefs do they promote, ignore or contest? Do they support any forms of decolonization in contemporary Warsaw?

Lukasz BUKOWIECKI holds a PhD in Cultural Studies from the University of Warsaw, Poland. Since 2018 he has been a research assistant at the Institute of Sociology of the University of Warsaw. He supports the work package on *City Museums and Multiple Colonial Pasts* within the framework of the European Colonial Heritage Modalities in Entangled Cities (ECHOES) project (Horizon 2020). His primary academic interests are the social construction of heritage, cultural history of museums and urban memory. In 2015, he published a monograph devoted to the cultural history and social function of open-air museums in Sweden and Poland.

Daphné BUDASZ

Daphné BUDASZ a PhD researcher at the European University Institute (EUI). She completed a MA in history at Queen Mary University in London and a MA in Public History at Université Paris-Est Créteil. She has worked for the French magazine *L'Histoire* and for the House of European History in Brussels. She co-founded in 2017 the French public history association *La Boîte à Histoire*. Her current research focus on the history of gender and sexualities in British East African territories in the late nineteenth-early twentieth century.

Jeremie MOLHO | *Community Museums and Colonial Heritage in Singapore*

Between the mid 2000s and the mid 2010s, Singapore's National Heritage Board began operating three ethnic heritage centres, dedicated to the three main ethnic categories officially recognised in Singapore: the Sun Yat Sen Nanyang Memorial Hall, for the Chinese community (74% of the population), the Malay Heritage Centre, for the Malays (14%), and the Indian Heritage centre for the Indian (9%). These communities are actively involved in their respective heritage centres, which aim to tell their stories and stress their respective place in the national narrative, bringing a counterpoint

to a rather monolithic national discourse. This presentation will aim to unpack how these cultural institutions deal with the colonial past. I argue that they contribute to a more complex understanding of the colonial system and of the decolonisation process, by showing differentiated experiences of colonial oppression and by bringing a transnational perspective to the struggle against imperialism

Jeremie Molho is research associate at the cultural pluralism research area of the global governance program at the Robert Schuman Centre for Advanced Studies of the European University Institute. His current research investigates cultural policies and diversity management regimes in Doha and Singapore.

Cristiano GIANOLLA | *Heritage as Border: Bringing Entangled Enslavement into Heritage Discourse in Lisbon*

Africa lies geographically, historically and metaphorically in-between Portugal and Brazil, and slavery is the main characteristic of the entanglement between Lisbon and Rio de Janeiro if approached from a postcolonial or decolonial perspective. Heritage discourse however hardly accord an appropriate space of enunciation to the impact of slavery on lives of millions of people in the past and in the present. Heritage is thus a metaphorical border between two ideal-typical cultural fronts: the colonial and the de/postcolonial. Paraphrasing the title of a famous work by Mezzadra and Nielsen (*Border as Method*), I am to expand the use of border studies to heritage discourses in order to understand to what extent it is a space of contention and struggle.

Considering heritage as border does not merely entail to struggle for cultural rights but also and especially for civil and political rights. I will dig into the work of Afro-descendent movements in Europe by focusing on the case of the Memorial to the Victims of Slavery to be made in Lisbon. While memorials of this kind exist elsewhere (i.e. Amsterdam), and Slavery Museums have been created to dig into this complex heritage (i.e. Liverpool), Lisbon mainstream heritage discourse is stuck into the debate about an opposite narrative, the creation of the Museum of Discovery. The current debate is political beyond cultural as it entails the struggle against institutional racism which is to be faced on all sorts of borders, including heritage.

Cristiano GIANOLLA studied Computer Science, Philosophy (BA), Political Philosophy (MA), Human Rights and Democratisation (E.MA), Sociology and Political Science (PhD) in Italy, Germany and Portugal. His main fields of expertise are democratic theories, intercultural dialogue and postcolonial theory. He is a researcher at the Centre for Social Studies of the University of Coimbra, Portugal. He integrated the ALICE Project (ERC) and currently integrates the ECHOES project (Horizon 2020). He authored two books and a number of scientific articles.

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