

**Re-emergence of colonial heritage in today's art and curatorial practices in
the contexts of Bristol, Cape Town and Marseille**

Methodological and international ECHOES

Workshop

Marseille, 19-20 December 2018

VENUE: Mucem, Marseille, Khamsin Room, I2MP

WEDNESDAY, 19 DECEMBER

The communications will be held in French and in English

10:00 -10:30

WELCOME

INTRODUCTION

- Elvan Zabunyan, Nick Shepherd and Marine Schütz, “Introduction on Artists and Citizens (WP5)”.
- Participants introduction
- Yolande Padilla, “Presentation of Mucem”.
- Britta Timm Knudsen, “On re-emergence keyword”.

10:30-13:00

RE-EMERGENCE OF COLONIAL HERITAGE IN EXHIBITIONS

Chair: Nick Shepherd

- **Elvan Zabunyan**, “To reframe colonial heritage in order to create re-emergence? Narratives around the visual production of Marseille's colonial exhibitions” in presence of Sophie Gillery (INA)
- **Shawn Sobers**, “Sankofa Dialogues: Making things to make sense of colonial saturated embodied landscape”.
- **Lukasz Bukowiecki**, “The negative *things of Warsaw* - between erasure and transformation”.
- **Martine Derain**, “Contrechants”.
- **Discussion**

13:00—14:15

LUNCH

14:14– 16:45

PRACTISING WITH COMMUNITIES AND EMBODIED RESEARCH: PERSPECTIVES ON NEW METHODS TO RETHINK POLITICAL AND AESTHETIC SPACES

Chairs: Florent Molle and Marine Schütz

- **Nick Shepherd**, “The Walking Seminar: Embodied research in emergent Anthropocene landscapes”.
- **Les Pas perdus, Guy-André Lagesse**, “Fancy Forms, dans la matière de la créolisation”.
- **Jan Ifversen**, “Absence and re-emergence – different histories of Europe’s future”.
- **Christoffer Kølvråa**, “From repression to re-emergence; re-imagining the politics of European colonial heritage”.
- **Discussion**

16:45-17:00

BREAK

17:00-18:00

- Visit of exhibition of *Georges-Henri Rivière. Voir, c’est comprendre* by Mucem Curator **Marie-Charlotte Calafat**.

19:30

DINNER

THURSDAY, 20 DECEMBER
VENUE: CITY AND MUCEM

9:30-12:00:

Balade patrimoniale Belsunce, cafés nord africains et cabarets orientaux, lieux de sociabilité et de militantisme.

12:45- 13h:45

LUNCH at Mucem I2MP.

13:45-15:45

RE-EMERGENCES OF COLONIAL HERITAGE IN MARSEILLE: IN AESTHETICS, CURATING AND EDUCATION

Chair: Britta Timm Knudsen

- **Marine Schütz**, “Re-emergence of colonial heritage in Bristol and Marseille in the works of Hew Locke and Claude Queyrel and Pascale Stauth”.
- **Mikael Mohamed**, “An example of touring exhibition”.
- **Yolande Padilla**, “Experiences of co-operation in the Mediterranean”.
- **Toufik Medjamia**, “Interdit de nourrir les Indigènes”.
- **Discussion**

15:45-16:00

BREAK

16:00-18:00

PRACTISING AND HANDLING COLONIAL ARCHIVES. PERSPECTIVES ON NEW AFFECTIVE METHODOLOGIES AND CURATORIAL AND ARTISTIC STRATEGIES

Chair: Elvan Zabunyan

- **Britta Timm Knudsen**, “Hope and decolonial futures. Artistic responses to the urge to decolonize”.
- **Camilla Faucourt**, “Engaging with collections, confronting post-colonial memories. The “Algérie-France, La voix des objets” exhibit and public debates cycle at the Mucem”.
- **Dalila Mahdjoub**, “D’un Seuil à l’autre... ”.
- **Discussion**
- **Conclusion** of the two day-workshop

19: 00 Informal drink

Contacts

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Marine Schütz schutzmarine@gmail.com

Workshop Organizers



Workshop Partners



This work 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.

www.projectechoes.eu

ECHOES Project summary

The ECHOES project is based on the observation that Europe's colonial past remains silent in official narratives about Europe's memory and heritage. 'Europeanizing' difficult colonial heritage is becoming all the more necessary today as the EU operates within increasingly global contexts, relationships and geographies where its ongoing 'deficit' with regard to the acceptance of colonialism as part of European history is colliding with the palpable 'surplus' of colonial memory in much of an outside world with which Europe is growing ever more entangled.

The major research objectives of the project are as follows:

- (1) To theoretically and methodologically develop the idea of 'de-colonial entanglements' as a mode of transnational and global connectivity that entails and calls for new kinds of heritage practice between Europe and countries that were formerly colonized. This requires the development and refinement of broader understandings of how colonial heritage palpably exists – or might be made to 're-emerge' – in a decolonial form, rather than remain encumbered by dismissive, destructive or domesticating heritage practices (here conceptualized as those involving 'repression', 'removal' or 'reframing').
- (2) To analyse the EU's expanding engagement with 'heritage politics' through investigating the (vacant) place of colonialism in key EU initiatives, policies or programmes, and thus more broadly with contemporary notions of European identity and quests to legitimate the EU's global initiatives.
- (3) To explore and assess heritage practices in and entanglements between European and non-European cities, focusing on city museums, artistic creations and citizen activities. Our investigation involves the following cities as nodal points of former imperial connections: Rio de Janeiro, Lisbon, Nuuk, Copenhagen, Bristol, Cape Town, Marseille, Shanghai, Amsterdam and Warsaw.
- (4) To share insights and knowledge via a form of science diplomacy, thus introducing the practices in cities into EU-level debates. Europe's de-colonial heritage could thus play a productive role in the EU's ambitions to be an effective global player.

The ECHOES project has six Work Packages:

WP1: Theory and Methodology

WP2: Europeanizing Colonial Heritage

WP3: City Museums and Multiple Colonial Pasts

WP4: Entangled Cities

WP5: Artists and Citizens

WP6: Management, Coordination and Impact

The current Workshop is organized within the framework of WP5.

Work Package 5

Artists and Citizens

General Information

Led by Elvan Zabunyan (Rennes 2 University)

Daniela Franca Joffe (Hull University)

Marine Schütz (Rennes 2 University)

Nick Shepherd (Aarhus University)

Objectives

- (1) To provide an in-depth analysis of groups working outside major heritage organizations in two different geopolitical zones : two in Europe (Bristol and Marseille) and one in Africa (Cape Town)
- (2) To map the activities of these groups and evaluate their work.
- (3) To investigate the transfers and the entangled relations they perform between Europe and ex-colonies.

In recent decades, heritage from below has emerged as a critical new intervention in wider debates about heritage. Heritage sites, events (including commemorative rituals), and objects frequently become points of mobilization and protest by a complex range of actors, including minority groups, social movements, and the descendants of enslaved persons. Many of these popular expressions of heritage from below include a performative element, as they seek to challenge established modes of history and representation. Citizens' appropriations and critical interventions into their neighbourhoods – such as through rap music and street art – as well as artistic expressions often in interaction with civil society are site-specific and happen in the urban space in-situ, outside museums and art gallery-style settings. Heritage-from-below, whether we deal with artistic expressions or citizens' critical interventions or a combination of the two, raises particularly pertinent questions about the different ways that colonialism is contested, refused, reframed and – in other cases – re-emerges.

WP5 focuses on three cities that historically were at the heart of colonial entanglements: Bristol, Cape Town, and Marseille. Each was a nodal point of commercial and cultural exchanges stretching back to the seventeenth and eighteenth centuries, and each has large minority ethnic groups today. Marseille, for instance, was historically a gateway to the East and to Africa, making it an important crossroad for European, Mediterranean, and African cultures. Critically, each of these cities has been the site of popular expressions of heritage. In Bristol and Cape Town protest movements have emerged that aim at removing heritage sites associated with the imperial and colonial past, among them statues of Edward Colston and Cecil Rhodes. In Marseille, minority artists have been instrumental in giving greater visibility to social struggles, subjecting colonial cultural legacies to intense critique to interrogate genealogies and uprooting.

Bristol

Bristol has been chosen as its history is inexorably linked to that of the Atlantic and former British colonies through its seafaring, trading, and exploitative activities. Today, several approaches are examining this history from ‘below’ and engaging actions and perspectives of those involved rather than the views of the contemporary establishment histories. Countering Colston – Campaign to Decolonise Bristol was formed as a network of individuals who are committed to ending the public celebration of Edward Colston (1636-1721), a major slave trader. The group calls for action to achieve and perpetuate the following positive aims such as remembering the full, true history of transatlantic slavery, colonialism and exploitation and mourning the people who suffered and died as a result of the slave trade. *Bristol Radical History Group* was formed in 2006 with the aims to open up some of the ‘hidden’ history of Bristol and the surrounding West Country to public scrutiny and challenge commonly-held ideas about historical events.

Cape Town

Was chosen because following the democratic elections of 1994, South Africa, it has witnessed a sustained focus on heritage matters, both through state agencies like the South African Heritage Resources Agency and prestige projects like Robben Island Museum and Freedom Park, and through more informal, citizen-led initiatives like the District Six Museum. We seek to focus on the following two organizations. (1) *The District Six Museum* established in 1994 by former residents, an advocacy project that works with the memories of District Six, and of apartheid forced removals. (2) *#RhodesMustFall (and #FeesMustFall)*, which emerged in 2015 as one of the most powerful and interesting instances of heritage-from-below, not just within Cape Town but globally. Originally mobilizing around the removal of a statue of Cecil Rhodes from the University of Cape Town campus, it went on to embrace a range of issues, including demands for the abolition of university fees and the decolonization of the curriculum.

Marseille has been selected likewise as a specific case to study heritage in a globalized city, a status it gained from its history as the capital of French Empire. Before and after decolonization, it has attracted waves of migrants with direct post-imperial links to the France, mainly from Africa. The colonial and postcolonial heritage of France, and Marseille in particular, is still largely invisible within insitutional endaveours. It appears however that many visual artists in Marseille are both critically working on colonial legacies in the form of visual production (photography, video and film) and focusing on concrete sites in the city in between architecture and the visual arts. Case studies (as le Pont Exhibition, La Compagnie artists run spaces, and art practices) represent different levels of organizations and for some present as interventions in urban space. They thus give insights into officially framed commissioned artistic work as well as free artistic expression and more collaborative projects that have a concrete physical impact on the cityspace. These signs of mutation include both postcolonial and decolonial tendencies that are rooted in city they inhabit. Marseilles, alongside Casablanca, Algiers, Tunis or Dakar, have become places open to question in a dual movement between private and collective memories.

Artists and Citizens **Methodological Workshop**

Workshop agenda

Main purpose

The key objective of the *Artists and Citizens Methodological* workshop organized within the framework of the ECHOES project is to gather artists, associations, heritage practitioners and researchers to discuss the handling and uses of heritage in the cities of Bristol, Cape Town and Marseille.

The research carried is in close collaboration with one museum, three academic partners and an institution. Are included

- **The University of Aarhus**— leader of WP1, responsible for overall theory and methodology in the ECHOES project; working now at WP1 keywords: re-emergence, repression, removal, reframing, and decolonization. Includes Nick Shepherd, with is associated to WP5
- **The University of Rennes 2** —leader of WP5, responsible for the research on case studies Bristol and Marseille, and for the coordination, and reflexion on methods and implementation of overall WP1 conceptual framework
- **The University of Warsaw**— leader of WP3, responsible for the overall WP3 research design, presenting here how overall methodology has been implemented in Warsaw case study
- **The Mucem** - institutional partner of WP5
- **Artists and associations** - that work in Bristol, Marseille and South Africa and are engaged in heritage practices that perform transfers and entangled relations between Europe and ex-colonies.

Specific aims of the workshop

- to introduce the researchers, practitioners and artists to each other and the partners (Yolande Padilla, Elvan Zabunyan, Britta Knudsen)
- to document colonial visuality (with Marseille colonial exhibition, as representation of French Empire's greatness) (Elvan Zabunyan, Toufik Medjamia)
- to study the role of images, their critical and political function (Elvan Zabunyan, Martine Derain, Marine Schütz)
- to understand the methodologies underlying the criss-crossed fields of colonial history, art history and visual studies together with photography and popular culture (Elvan Zabunyan and Marine Schütz)

- to explore the groundings of ECHOES keywords in postcolonial and decolonial literatures (Christoffer Kølvråa)
- to question emergent modes of colonial heritage management in and from Europe (Christoffer Kølvråa)
- to shadow the methods the artists have set to address colonial heritage in the works (little archeology for Dalila Mahdjoub, Sankofa principles for Shawn Sobers)
- to confront artistic, curatorial and academic understandings and practices around colonial heritage in the three cities
- to dynamize the relations between WP1 and WP5
- to discuss the notion of emergence on a theoretical, historical and political basis (Jan Ifversen, Christoffer Kølvråa)
- to discuss colonial heritage from decolonial points of view (Britta Timm Knudsen, Nick Shepherd)
- to discuss art practices as research methods indebted to history (Martine Derain, Dalila Mahdjoub, Toufik Medjamia)
- to discuss colonial heritage reframing and aesthetics (Elvan Zabunyan)
- to discuss the works and exhibitions in the framework of re-emergence (Camille Faucourt, Marine Schütz)
- to discuss embodied research, the role of walking and the relation to landscape in decolonizing research and aesthetics (see abstracts by Nick Shepherd, Shawn Sobers and Les Pas Perdus)
- to enrich the methodological approach on the three cities in confronting to WP3 modes of implementing the overall theory on Warsaw's case informed by its theoretical approach (Łukasz Bukowiecki)
- to confront practical and conceptual tools around curatorial ways of managing of colonial heritage, shadowing curatorial ways of managing of colonial heritage in Marseille and map them in European curatorial practices context (Camille Faucourt, Mikael Mohamed, Łukasz Bukowiecki)
- to shadow how art has been instrumental in giving greater visibility to social struggles (see Martine Derain abstract)
- to discuss the ECHOES keywords (reemergence, repression, removal, reframing, prepared by the researchers of WP1) in relation to the specific aims and challenges of WP3 (see working papers by Britta Timm Knudsen, Christoffer Leiding Kølvråa and Casper Andersen)

- to understand what kind of futures are concerned by re-emergence related aesthetic and political practices around colonial heritage
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Participants

Association Ancrages

Created in 2000, association Ancrages advocate for inscribing the history of migration into national heritage. The history and memories of immigration concern the city in its whole. Numerous are the endeavours aimed at collecting the memories of immigration, but the experience of migration remains too little handed down in explicit ways within familial circle, scholar and professional circles. This question lies at the heart of popular education and heritage as it relates to the issue of living together

Valorizing local history

Ancrages animate today the resource center dedicated to the memories of migrations in Provence- Alpes Côte d'Azur. The resource center has the objective to valorize local history, in link with inhabitants, associations and practitioners of heritage and culture.

Saving private archive collections

Since 2008, we have been engaged in a campaign to save private archive collections of immigration, which continues today with the regionally oriented guide, to owners of archive collections of immigration in PACA.

Mediation, formation and international cooperation on migration related issues

Ancrages also leads cultural mediation endeavours of professional training and international cooperation on migration related issues. In order to ensure that role, the association draws on the collected documentary data and on the skills of its network of scholar and professional stakeholders.

Ancrages draws on the documentary data and on its stakeholders' skills to ensure the tasks of training and cultural mediation on migration and heritage related issues.

(translation by MS)

Créée en 2000, l'association Ancrages milite pour inscrire l'histoire des migrations dans le patrimoine national.

L'histoire et les mémoires de l'immigration concernent l'ensemble de la Cité. Nombreuses sont les initiatives visant à « recueillir » les mémoires de l'immigration, mais l'expérience de la migration reste peu transmise de manière explicite dans le cadre familial, scolaire et professionnel. Cette question est au cœur des enjeux d'éducation populaire et de patrimoine car elle renvoie à celle du vivre ensemble.

Valoriser l'histoire locale

Ancrages anime aujourd'hui le centre de ressources dédié aux mémoires des migrations en Provence- Alpes Côte d'Azur. Le centre de ressources a pour objectif de valoriser l'histoire locale, en lien avec les habitants, les associations et les professionnels du patrimoine et de la culture.

Sauvegarder les archives privées

Depuis 2008, nous avons engagé une campagne de sauvegarde d'archives privées de l'immigration qui se poursuit aujourd'hui, avec le guide à vocation régionale, en direction des détenteurs d'archives privées de l'immigration en PACA.

Médiation, formation et coopération internationale sur les questions migratoires

Ancrages mène également des actions de médiation culturelle, de formation professionnelle et de coopération internationale sur les questions migratoires. Pour assurer ce rôle,

l'association s'appuie sur les données documentaires collectées et sur les compétences de son réseau d'intervenants universitaires et professionnels.
Ancrages s'appuie sur ses données documentaires et sur les compétences de ses intervenants pour assurer un rôle de formateur et de médiateur culturel sur les questions migratoires et patrimoniales.

Lukasz Bukowiecki

Lukasz Bukowiecki has been a research assistant at the Institute of Sociology of the University of Warsaw since April 2018. He is also a PhD candidate at the Institute of Polish Culture of the same university, where he has submitted a dissertation devoted to planned but never opened museums in Warsaw in 20th century (expected conferment date: autumn 2018). He holds MA in cultural studies. His academic interests focus around issues of social construction of heritage, cultural history of museums and urban memory. He has contributed articles to main Polish academic journals in the humanities, including *Teksty Drugie*, *Przegląd Humanistyczny* and *Kultura Współczesna*. On the basis of his MA thesis which was devoted to the history and functions of open-air museums in Sweden and Poland he has published a book *Czas przeszły zatrzymany. Kulturowa historia skansenów w Szwecji i w Polsce* [The past arrested. Cultural history of open-air museums in Sweden and Poland] (2015). In the frames of the ECHOES project he is a project assistant supporting the Work Package on *City Museums and Multiple Colonial Pasts*. He also cooperates with an international project „The Europeanization of realms of memory and the invention of a common European heritage in Poland and Sweden” funded by National Science Centre of Poland. He was also a member of the research group which has received a grant from the Polish National Program for the Development of Humanities for a project „Topo-Graphies: city, map, literature” (2014–2017).

Marie-Charlotte Calafat

Marie-Charlotte Calafat est directrice du département des collections du Mucem et responsable du pôle documentaire et du secteur histoire du musée.

Marie-Charlotte Calafat is deputy head of the collections department of the Mucem and head of the documents section and of the Museum History section.

Martine Derain

Artiste, elle réalise des interventions éphémères ou pérennes pour l'espace public. Les techniques sont diverses : papier, béton, photographie, film... comme leurs lieux d'apparition : Marseille, Palestine, Maroc ou Suisse.

Elle a travaillé avec Laure Maternati, poète et éditrice, de 1994 à 1999, Dalila Mahdjoub, plasticienne et designer, de 1997 à 2005 et collabore régulièrement avec Hassan Darsi et les artistes de la Source du Lion à Casablanca depuis 1996. Une relation à la terre marocaine qui a donné des interventions artistiques dans l'espace public (Casablanca, Téoutan), des expositions à l'Institut français de Casablanca et un film réalisé entre les deux pays pour l'exposition marocaine « Etranges paradoxes » au Mucem, Musée des civilisations d'Europe et de la Méditerranée en 2014.

De 2000 à 2003, elle a partagé l'expérience de *La Compagnie*, atelier d'artistes implanté à Belsunce, Marseille. C'est là qu'elle croise le chemin de l'association *Un Centre-Ville Pour Tous*, qui défend le droit des habitants actuels du centre-ville de Marseille. Cette complicité l'amène en 2004 à se placer avec l'association aux côtés des habitants de la rue de la République, menacés d'éviction dans le cadre de la réhabilitation en cours. Elle mènera parallèlement à cette action une "campagne" photographique sur la transformation de la rue et sera intégrée à l'équipe de recherche mandatée par le Plan Urbanisme Construction

Architecture (PUCA-MEDDAD) pour analyser cette mobilisation/participation exemplaire. C'est pour rendre compte, plus largement et à tous, de cette expérience de longue durée associant habitants, artistes, militants et chercheurs, qu'elle crée en 2010 "Les éditions commune". Suivant cette ligne, plusieurs titres ont paru depuis, dont la collection *Récits d'hospitalité de l'Hôtel du Nord* avec la conservatrice du patrimoine et historienne Christine Breton (c'est l'histoire de Marseille écrite depuis ses quartiers populaires) ou *Cinéma hors capital(e)* avec le collectif de cinéastes Film Flamme.

De 2011 à 2013, elle a été directrice artistique du *Quartier créatif de l'Abeille* à La Ciotat, résidence d'artistes et programme participatif de Marseille-Provence 2013, capitale européenne de la culture. Elle travaille aujourd'hui avec le cinéaste Jean-François Neplaz et le collectif Film flamme (plusieurs films sont les témoins de ces recherches communes), et poursuit l'édition de textes d'artistes et de chercheurs au sein des éditions commune.

Artist, she realizes short-lived or long-lasting interventions for the public place. Techniques are diverse: paper, concrete, photography, video as their places of appearance: Marseille, Palestine, Morocco or Switzerland.

She worked with Laure Maternati, poet and publisher from 1994 till 1999, Dalila Mahdjoub, artist and designer from 1997 till 2005 and collaborates regularly with Hassan Darsi and La Source du Lion in Casablanca since 2003.

From 2000 till 2003, she shared the experience of La Compagnie, an artist gallery implanted in Marseille. It is there that she crosses the path of the association Un Centre-Ville Pour Tous, which defends the rights of the current inhabitants of the city center of Marseille to stay and live where they want. This complicity brings her in 2004 to take place with the association beside the inhabitants of la Rue de la République, threatened with eviction within the framework of the current rehabilitation. She will lead at the same time as this action a photographic "campaign" on the transformation of the street and will be integrated into the research team appointed by the Plan Urbanisme Construction Architecture (PUCA-MEDDAD) to analyze this exemplary mobilization/participation.

*To report, more widely and to all, of this long-term experience gathering inhabitants, artists, activists and researchers, she creates in 2010 " Les éditions commune". According to this line, several titles appeared since then, among which the collection *Récits d'Hospitalité de l'Hôtel du Nord*, written by the art historian and heritage curator Christine Breton (it is the history of Marseille written from its popular districts) or *Cinéma hors capital(e)* with the collective of film-makers Film Flamme, to make the history of a forgotten cinema.*

From 2011 till 2013, she was the artistic director of the Quartier créatif de l'Abeille in La Ciotat, artists' residence and participative program of Marseille-Provence 2013, European capital of culture. She works since with the film-maker Jean-François Neplaz and the collective Film flamme: several movies are the witnesses of these common researches, and pursues the publishing of artists and researchers books. (translation MD)

Quelques commandes publiques

Marseille-Provence 2013 capitale européennes de la culture ; Direction de l'Architecture et du Patrimoine (Paris) ; Consulat général de France à Jérusalem, Ambassade de France en Syrie ; Expo.02 (Suisse)...

Principales expositions

Musée des Civilisations d'Europe et de la Méditerranée (MuCEM, Marseille, expositions collectives 2014 et 2015) ; Cité de l'histoire de l'immigration, Paris (exposition collective) ; Galerie Art-Cade (collective) ; Institut français de Casablanca (exposition personnelle) ; Atelier de la Source du Lion (Casablanca, exposition personnelle) ; Musée des Arts de Toulon (collective) ; Galerie Piano Nobile et Musée d'Art et d'Histoire (Genève, exposition

personnelle) ; Biennale d'art de groupe (Berlin)...

Camille Faucourt

Camille Faucourt is the curator of the Mobility, Multiculturalism and Communication collections at the Mucem. She has a background in Native American Studies and is a graduate of the Institut National de Patrimoine. She co-curated several exhibitions and catalogs at the Musée du Nouveau Monde (La Rochelle) before arriving at the Mucem in 2017. Her research currently focuses on colonial history in the Mediterranean area. She is the co-curator of the “Algérie-France: La voix des objets” cycle since September 2017. Curator of the “Mobility, Creolization and Communication” collections, Museum of the European and Mediterranean Civilizations (Mucem), Marseille. She has worked at University of Pennsylvania Museum of Archaeology and Anthropology, and has been involved with the activities of the American Section (human remains repatriation, online-exhibition making, etc.), in Musée du Nouveau Monde, La Rochelle, and co-curated exhibition *Le scalp et le calumet. Imaginer et représenter l'Indien du XVème siècle à nos jours*. She graduated in Ecole du Louvre, Paris and was Institut National du Patrimoine.

Sophie Gillery

Sophie Gillery est responsable documentaire à l'Ina Méditerranée.
Sophie Gillery is documentary manager at l'Ina Méditerranée.

Jan Ifversen

Jan Ifversen (1955) holds a PhD in cultural studies from Aarhus University. He is currently associate professor in European Studies at the Department of global studies, Aarhus University. From 2004 to 2015, he was head of the Department of History and Area Studies and then vice-dean for internationalization at the same university. He is the author of two books in Danish, a history of current European history (*Hjem til Europa*, 1992) and a book on power, democracy and discourse (*Om magt, demokrati og diskurs*, two volumes, 1997). He has published many articles on conceptual history, intercultural relations, European history, European identity politics, heritage politics and history politics. He is one of the founding members of the international research group on conceptual history, History of Concepts Group. He has led several research projects and is currently the PI of a research project on coastal tourism (The Danish Innovation Fund), and vice PI of ECHOES, (Horizon 2020).

Christoffer Leiding Kølvråa

Christoffer Leiding Kølvråa is Associate Professor at the Section of European Studies, Department of Culture and Society, Aarhus University, Denmark.

His research interests are oriented towards the construction of European identity in political and cultural contexts, examining how European identity is constructed through museums, commemorative practices and symbol use, as well as how it is inscribed in EU policies, speeches and practices. In his book *Imagining Europe as a Global Player – The Ideological construction of a new European Identity within the EU* (Peter Lang 2012), he examines how a colonial idea of civilizational difference is still present in political discourses about the EU's role in the world, and in concrete policy initiatives such as the European Neighbourhood Policy. He has furthermore worked extensively with theories of discourse, ideology and affect, especially as these can be applied to the phenomenon of Far-Right Populism and neo-fascist groupings on the Extreme Right.

His recent publications include: *Psychoanalyzing Europe? Political Enjoyment and European Identity* (Political Psychology, 2018), *Limits of Attraction: The EU's Eastern Border and the*

European Neighborhood Policy. (East European Politics & Societies 2017), Extreme right images of radical authenticity (European Journal of Cultural and Political Sociology 2017), European Fantasies: On the EU's Political Myths and the Affective Potential of Utopian Imaginaries for European Identity (Journal of Common Market Studies 2016) Peace and Unity: Imagining Europe in the Founding Fathers' House Museums (in Cultural Memories of Nonviolent Struggle, eds. Reading & Katriel, Palgrave Macmillan).

Britta Timm Knudsen

Britta Timm Knudsen is Associate Professor of Culture, Media and Experience Economy at Aarhus University DK. Her research focuses on difficult heritage, memory culture and tourism. She has published extensively on difficult heritage sites and how they are experienced and co-produced by publics through different media: (2017) 'Commemoration, heritage and affective ecology: the case of Utøya' in *Heritage, Affect and Emotion*. (2012) 'Deportation Day: Live History Lesson', *Museum International*, 63, 249-250, (2012) 'Online War memorials: Youtube as a democratic space of commemoration exemplified through video tributes to fallen Danish soldiers' *Memory Studies*, (with Carsten Stage); (2011) 'Thanatourism: Witnessing Difficult Pasts' *Tourist Studies*, 11, 1. She is likewise a leading scholar in the field of affect theory and methodology and has published the monograph (2015) *Global Media, Biopolitics and Affect: Politicizing Bodily Vulnerability*. Routledge (co-author Stage, C) as well as (2015) *Affective Methodologies*, Palgrave (with Stage, C).

Britta Timm Knudsen is WP-leader of the European Colonial Heritage Modalities in Entangled Cities project (ECHOES) funded by EU's 2020 Program (2018-2021) as well as part of the Innovation Fund Denmark project entitled *Rethinking Tourism to a Coastal City – Designs for New Engagements* (2016-2019) in which she works on wind as immaterial heritage.

Guy-André Lagesse/“Les Pas Perdus artistic group

The “Les Pas Perdus artistic group”, constituted by French and South African visual artists, is part of the collaborative contemporary art movement. Since 1994, in France and on the African continent, the collective initiates and makes works of art with occasional artists. Occasional artists are people who come to art for the occasion and are party to common ownership with Les Pas Perdus for a certain while. They are considered as such, as co-authors. They are men and women who have a creative and sensitive relationship with their everyday life, ordinary practitioners met during residencies and immersions of the artistic group.

Born in South Africa, originally from Mauritius Island, Guy-André Lagesse is the initiator of this collective. Having grown up in Durban, he steps away from the apartheid regime and settle down in France to study Fine Arts. This path of life made of multiple encounters led him to be involved in making connections between genres, registers and peoples whom the social and economic situations tend to separate. Together with Jérôme Rigaut, Nicolas Barthélemy and Doung Anwar Jahangeer, they cross and confront voluntarily the variety of the aesthetics, by taste of the contrasts. Heterogeneous-ness, as principle of overstepping borders, and the consciousness of otherness lead towards the realization of a collaborative art, political, and good humored.

An unreasonable thrust pushes the group to bring together people, materials and objects a priori disjointed. As observes Frédéric Valabrègue, all the materials are assembled, brewed, mixed in a Dionysian way: they mix everything in excess “until marrying Luna Park with Documenta”.

For Les Pas Perdus, in their art process, there is no a priori as for the results: Each encounter with an occasional artist models what happens. Care and attention brought to each one and to every situation contribute to the sense of the

work.

The approach connected with everyday life leans on the dynamics of circumstances, improvisation and relationship, putting forward the ordinary as an inexhaustible poetical potential. The collective takes sense in the awareness of the specific, the common becomes sensitive in complicity with every individual.

One of the definitions of the word “work” is to “bring into play” ... Forms follow.

Dalila Mahdjoub

Née en 1969, à Montbéliard (Doubs). Diplômée de l'École Nationale des Beaux-Arts de Lyon. Vit et travaille à Marseille depuis 1995. Travail conjoint avec Martine Derain de 1997 à 2005, partageant un intérêt passionné pour les interventions artistiques dans l'espace public, portées par l'utopie d'un art accessible à tous. Elle a une activité éditoriale avec Martine Derain et Christine Breton, et a participé récemment à l'ouvrage « Romilla », avec Christine Breton et Martine Derain, aux Éditions Commune, Marseille (2018). Ses œuvres ont été montrées dans différentes expositions dont L'eau textile (2017), La Piscine, Roubaix ; Made in Algeria. Mucem, Marseille (2016), J'aime les panoramas, Mucem, Marseille (2016), La maison, le monde, La compagnie, Marseille (2014). Elle a publié des articles de recherches, notamment en collaboration avec Alec G. Hargreaves.

Born in 1969, in Montbéliard (Doubs). Graduated from the National School of Fine Arts in Lyon. Lives and works in Marseille since 1995. Worked with Martine Derain from 1997 to 2005, sharing a passionate interest in artistic interventions in the public space, driven by the utopia of an art accessible to all. She has an editorial activity with Martine Derain and Christine Breton, and recently participated in the book "Romilla", with Christine Breton and Martine Derain, Editions Commune, Marseille (2018). Her works have been shown in various exhibitions including Textile Water (2017), La Piscine, Roubaix; Made in Algeria. Mucem, Marseille (2016), I like panoramas, Mucem, Marseille (2016), The house, the world, The company, Marseille (2014). She has published research articles, notably in collaboration with Alec G. Hargreave. (translation MS)

Toufik Medjamia

Toufik Medjamia, artiste plasticien basé à Marseille. né à Alger en 1978.

Quitte l'Algérie pour Marseille en 1994 suite aux événements politiques.

Entre à l'école supérieur d'Arts d'Aix-en-provence en 2003. diplômes obtenus avec félicitations en 2005 et 2007. Participe à de nombreuses expositions nationales et internationales : Afrique - Etats-Unis - Europe.

Toufik Medjamia est né à Bouzaréa (Alger - Algérie) en 1978.

Il a grandi et vécu à Alger et dans ses environs jusqu'en 1994, date à laquelle, à cause de la situation politique, il quitte l'Algérie avec sa famille pour Marseille (France).

Entre 1995 et 1998 il travaille dans différents centres sociaux de Marseille en tant qu'animateur auprès des enfants.

Depuis 1999 il est graphiste et web designer indépendant. Son intérêt pour la peinture le pousse en 2003 à interrompre son activité professionnelle pour entamer des études artistiques. Il passe alors le concours d'entrée aux Beaux Arts d'Aix-en-Provence où il a été admis en 2ème année.

Il obtient ses diplômes en 2005 (DNAP) et 2007 (DNSEP).

Toufik Medjamia was born in Bouzaréa (Algiers, Algeria) in 1978. He grew up around Algiers and moved to Marseilles, France in 1994 with his family to flee political turmoil. Between 1995 and 1998 he worked as a day care counselor in Marseilles. In 1999 he began working as a graphic and web designer. He interrupted his professional activity to begin art studies. He was admitted at the Aix-en-Provence Beaux-Arts in second year in 2003. He completed his undergraduate degree in 2005 and graduate degree in 2007. (translation TM)

Mikael Mohamed

Responsable des relations internationales au Mucem.

Head of international relations at Mucem.

Florent Molle

Conservateur au Mucem, responsable du pôle Sport, Santé, Médecine.

Curator at Mucem, in charge of department of Sport, Health and Medicine.

Yolande Padilla

Yolande Padilla est responsable pour les relations internationales dans le domaine de la recherche et de la formation au Musée des civilisations de l'Europe et de la Méditerranée. A ce titre, elle mène des missions prospectives, en vue d'être en prise directe avec les chercheurs des pays visités, d'établir de nouveaux partenariats et formats de coopération. A ce jour en Egypte, Maroc, Tunisie, Algérie, Grèce, Liban, Espagne. Elle est responsable du suivi des projets européens concernant la recherche et formation. Elle organise, par ailleurs, une journée d'études annuelle, en lien avec les laboratoires de la Maison Méditerranéenne des sciences de l'homme, relative à l'émancipation des femmes. Elle s'intéresse aux arts participatifs et a organisé en juin 2018, la rencontre « Arts participatifs et rituels contemporains » et en 2019, 1^e workshop SWICH « Shared Authority ».

Yolande Padilla is responsible for international relations in the field of research and training at the Museum of Civilizations of Europe and the Mediterranean. Thus, she carries out prospective missions, in order to be in direct contact with the researchers of visited countries, to establish new partnerships and formats of cooperation. To date in Egypt, Morocco, Tunisia, Algeria, Greece, Lebanon, Spain. She is responsible for monitoring European projects concerning research and training. She organizes, moreover, an annual study day, in liaison with the laboratories of the Maison Méditerranéenne des sciences de l'homme, relating to the emancipation of the women. She is interested in participatory arts and organized in June 2018, the meeting "Participatory arts and contemporary rituals" and in 2019, the SWICH workshop "Shared Authority".

Marine Schütz

Marine Schütz a étudié aux Beaux-arts de Marseille pendant cinq ans avant de passer à l'histoire de l'art. En 2015, elle a soutenu son doctorat en histoire de l'art contemporain sur le dessin, la contre-culture et la culture de masse avec des méthodes reposant sur l'histoire de l'art et les études culturelles. Il sera publié aux éditions Presses du Réel (2019). Elle a été chargée de recherche à l'Institut national d'histoire de l'art (Paris) et boursière postdoctorale au Centre allemand pour l'histoire de l'art, grâce auquel elle publiera aux éditions Bloomsbury Press (2019) un chapitre intitulé « Race and Class in Hervé Télémaque's Pop (1963-1964) », dans l'ouvrage de Kalliopi Minioudaki et Mona Hadler. Elle est actuellement postdoctorante dans le

WP5 «Artists and Citizens » (qui comprend les villes de Marseille, Bristol et Le Cap) dans le cadre du programme européen ECHOES (Modalités du patrimoine colonial européen dans les villes enchevêtrées) pour la période 2018-2021. Elle a enseigné dans plusieurs universités en France (Paris, Grenoble, Lyon et Aix-en-Provence).

Marine Schütz studied in Marseille Beaux-art school for five years before shifting to art history studies. In 2015 she submitted her Ph.D on contemporary art history dealing with drawing, counterculture and mass culture with methods indebted to art history and cultural studies. It will be published at Presses du Réel Editions (2019). She has been a research officer at Institut National d'Histoire de l'Art (Paris) and postdoctoral fellow in the German Center for Art History. The forthcoming about Entangled Mythologies : Race and Class in Hervé Télémaque's Pop (1963-1964) will be published by Bloomsbury Press (2019) in a book on new readings on Pop art edited by Kalliopi Minioudaki and Mona Hadler. She is now postdoctoral in WP5 "Artists and Citizens" (which includes the cities of Marseilles, Bristol and Cape Town) for the European programme ECHOES (European Colonial Heritage Modalities in Entangled Cities) for the 2018-2021 period. She has taught in several universities in France (Paris, Grenoble, Lyon and Aix-en-Provence).

Nick Shepherd

Nick Shepherd is an Associate Professor of Archaeology and Heritage Studies at Aarhus University, and an Extraordinary Professor at the University of Pretoria. In 2017-18 he was Artist-in-Residence at the Amsterdam University of the Arts. He has published widely on decolonial praxis and the politics of the past in Africa. His recent books include *After Ethics: Ancestral voices and postdisciplinary worlds in archaeology* (2014), *The Mirror in the Ground* (2015), *Arqueología y decolonialidad* (2016) and *La Mano del Arqueologo: Ensayos 2001-2015* (2017).

Shawn Sobers

Shawn Sobers is an associate Professor of Lens Media for the department of Film & Journalism, and convenor of the University of the West of England Photography Research Group. Professionally he is a filmmaker, photographer and writer. His work in film and photography is primarily people-based, rooted in personal narratives, hidden histories and untold stories. As a researcher his work has spanned a wide range of topics, including; community media, creative education, Trans-Atlantic slave trade, disability & walking, and Rastafari culture.

He has chapters and articles published in peer reviewed journals and books, and has spoken and exhibited at a wide range of conferences and events, nationally and internationally. He co-founded Firstborn Creatives production company in 1999 with Rob Mitchell, and made programmes for BBC 1, ITV West and Channel 4.

A collection of his work can be found at www.shawnsobers.com

He is currently External Examiner for Ffotogallery / Cardiff Metropolitan University for their Continuing Education Award Photography and Digital Media courses - 2014 - 2018.

Elvan Zabunyan

Elvan Zabunyan, historienne de l'art contemporain, est professeure à l'Université Rennes 2 et critique d'art. Ses recherches actuelles interrogent l'héritage et la mémoire de l'esclavage dans

les Amériques en lien avec les arts contemporains et seront l'objet d'un livre. Elle a récemment publié l'essai « Body and Soul » dans *Adrian Piper: A Reader* (MoMA, 2018). Elle codirige le numéro 2 de la revue *Esclavages et Post-esclavages* (CIRES/CNRS, 2019) « Les esclavages comme matrices des arts contemporains ». Elle a collaboré avec son texte « Face à l'Atlantique » à la publication témoignant des résidences au sémaphore du Créac'h à Ouessant (FINIS TERRAE, 2018). Elle coordonne le WP 5 « Artists and Citizens » (incluant les villes de Marseille, Bristol, Cape Town) pour le programme européen ECHOES (European Colonial Heritage Modalities in Entangled Cities) pour 2018-2021.

Elvan Zabunyan is a contemporary art historian, a professor at the University Rennes 2 and an art critic. Her current research, to be published as a book, focuses on the legacy and memory of slavery in the Americas, in relationship to contemporary art. She recently published "Body and Soul" in Adrian Piper: A Reader (MoMA, 2018) and is co-editing the second issue of the periodical Esclavages et Post-esclavages (CIRES/CNRS, 2019), devoted to contemporary art and slavery. Her text "Face à l'Atlantique" is published in the volume retracing residencies at the semaphore of the Créac'h in Ouessant (FINIS TERRAE, 2018). She co-ordinates the WP5 "Artists and Citizens" (which includes the cities of Marseilles, Bristol and Cape Town) for the European programme ECHOES (European Colonial Heritage Modalities in Entangled Cities) for the 2018-2021 period.

RE-EMERGENCE OF COLONIAL HERITAGE IN EXHIBITIONS

➤ **Elvan Zabunyan**

To reframe colonial heritage in order to create re-emergence? Narratives around the visual production of Marseille's colonial exhibitions” in presence of Sophie Gillery (INA)

3 millions people visited the second colonial exhibition which took place in Marseille from April to November 1922. After the success of the first one in 1906, this second event gathered a monumental audience witnessing French Empire's greatness at a large-scale. Some press titled the exhibition « A World Tour in 4 Days ». Numerous images exist of the different buildings and architectures created at this occasion. Most of these images are press photos and films or postcards emphasizing the role of the visual for a popular deployment. This presentation based on this body of material will try to contextualize the role of Marseille as a central colonial metropole and study the images as signs to understand, in spite of what they represent, their critical and political function. This contextualization will be an attempt to understand the methodologies underlying the criss-crossed fields of colonial history, art history and visual studies together with photography and popular culture. A question can arise: do we need first to re-frame colonial heritage in order to create re-emergence which will then be a tool to think about experimental, conceptual and urban art practices ? This is an open question.

➤ **Shawn Sobers**

Sankofa Dialogues: Making things to make sense of colonial saturated embodied landscape.

Sankofa is a Ghanaian symbol which represents the idea that there is no shame in going back to fetch that which you have forgotten. The symbol is of a bird looking back with a seed in its mouth. The common interpretation is that the seed represents culture, heritage, traditions, and a sense of African identity. This presentation will discuss how I have explored this idea of embracing Sankofa principles through my practice as a filmmaker and photographer, in response to the landscape of Bristol, which has a history of making vast wealth through the Trans-Atlantic slave trade.

The use of the Sankofa principle as a metaphor in this presentation will highlight a key element that often gets overlooked in this discourse. That no matter what I choose to point my camera lens at, whether that be the material Bristol landscape, or at someone else to tell their story, ultimately the work is about me, my sense of self, and me making sense of the landscape within which I find myself.

During this presentation, I will show video clips and examples of my photography where I have wrestled with these themes, and point at some directions of where this creative journey has now taken me. As a maker of things, not all of my work is related to identity and colonial narratives, and nor do I want it to be. Though at the same time I accept the responsibility of using whatever platform I have to produce and present work that has some form of cultural resonance, with a motivation of African self-representation.

The Sankofa symbol resonates with me, as I try not to forget that even though the bird is looking backwards, it still flies forwards. This presentation will attempt to reflect that tension in duality – the need to look back, whilst at the same time shaping what the future can become.

➤ **Lukasz Bukowiecki**

The negative things of Warsaw – between erasure and transformation

The aim of the paper is to look at dissonant heritage in Warsaw through the lenses of two theoretical approaches: the curatorial idea of the “things of Warsaw” developed by the Museum of Warsaw during the process of creation its new core exhibition (opened in 2017-2018) and the academic concept of “negative heritage” proposed in 2002 by an American anthropologist and archaeologist Lynn Meskell to describe a site of memory which “occupies a dual role: it can be mobilized for positive didactic purposes (e.g. Auschwitz, Hiroshima, District Six [in Cape Town]) or alternatively be erased if such places cannot be culturally rehabilitated and thus resist incorporation into the national imaginary (e.g. Nazi and Soviet statues and architecture)”.

In the paper it is claimed that the term “things of Warsaw” may apply not only to objects which belong to the Museum’s collection, but also to movables outside the Museums or even historic buildings and monuments in the urban space of Warsaw. What is more, it is argued that the status of a “thing of Warsaw” results (mainly or even only) from the relation between the object and people, expressed through the Museum practitioners’ attitude to their collection, but not limited to them. Therefore, the whole concept would refer not only to internal curatorial practice of labelling and ordering objects to exhibit within the Museum space by curators, but it might also be used as a way of conceptualizing the whole city and perceiving its heritage by ordinary people – if only the exhibition would affect its visitors profoundly enough.

The notion of “negative heritage”, in turn, may be used as an analytical tool which helps to describe these “things of Warsaw” which are connected to dramatic historical events from the past of the city, primarily almost total destruction of Warsaw and its population loss during the Second World War. According to Museum’s guide brochure, “the things that survived became important memorabilia”, and as such – to quote Meskell – were “mobilized for positive didactic purposes”. The concept of “negative heritage” may be also regarded as a link between the “things of Warsaw” and four modes of managing and practicing European colonial heritage proposed within the ECHOES project.

Extract to broadcast during the presentation

<https://www.youtube.com/watch?v=sQ52QiSMGU>

➤ **Martine Derain**
Contrechants

Les images dont je vais parler n'ont pas été produites par les institutions coloniales ou postcoloniales, quand bien même produites dans le même temps : elles leurs échappent, elles échappent au rapport dominant/dominé. Elles sont le fait de ceux qui venus de Tunisie, du Maroc ou d'Algérie – et plus tard de leurs enfants – se représentent eux-mêmes : en fiction, en poésie, en chant. Des images de la culture du peuple. Ces images me trouvent plutôt que je ne les cherche : être toujours sur le qui-vive (beaucoup d'entre elles disparaissent, de par leur nature non-institutionnelle), les accueillir, trouver les lieux qui pourront les conserver et les transmettre est devenu un geste important de mon travail d'artiste et d'éditrice. Contrechamps essentiels à l'histoire monumentale, elles donnent à entendre les lignes mélodiques de subjectivités multiples et singulières, inquiétant les représentations instrumentalisées des vainqueurs.

The images I will speak about have not been produced by colonial or postcolonial institutions, should they be produced in the same time: they evade them, they escape the dominant/dominated relation. They are the result of those who came from Tunisia, Morocco or Algeria – and later of their children – and represent themselves: in fiction, poetry or song. Images of the people's culture. These images find me rather than I look for them: being always ready (many of them disappear, by their non-institutional nature), welcoming them, finding places that will save and transmit them has become an important gesture of my work as artist and editor. Critical reverse-angle to the monumental history, they suggest melodic lines of multiple and singular subjectivities, disturbing the instrumentalized representations of winners. (translation MS)

PRACTISING WITH COMMUNITIES AND EMBODIED RESEARCH: PERSPECTIVES ON NEW METHODS TO RETHINK POLITICAL AND AESTHETIC SPACES

➤ **Nick Shepherd**

The Walking Seminar: Embodied Research in Emergent Anthropocene Landscapes

In this short presentation I will describe an ongoing project that uses walking seminars as a format to explore collaborative transdisciplinary research. Each seminar involves scholars, artists, curators, activists and policy makers, and lasts up to week, as we walk, talk, share work and dream of new projects. One intention of the walking seminars is to explore more embodied modes of research, breaking with the dualities that structure approaches to knowledge and scholarship in the university (referencing the work of Walter Dignolo and others on decolonial aesthesis). Another intention is to find respectful and attentive modes of engagement with historical and contemporary landscapes, "under the cloud of the Anthropocene" (referencing Dipesh Chakrabarty, Anna Tsing, and others). Enlightenment reason constructed the figure of the distant and dispassionate scholar/ scientist - a spectator of life rather than a partaker of life. We argue that as researchers we need to be more entangled and more at risk in our research contexts.

➤ **Guy-André Lagesse**

Fancy Forms, dans la matière de la créolisation

J'aimerais orienter ma partie sur un travail que j'initie avec un collègue architecte en Afrique du Sud Doung Anwaar Jahageer autour de la notion de créolisation chère à Edouard Glissant et d'identité chère à Amartya Sen. Par rapport aux problématiques de la décolonisation et des communautés stéréotypées, je voudrais apporter un regard de ce qui se passe aujourd'hui en Afrique et dans le monde. Depuis que Mandela est arrivé au pouvoir, il y a environ 4 millions de migrants vivants en Afrique du Sud arrivant pour la plupart des pays africains. Il en suit évidemment un terrain très propice à des expérimentations sociales et du coup poétiques. Voici qui suit ce qui pourrait être le sens de ma participation. Je pense montrer des images de situations ou personnes que j'ai pu rencontrer dans nos divers projets artistiques et parlant de cette notion de créolisation. La Trans-Communauté: il y a des communautés historiques, linguistique, intentionnelle, non intentionnelle, épistémique... En tant qu'individus, nous pouvons participer à de nombreux centre d'intérêt et faire partie à la fois de plusieurs communautés. Pour Les Pas Perdus, notre entrée dans cette discussion se situe autour de l'individu et par extension, la multiplicité des besoins qu'il ou elle a pour identifié son individualité, et les débordements qu'il a besoin pour

se

sentir

vivant.

La multiplicité des besoins, c'est justement d'aller chercher, pour l'individu, sa matière vivante dans les diverses communautés d'où vient ou fréquente la personne, et dont ils ou elles à besoin pour exister. Amartya Sen le raconte bien dans son livre *Identité & Violence* (et dont le sous-titre est l'illusion de la Destinée) à propos des directions diverses qu'une personne emprunte pour constituer son existence. (...) Les personnes déplacées de leurs communautés d'origine sont amenées à inventer un nouveau statut, parfois ils ou elles deviennent plutôt conservateurs pensant pratiquer les normes du lieu d'origine, qui pour ceux restés sur place, ont souvent modifié leurs pratiques et leurs langues, etc... D'autres assimilent les pratiques du nouveau lieu en voulant s'approprier les normes de ce lieu et de gommer leurs origines communautaires.

Nous, nous intéressons à la pratique de la créolisation dans le sens d'Edouard Glissant. Par exemple, comment un individu faisant partie d'une communauté linguistique zulu et de celle virtuelle du jeu vidéo en ligne, en croissant une autre, une communauté intentionnelle alsacienne construisant une utopie architecturale, développe une capacité réactive d'inventivité lui permettant d'initier de nouvelle forme et pensée en assemblant les particularités issues de cette rencontre.

Ce qui advient de la créolisation, comme le dit Glissant, est toujours surprenant puisque imprévisible au contraire du métissage ou tout se mélange..., comme un fruit issu d'une greffe. En ce qui concerne la créolisation les diverses origines restent visibles dans les couches et strates de la nouvelle fabrique. Elle se constitue par superposition, par assemblage, par contraste et où l'antinomique est facteur de cohésion. Aujourd'hui, la quasi-totalité des humains sont touchée par la mondialisation, mais en même temps qu'elle, est apparue la nécessité d'une autre manière de faire au travers du partage, à la fois multiple et unique, ce que Glissant appelle mondialité.

La créolisation découle de ce besoin. Le déplacement des multinationaux et plus modestement des entreprises familiales et petites Pme amènent à travers le monde leurs équipes, faisant eux, partie également de communauté de toutes sortes. Pour le plus téméraire, l'appétit des autres suit un chemin vers cette créolisation. En restant nous-même, cette à dire en évolution, nous sommes un assemblage vivant de ce qui nous entoure et de ce qui nous parvient au-delà de nos communautés. Nos vies et nos œuvres sont remplies par ceux des autres.

I would like to center my part on a work that I initiate with a colleague architect in South Africa, Doung Anwaar Jahageer, around the notions of creolization, dear to Edouard Glissant et identity dear to Amartya Sen. In relation to issues of decolonization and stereotyped communities I would like to shed a light on what is happening today in Africa and the world. Since que Mandela came into power, there is circa 4 millions migrants living in South Africa, coming for most of them from African countries. It comes obviously with a propitious ground to social experimentation and thus very poetic. What follows could be the meaning of my participation. I plan to show images of situations or people I have met in our various artistic projects and that talk about this notion of creolization. . The Trans-Community: there are historical, linguistic, intentional, non-intentional, epistemic communities... As individuals, we can participate to several areas of interest and in the same time of several communities. For Les Pas Perdus, our entry in this discussion focuses on individuals and by extension, on the multiplicity of his needs for him to be identified, and the overflows he needs to feel himself alive. The manifold needs are the very fact, to collect, for the individual, its living matter in the diverse communities where the person is from, socializes or is needing to exist. Amartya Sen tells it well in his book Identity & Violence (and whose subtitle is The illusion of destiny) about the diverse directions that a person takes to constitute his existence. (...) The people displaced from their originary community are encouraged to invent new status, sometimes they become rather conservative, as they think they are practising the norms of the place of origin that, for that who remained, have often modified their practices,

languages etc. Others assimilate the practices of the new place in willing to appropriate the norms of this place and erasing their community groups' origins.

(...) For instance, how an individual belonging to a zulu linguistic community and the virtual one of online videogames, in crossing another, a non-intentional Alsacien community building an architectural utopy, developed a reactive capacity of inventivity allowing him to start a new form thought by assembling the particularities of this encounter. What comes from creolization, as Glissant states, is always surprising since unpredictable, contrary to metissage where it all gets mixed up... like a fruit coming from a transplant.

With regard to creolization the manifold origins remain visible beneath the layers and stratas of the new making. It is constituted by imposition and assemblage, by contrast, and where the oxymoron is achieving cohesion. Today, practically the entirety of humans is affected by globalization, but with it came the need of an other way to do throughout sharing, simultaneously multiple and unique, what Glissant calls globality (mondialité). Creolization arises from this need. Displacement of multinationals and more modestly the family businesses and SMEs bring throughout the world their teams, which are themselves also a part of all kinds of communities. For the most reckless one, appetite of others follows a path to this creolization. In remaining ourselves, that is to say constantly changing, we are a living assemblage of what is surrounding us et what comes to us beyond our communities. Our lives and works are filled by that of others. (translation MS)

➤ **Jan Ifversen**

Absence and re-emergence – different histories of Europe's future

Many things have been made absent in Europe's history. When historians write European history they select events and let certain aspects and factors be crucial. They, however, also make absent – forget, repress, remove – aspects. The colonial system through which a number of European powers conquered, controlled and exploited people all over the world is seldom made part of a European history. Terrible events such as WWI and Holocaust have gained their place in European memory and history. With the so-called decolonization, colonies were forcefully de-europeanized and the chapter was closed. There are, however, many traces of colonialism in Europe, and the colonial system still upholds an abyssal line between the Global North and the Global South. With its narcissistic view of European identity, European historiography is presenting a Europe that is delinked from the part of the world that was formerly colonized. This inward-looking history is now challenged by the re-emergence of the past in the form of new actors and new practices of European, colonial heritage. A sociology of absence – following Boaventura de Sousa Santos – will have to deconstruct European identity, while a sociology of emergence is looking at those contact zones where new ways of interpreting and practices of entanglements between Europe and countries formerly colonized take form. In these zones, hopes for new futures are created that will influence the way European history is written.

➤ **Christoffer Kølvråa**

From repression to re-emergence; re-imagining the politics of European colonial heritage

This presentation will discuss the four core concepts developed in ECHOES to designate different modes of heritage management; Repression, Removal, Reframing and Reemergence. I will discuss on how these are theoretically grounded in postcolonial and decolonial literatures, focussing especially on how the politics of subjectivity and power emerge in each; who are afforded the right to speak, which kinds of relationships and alliances become possible, and which futures might be imagined or become impossible. In departing from what can be identified as potential problems and drawbacks in the first three modes I will offer some first thoughts on what might characterise a reemergent mode of colonial heritage management

in

and

from

Europe.

➤ **Visit of exhibition of *Georges-Henri Rivière. Voir, c'est comprendre/ Georges Henri Rivière. Seeing is understanding* by Mucem Curator Marie-Charlotte Calafat**
Extract of the press release

The exhibition aims to draw a portrait of the man, Georges Henri Rivière, who embodies in himself alone some of the most significant aspects of 20th century culture. It presents some 600 documents and items (works of Modern Art, popular arts objects, ethnographic objects, photos, sculptures, drawings, audiovisual archives, etc.) sourced from the Centre Pompidou, the musée du quai Branly-Jacques Chirac, the musée d'Orsay, the Archives nationales and principally from the Mucem, which preserves the diverse and important collections of the musée des Arts et Traditions populaires.

The 20th century was the time that experienced the development of museums and a questioning as to their purpose, of their reinvention and often of their resource allocation. With its collections sourced from the musée du Trocadéro, the musée de l'Homme and the musée des Arts et Traditions populaires, together with the contemporary questions it seeks to answer, the Mucem can be seen to embody an essential part of this evolution thanks to objects and ideas passed down from one man – Georges Henri Rivière (1897-1985). Using his life as a line of construction for this story, the exhibition sets out the breadth of his vision of a world in the throes of transformation. It first presents an intimate portrait of the man – his origins, training, and cultural and artistic milieu – up to the point when, with all those he involves thereafter, he brings about a veritable revolution of museums. His father was middle-class and his mother had a peasant back ground. He set himself on a career in music, but discovered through his uncle, Henri Rivière, one of the promoters of the Chat noir, the world of collectors and the erudite, how to “see” as an artist, and a friendship with Degas, the remarkable engraver and photographer. His sister, Thérèse Rivière, followed him to the Trocadéro, becoming upon her very first assignment in the Aures region of Algeria with Germaine Tillion an excellent ethnologist in her own right, whose career was cut short by mental illness. Rivière worked as a musician and was curious about everything that the Roaring Twenties were bringing – from Modern Art to Jazz, fashion, photography, cinema and music halls. A journalist and polemicist who was involved with reviews for the Cahiers d'art et Documents, he established himself at the Trocadéro Museum, after having produced in 1928 the first exhibition on “The Ancient Arts of America”. An indefatigable advocate and organiser of shock events, he took inspiration from museums abroad to plan around his ethnographic collections, and as an instrument for social and scientific sharing, the musée de l'Homme, which opened under the Front populaire during the Exposition internationale in 1937. Rivière understands that beyond ethnology and exotic cultures, one needs to be interested in the upheaval experienced by France's regional rural and factory worker cultures, creating in the same year of 1937 a “musée des Arts et Traditions populaires”. Maintaining close relationships with artists, such as Picasso and Léger, and their patrons, Rivière explored and analysed craft know-hows and all aspects of popular invention, including imagery and circus arts. He reveals the strengths, beauty, humour and potential of what was thought was a bygone era.

➤ **Association Ancrages**

Balade patrimoniale Belsunce, cafés nord africains et cabarets orientaux, lieux de sociabilité et de militantisme

Sur les traces des cabarets orientaux et des cafés nord-africains à Marseille, revivez l'époque des scopitones et l'âge d'or des musiques maghrébines en France. De Belsunce à Noailles, laissez-vous conter l'histoire de ces artistes immigrés, qui ont enrichi le patrimoine culturel français. Grâce aux chanteurs à succès, danseuses et serveuses montantes, les cabarets orientaux foisonnent à Paris entre la Libération et les années 1980. Marseille, ville d'immigration et porte de l'Orient, n'échappe pas à cette tendance. Lieux de sociabilité et de divertissement, les cabarets orientaux et cafés nord-africains ne restent pas en marge des luttes anticoloniales. Espaces privilégiés de recrutement du FLN, ils furent soumis à un contrôle et une surveillance policière quasi constants.

Cette balade est construite comme un retour dans le temps, des hôtels meublés occupés par la main d'œuvre immigrée à Belsunce jusqu'à l'escalier monumental de la gare Saint-Charles, symbole de l'apogée de l'empire colonial français.

Heritage Walk, association Ancrages

Heritage Walk in a Belsunce, Moorish cafés and Oriental cabarets, places of sociality and activism

In the course of researching of Oriental cabarets and and Moorish cafés, in Marseille, relive the times of scopitones and the golden age of Maghrebin musics in France. From Belsunce to Noailles, listen to the story of these artists who immigrated and who enriched French cultural heritage. Thanks to hit singers, dancers and waitresses montantes, Oriental cabarets abound in Paris between the Libération and the 1980s. Marseille, immigrant city and gateway of Orient has not escaped this trend. Location of sociality and leisure, Oriental cabarets and and Moorish cafés are not excluded from anticolonial struggles. Fertile recruiting grounds for the FLN (the National Liberation Front), they were subjected to almost constant control and police surveillance.

This walk is built as a return in the time, from furnished hotels filled by immigrant workforce in Belsunce until Saint-Charles station monumental stairs, symbol of the French colonial empire. (translation MS)

Journey:

- Start: BMVR Alcazar
- Arrival : place of Saint-Charles station

RE-EMERGENCES OF COLONIAL HERITAGE IN MARSEILLE: IN AESTHETICS, CURATING AND EDUCATION

➤ Marine Schütz

Ré-émergence du patrimoine colonial à Bristol et à Marseille dans les œuvres Claude Queyrel & Pascale Stauth et Hew Locke

Au cours des vingt dernières années, un nombre croissant d'artistes s'est engagé autour de la question des mémoires des villes et de l'éthique des images dans la société civile dans les anciennes métropoles impériales telles que Bristol et Marseille. *Heros de Légende* (1997) des artistes marseillais Stauth and Queyrel et *Edward Colston* (2006) de Hew Locke sont conçus comme des contestations de la représentation du pouvoir impérial. Cette présentation prend pour point de départ le fait que les deux projets ont été conçus à partir de médiations photographiques de patrimoines coloniaux concrets. Comme Jon Wood, l'a montré, pour un artiste, aborder la sculpture de façon photographique, en dessinant, collant, c'est se confronter à des façons de faire plus flexibles (Wood 2006). Je voudrais voir de quelle manière cette approche plus flexible a été saisie par les artistes pour poser la question de l'éthique des images publiques, et contester les récits pré-existants, associés aux monuments de l'empire. En effet les artistes semblent explorer le potentiel émancipatoire des champs du visuel, via des concepts tels le transcodage et le recouvrement qui rendent le patrimoine présent, tout en l'ouvrant aux histoires réprimées. J'aborderai les registres éphémères qu'entraînent les médiations photographiques des monuments à partir du changement du rapport entre la temporalité et le monument. Précisément, pour Sarah Nuttall les monuments prennent rarement le temps au sérieux, et en dépit de leur rapport au temps politique, qui les déterminent, ils aspirent à un temps sans fin (Nuttall 2018). Le registre de l'éphémère à l'oeuvre peut sembler fonctionner ainsi comme une déprise au regard des modes de mémoire dominants, sur la base du rapport au temps. Ce point permettra de « lire » les œuvres à partir de la notion de ré-émergence développée par le projet ECHOES.

Re-emergence of colonial heritage in Marseille and Bristol in the works of Claude Queyrel & Pascale Stauth and Hew Locke

Over the last twenty years, a growing number of artists have engaged around the issue of city memories and the ethics of images in civil society in the former imperial cities such as Bristol and Marseille. Heros de Légende (1997) by Pascal Stauth and Claude Queyrel, and Colston (2006) by Hew Locke, are conceived as challenges to the representation of imperial power. This presentation takes as a starting point the fact that both projects were mediations of concrete colonial heritage. Like Jon Wood, has shown, for an artist, to approach sculpture in a photographic way, drawing or pasting things on it, is to confront with more flexible ways of doing (Wood 2006). I would like to assess how these flexible approaches to monuments enact new perspectives on the ethics of public images, and challenge the pre-existing narratives associated with the monuments of the empire. Indeed, artists explores the emancipatory potential of fields of visual, via concepts such as transcoding and layering that make heritage present, while opening it to repressed or personal stories. I will discuss the ephemeral records that passed photographic mediations of monuments from the change in the relationship between temporality and the monument. Precisely, for Sarah Nuttall the monuments do very seldom take time seriously in spite of the fact that they have been determined by it, and yearn for endless time (Nuttall 2018). This point will make it possible to read the works from the notion of re-emergence developed by the ECHOES project. (translation MS)

➤ **Mikael Mohamed**
An example of touring exhibition

➤ **Yolande Padilla**

Expériences de co-opération en Méditerranée

Au cours de son intervention, elle présentera plusieurs opérations menées dans le domaine de l'art, de la recherche et de l'enseignement au Maroc : « Les artistes dans la Cité », l'atelier de recherche transdisciplinaire international « AfricaMed », la formation aux métiers du patrimoine à Marseille et au Maroc.

Experiences of co-operation in the Mediterranean

During her presentation, she will present several operations in the field of art, research and education in Morocco: "Artists in the City", the international transdisciplinary research workshop "AfricaMed", the training in heritage professions in Marseille and in Morocco.

➤ **Toufik Medjamia**

Interdit de nourrir les indigènes

Selon Vilèm Flusser, la photographie « n'est pas une technologie de la reproduction de l'image » mais « une technique culturelle à travers laquelle la réalité est constituée et comprise ». Ce concept est particulièrement pertinent pour analyser les images qui ont accompagné les deux vagues coloniales européennes. Durant la première vague, elles ont servi à rendre compte de la « découverte » de l'autre et de l'exploration du monde, posant les prémices de certains stéréotypes. Durant la seconde, la photographie a permis de construire et renforcer les clichés raciaux et évolutionnistes, en particulier l'image du « sauvage » qu'il fallait civiliser. Les expositions coloniales, apparues à ce moment-là, avaient pour but de légitimer la colonisation par la nécessité de la « mission civilisatrice » en donnant corps à l'imagerie stéréotypée. Dans l'imaginaire occidental, ces expositions ont contribué à forger le concept d'exotisme associé à l'émergence du tourisme. Elles ont aussi dessiné et délimité un monde dans lequel le « blanc » se posait en patriarcat absolu de civilisations infantiles. Ces prismes idéologiques associés à l'imagerie coloniale structurent le monde dans lequel nous vivons aujourd'hui.

Les travaux présentés, dessins, peintures, vidéos... sont inspirés par des documents d'archives que j'ai collectés. Ils s'attachent à relever les itérations de stéréotypes au cours de l'histoire afin de tenter de les déconstruire.

Feeding the Indigenous is forbidden

According to Vilèm Flusser, photography "is not a technology of reproduction of the image" but "a cultural technique through which reality is constituted and understood". This concept is particularly relevant for analyzing the images that accompanied the two European colonial waves. During the first wave, they served to account for the "discovery" of others and the exploration of the world, setting the stage for some stereotypes. During the second, photography helped build and reinforce racial and evolutionary clichés, in particular the image of the "savage" that needed to be civilized. The colonial exhibitions, which appeared at that time, aimed to legitimize colonization through the necessity of the "civilizing mission" by giving body to stereotyped imagery. In the Western imagination, these exhibitions helped to forge the concept of exoticism associated

with the emergence of tourism. They also drew and delimited a world in which the "white" arose as the absolute patriarch of infantile civilizations. These ideological prisms associated with colonial imagery structure the world in which we live today.

The works presented, drawings, paintings, videos ... are inspired by archival documents that I collected. They strive to identify the iterations of stereotypes throughout history in an attempt to deconstruct them

PRACTISING AND HANDLING COLONIAL ARCHIVES. PERSPECTIVES ON NEW AFFECTIVE METHODOLOGIES AND CURATORIAL AND ARTISTIC STRATEGIES

➤ **Britta Timm Knudsen**

Hope and decolonial futures. Artistic responses to the urge to decolonize

I take my point of departure in the claims ECHOES make around re-emergent heritage practices as past-future oriented gift-exchanges, as encompassing pluriverse ontologies, as being assemblages with diversified capacities, as inducing embodied awareness through affective aesthetics and ethical responsibility taking. Through four examples of contemporary artistic expressions in different genres I discuss hope as part of such re-emergences.

➤ **Camille Faucourt**

Engaging with collections, confronting post-colonial memories. The “Algérie-France, La voix des objets” exhibit and public debates cycle at the Mucem

In 2014, the French Ministry of Culture asked the Mucem (Museum of European and Mediterranean civilizations) to consider a deposit of more than 3000 works of art, ethnographic artefacts, photography and archives originally gathered to constitute the permanent collections of the aborted France and Algeria history museum, in Montpellier. Four years after, in July 2018, these collections entered the storage rooms of the Mucem, where they widened a pre-existent collection of hundreds of ethnographic artefacts from Algeria. In order to promote and explain this transfer of collections, a public program of concerts, debates and exhibits, entitled “Algérie-France, La voix des objets”, was initiated in 2017, renewed in 2018 and will again take place in June 2019. Reuniting objects and documents from both institutions around chosen themes such as the autochthonous communities, colonial ideologies, contradictory memories and post-colonial heritages in Marseille and the Southern France today, these meetings aim at putting the objects at the heart of the debates involving great witnesses, artists, researchers as well as the audience. Liberating the voice of the attendees, they challenge our relationship to a sensitive and controversial past, the French colonial presence in Algeria.

After a presentation of the MHFA collections and their origins, I will share my experience and evaluate the positive effects and limits of this dialogical engagement undertaken two years ago with the objects. I will also question the consequences of the delicate addition of a former museum’s collections entirely dedicated to the France-Algeria colonial relationships to the Mucem’s non-colonial ethnographic which, nonetheless, embrace all of the Mediterranean area, including ancient colonies. I will finally interrogate the new opportunities that the next season of the cycle in 2019 offers, around the theme “Algeria: dreamed and lived”, thanks to the active collaboration of a middle school class of Marseille with a local artist, Dalila Mahdjoub, to the exhibition’s making.

➤ **Dalila Mahdjoub**

D'un Seuil à l'autre

D'UN SEUIL À L'AUTRE...

(2006)

Cela se passe à l'endroit où l'on peut dire ou entendre « Marhaba ou Bienvenue... » à celle ou celui que l'on accueille.

Au seuil d'une résidence sociale SONACOTRA – devenue aujourd'hui ADOMA.

Au numéro 35 de la rue Francis de Pressensé en plein cœur du quartier Besunce situé au centre-ville de Marseille.

Une petite histoire de 3 portes ;

L'une grande ouverte, celle de 1956.

L'autre entrouverte, celle de 1974.

La troisième, celle d'aujourd'hui qui ouvre sur la résidence sociale

From a threshold another

FROM A THRESHOLD ANOTHER

(2006)

It happens where one can say or hear "Marhaba or Bienvenue ..." to the one you welcome.

On the threshold of a social residence SONACOTRA - nowadays ADOMA.

At number 35 Francis Street Pressensé in the heart of the Besunce district in downtown Marseille.

A little story of 3 doors;

One large open, that of 1956.

The other half open, that of 1974.

The third, that of today, which opens on social residence

WP1 ECHOES Keywords

Christoffer Kølvråa

Four Modes of Managing and Practising Colonial Heritage

ECHOES propose four modalities for analyzing how colonial heritage is managed and practised: Repression, Removal, Reframing and Reemergence. The concept of heritage practice emphasizes that, although many cases will deal with actual material heritage or heritage sites, the practice and management analyzed encompass not just the materiality and discursivity of colonial heritage, but also the performativity, affectivity and wider social contexts in play in and around various forms of heritage. Indeed, the idea of an immaterial heritage of colonialism is inseparable from any understanding of how sites and objects connected to this heritage are and can be engaged with in new and innovative ways.

Therefore, I want to start by emphasizing that what these modalities are meant to describe is more than the concrete and actual actions taken towards a given material heritage ‘object’. In my view, they should also extend to seek to capture the overarching attitude or orientation that pervades a given heritage practice. That is, how – in relation to a specific site, object or art work – this practice treats, relates to, produces or reduces the echoes of the colonial past in and through the significations, displays, actions, interventions and social relations mobilized. Drawing from the emergent field of hauntology (Derrida 1994, Frosh 2013), one might say therefore that the modalities of repression, removal, reframing and reemergence can fruitfully be thought of as indicating how different heritage practices deal with the ‘colonial ghosts’ in contemporary societies and communities (Khanna et al. 2003).

Neither strict taxonomy, nor moralistic teleology

It seems important to stress here that even if these four modalities constitute a heuristic tool for structuring the analysis and comparison of a great variety of heritage practices, the logic which links the four is neither teleological nor that of a dogmatic and sharply defined taxonomy.

There is, in my opinion, a certain normative dimension to the framework. ‘Repression’ is a modality with few redeeming or progressive qualities, whereas ‘Reemergence’ is the modality through which we seek to capture those practices carrying the promise of entangling the colonial past with the hope of better futures, yet in a state of becoming. But there is no inherent logic or set route of progression. One does not necessarily ‘graduate’ from practices of repression to those of removal, nor does one necessarily have to ‘pass through’ reframing in order to hope to advance to reemergence.

Also, I do not conceive of these modalities as strict and mutually exclusive categories when it comes to actual cases of heritage practice. Most cases will probably contain elements of more than one mode, reside on the border between two modes, or mainly practise one mode yet contain elements which might point to another. This is not a taxonomy serving to eliminate that which does not fit its logic, but rather a conceptual framework geared to contain and accommodate a pluriverse of ‘dirty cases’, hybrid forms and heterogeneous experiences: for example, Reframing practices which nonetheless threaten to collapse into the binary thinking of Repression, or political activism for the Removal of a certain colonial heritage which at

moments, and due to exceptional performative or aesthetic innovation, opens up horizons of what we understand under the mode of Reemergence.

The four modalities and the schema that unites them (which I discuss below) could therefore be described in terms of the Weberian idea of ideal types, yet I find it even more useful to think of them in terms of Manuel Delanda's idea of the 'parametrizing' of theoretical concepts. The idea here is that our concepts should be able to describe not just different states of social reality, but also be able to capture how one state gradually approaches and finally transforms into another analogous to what in physics would be the transition between phases of matter (such as water's transition from gas to liquid to ice). Delanda proposes that one might 'parametrize' a single concept (for him this concerns the concept of 'assemblage', here it would be 'heritage practice') *"to allow it to exhibit qualitatively different phases"* (DeLanda 2016:

19) according to the degree of certain parameter values. Figuratively, he suggests the image of 'installing knobs' on one's concept with which certain parameter values might be turned up or down – giving, as a consequence of this 'blend' – the concept qualitatively different expressions (i.e. phases). For Delanda, this is a way of establishing a differentiated conceptual analytics, without regressing into dualistic thinking or rigid taxonomies. I believe this should equally be a priority in conceptualizing the modes of heritage practice employed in ECHOES. So even if we are forced to separate and define Repression, Removal, Reframing and Reemergence to distinguish them from each other (making of them somewhat clear 'pure phases' or ideal types), they should nonetheless – especially in their analytical employment – be conceived of as phases of heritage practice which fade into each other, though each of them is nonetheless constituted by a certain combination of common parameters.

In what follows, I want to suggest that these parameters (our 'knobs') might here be conceptualized as, first, the extent to which a heritage practice articulates a situation of social control or of political dislocation, rupture and potential change. And, second, the extent to which a heritage practice expresses a binary or an entangled imagining of colonial heritage.

Social reproduction or Political Rupture

The first parameter (the horizontal axis in the schema) might be further conceptualized in terms of the Argentinian political theorist Ernesto Laclau's distinction between 'the social', as a sphere where signifiers have become sedimented in stable structures and are as such no longer radically questioned, challenged or reinterpreted, and situations of 'dislocation', in which the re-contestation of core societal signifiers opens up 'the political' ushering in of overt struggles for hegemony (Laclau 1990). We have as such a fundamental (but ideal-typical) distinction between, on the one hand, a state of social stability and control in which established constructions of community and social order are reproduced and taken for granted, and on the other hand, situations in this social construction is 'dislocated' – i.e. destabilized – through antagonistic confrontations between different imaginaries of societal presents and futures. In terms of Memory Studies, elements of the same kind of distinction are also at play in historian Charles S. Maier's differentiation between 'hot' and 'cold' memories (Maier 2002), in Jan Assmann's distinction between Cultural and Communicative memory (Assmann 2008) and in Trouillot's attention to the extent to which a certain past has been 'tamed' by contemporary society (Trouillot 1995).

More concretely, in terms of ECHOES modalities, this axis indicates – or for Delanda 'parametrizes' – to what extent a given colonial heritage practice articulates an idea about the past which is largely conventional, commands a high degree of consensual support (among dominant groups) in society and as such reproduces already established social relationships, narratives and power

hierarchies. Or conversely, to what extent it seeks to break such complacency and thus force through fundamental changes in society. Under this parameter, Repression and Reframing can be grouped together, because while Repression often reproduces existing social conditions by way of attempting to silence or marginalize the horrific dimensions of colonial heritage, reframing might achieve the same result by other means. The Reframing of the colonial past for example into contexts of artistic production or public leisure activity always carries the risk of de-politization through its degrading to a voyeuristic thrill or a commercial trivialization (although this is by no means a necessary outcome). But one might also suggest that Reframing potentially entails a mode to control the ghosts of the colonial past, even more effectively than the forceful denial of repression. In Reframing this haunting, it is so to speak forcefully put on display, made to perform and thereby put 'in its place'. By confining our ghosts to certain contexts (the fairground haunted house ride comes to mind as a metaphor), we might rob them of the fundamental 'spectral privilege' of turning up inconveniently, unexpectedly, even shockingly – a privilege which they to some extent retain even under conditions of 'Repression'.

By contrast both removal and reemergence are highly dislocating modes of heritage practice. Removal, because it radically articulates the horrific past and uses it to challenge contemporary and future social conditions, in a sense drags the ghosts into the light even as it demands and attempts to exorcise them. Re-emergence is likewise a highly political heritage, but it does not simply seek to exorcise the ghosts, nor does it affect the compartmentalizing domestication of displaying them. Rather, we might here hope to find forms of heritage practice engaging with these spectral remnants, by facilitating networks or assemblages that might not only radically articulate and perform this heritage but distribute these unsettling echoes into the wider spheres of public life.

Binary thinking or Entangled imaginaries

If the first axis can thus be said to indicate the political intensity of a given heritage practice, I would venture that the second axis instead might be said to describe the complexity of the social imagination articulated in and through it.

This parameter, in part, draws on a core dimension of decolonial critique – and one that it shares with various strands of psychoanalytic, poststructuralist, deconstructivist, postmodernist and new materialist thought – namely, the rejection of binary thinking. This axis, as such, concerns the extent to which a heritage practice articulates or performs a binary – whether dualistic, dialectic or antagonistic – imagining of the social structure of colonial and decolonial experiences. Concretely, such dualism is often expressed in the biased distinction between European Modernity and the non-European world, the Metropole and the colony, black and white. Both ideas of the colonial relationship as an essentialized hierarchy (Said 1995), or a 'postcolonial' challenge to such discourses in terms of imagining the struggle as an uncompromising confrontation between two entirely different and separate camps (Fanon 1990), might be said to be premised on binary thinking. Opposed to this would be more multifaceted and complex conceptualizations of the colonial and decolonial situation, allowing not only for 'multiple modernities' but also hybridized subjects and 'third spaces' (Bhabha 2004, Cooper 2005).

In terms of ECHOES modalities, this parameter thereby highlights that Repression and Removal might share a fundamentally binary conceptualization of the colonial heritage. If, in Repression, this is ingrained in the grand narrative of European modernity and its dichotomous imaginary of 'the West and the rest', then in Removal it finds expression in the hope that the colonial past might be entirely erased, allowing the colonized society to return to an original and authentic mode of existence. I do not want to suggest, however, that binary thinking is always or by definition nostalgic or regressive. Such a radical reduction of actual social complexity, either in

the form of 'strategic essentialism' (Spivak 1987) or in the articulation of a social antagonism (Laclau 1990), might be crucial to the initial mobilization against repressive colonial practices and heritages.

Nonetheless, such binary thinking does stand in contrast to the multiplicity and hybridity associated with practices of Reframing and Reemergence. In Reframing, a hybridity often results from the very re-contextualizing of colonial heritage in new milieus, highlighting the complex connectivity, the common space of experience and myriad mutual exchanges, thereby explicitly or implicitly undermining the dichotomous separation of colonized and colonizer. In Reemergence heritage practices, this entanglement expresses itself more through the building and decomposing of assemblages, which not only includes multiple subject positions but attempts to imagine new forms of decolonial subjectivity, and thus not only expands and makes more complex the imagining of the colonial and de-colonial situation, but actively attempts to generate, provoke or become itself a new kind of experience of the decolonial.

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To cite this text:

Kølvraa, Christoffer (2018), *Four Modes of Managing and Practising Colonial Heritage*.
[online] ECHOES: European Colonial Heritage Modalities in Entangled Cities. Available at:
<http://projectechoes.eu/keywords/> [Accessed XX.XX.XXXX].

‘Removal’ – as a mode of practicing and managing colonial heritage, Christoffer Kølvråa

Heritage practices in the mode of ‘Removal’ are, at core, characterized by an openly articulated desire to be rid of, eliminate or finally leave behind the colonial past. As such, they are a highly politicized mode of colonial heritage management. The colonial past is no longer covered over, silenced, marginalised or ignored, rather it is dragged out into the open with the intense hope of once and for all being able to expel it. Such gestures and performances of removal can take many forms. Most spectacular is perhaps the removal – or calls for removal – of statues or monuments which have been a feature of many struggles for independence, such as the large-scale removal of statues of Marx and Lenin from various sites in Eastern Europe after the end of the Cold War. But monuments can of course become focal points of protest, even long after political independence is achieved. For example, demands for the removal of a monument in the Namibian town of Swakopmund to German soldiers who helped to crush the Herero revolt against German colonial authorities only emerged in 1917 in the context of ongoing talks between Germany and Namibia regarding recognizing the defeat and subsequent wilful elimination of the Herero as a genocide. Likewise, the conflict around the removal of Confederate statues in the Southern States of the US – most notably that of Robert E. Lee in Charlottesville – is of course embedded in wider societal struggles and conflicts, as became tragically clear in Charlottesville.

But removal need not be reduced to a politics of monuments; the attempt to eliminate the use of certain (often derogatory) terms, insofar as this is done in an attempt to free language and communication from colonial echoes, is also a form of removal. But one of the most basic forms of linguistic removal is simply the practice of renaming sites, streets, cities or countries in an act of discarding significations which either directly or implicitly signal colonial domination. Of course, such renaming has been integral to most postcolonial spaces, but in Europe too controversies about streets bearing the names of notorious colonialists have emerged. In Berlin, for example, it has thus been suggested that streets in the ‘African Quarter’ should be renamed to bear the names of opposers of colonialism, rather than of those who oppressed them.

Removal is therefore not to be conceived of as a heritage practice employed exclusively by the formerly colonized against the former colonizers. Just as formerly colonized societies can sometimes be party to heritage practices under the mode of repression, so colonized societies are not barred from engaging in removal. Indeed, European societies might be said to be presently engaged in large-scale removal through the increasingly tenacious attempts to eject their ‘colonial’ citizens, and thereby entertain a fantasy of returning to a state of communal (and ethnic) authenticity – even if the extent to which this is removal, rather than repression, depends on whether the colonial past is politicized or silenced in the process.

Thus, while removal certainly, unlike repression, succeeds in politicizing and articulating the colonial past – invoking the ghosts all the better to exorcise them – it remains in the same binary imagination as repression. As already argued by Fanon, in order to mobilize political energy to reject colonialism, the rejecting community needs to constitute itself in clear opposition to, and as ultimately separate from, the foreign elements to be removed (Fanon

1990). Therefore, in heritage practices of removal, it is often not far to at least a 'strategic essentialism' (Spivak 1987), if not to a fully-fledged nostalgic fantasy of returning to an original and authentic form of communal life.

It is not my intention here to simply condemn heritage practices of removal for their essentialism. Indeed, it would seem both just and obvious that formerly colonized societies are in no way obliged to tolerate the monumental presence of their former oppressors in their urban environments. Rather, as Frederick Cooper rightly points out, the essentializing of original or traditional culture, as a response to the overbearing narrative of European modernity, is a social mobilizing strategy which has proved successful in many decolonial struggles, but also one that has often underpinned subsequent postcolonial dictatorships (Cooper 2005). Indeed, Mobutu Sese Seko's dictatorship in Zaire formulated an official policy of Authenticité aiming to return the nation to its 'authentic' form. Likewise, more intellectual endeavours in this vein, such as Ngugi's engagements with the project of 'decolonizing the mind', certainly do not fall back on simple essentialism, but none the less do manoeuvre within the basic dilemma that a complete rejection of the colonizer's knowledge, and the heritage of this long historical relationship, does imply that the colonized community can fall back on or find its way back to a 'pure' place and time before becoming entangled in European colonialism (Ngúgí 1981).

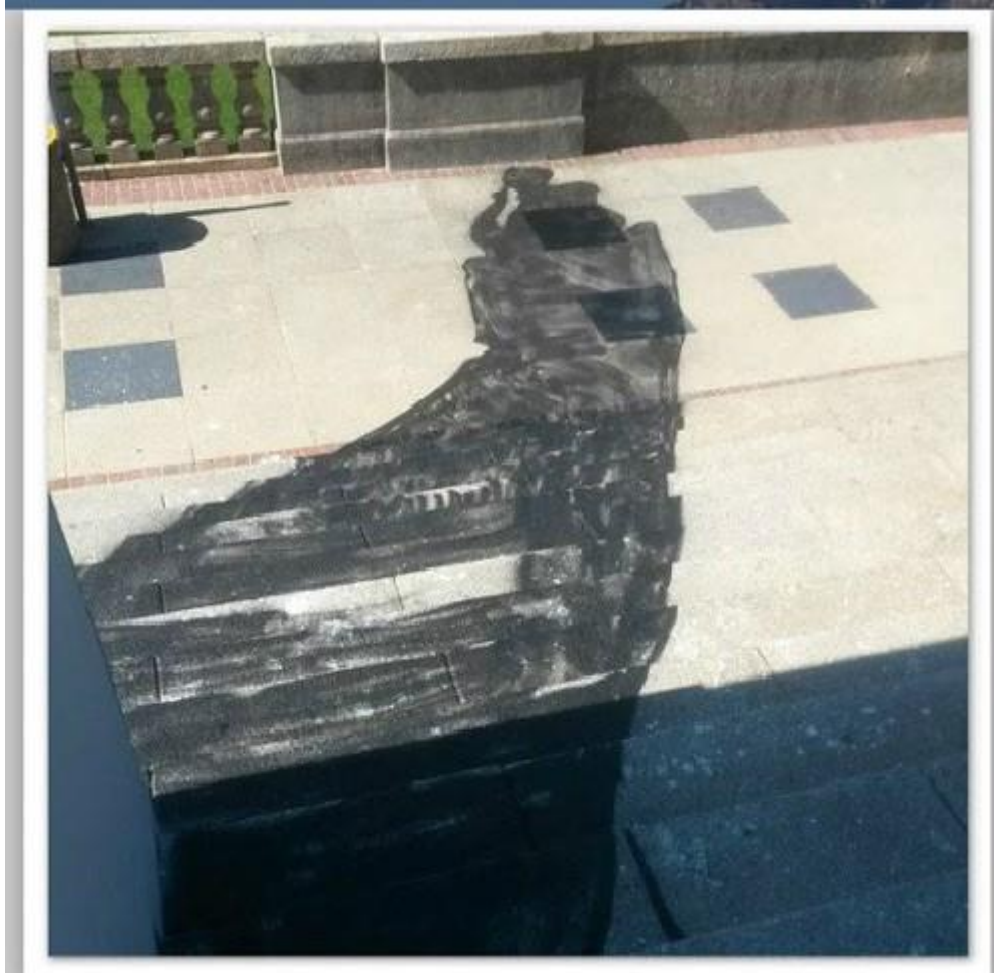
Matters of Mobilization

Removal as a mode of heritage practice and management is, as such, often associated with activist mobilization. If repression discretely enforces a social hegemony, then removal instead energizes and focuses a political struggle. The practices in this mode tend to be more unitary and directed, often simply because they crystalize around the specific demand that a particular object or practice be eliminated. But in analyzing such practices it is crucial to maintain that they are not reducible to the object, site or practice against which they are aimed. Rather, these are materialities which become something akin to 'empty signifiers' (cf. Laclau 1996), in which the entirety of the grievances and hopes of the decolonializing struggle is condensed. I emphasize this not only to make the perhaps banal point that such struggles are always about more than, for example, the concrete statue around which they coalesce, but also because it means that the source of the immense political energy which sometimes emerges in such struggles should not be explained solely in relation to the ultimately arbitrary materiality in which it finds its empty signifier. Ultimately, the removal of heritage signifies a political desire to change the community's past, i.e. to shape or order it into a form worthy and amenable to a re-imagined future – sometimes itself imagined as a 'return' to a past stage of authenticity. To explore heritage practices of removal is therefore not simply to take an interest in what is to be removed and why, but to seek to get at the communal imaginaries – nostalgic, activist or utopian – which find an anchoring point and a place of iteration in these struggles.

The shadows of Empire

A prominent example of a heritage practice of Removal is the 'Rhodes must fall' movement in South Africa, which finally succeeded, in that the statue of Cecil Rhodes was removed from its plinth on the UCT Campus in Cape town on 9 April 2015. This example, however, also amply illustrates the dilemmas of such practices and their possible resolution. Because almost as soon as Rhodes was gone the vacant space left behind itself threatened to become a ghostly presence. Indeed, there were those who had specifically argued that the statue should not be removed because its physical disappearance from the public space would only serve to petrify the illusion of a false liberty – given that the wider social injustices that the movement articulated in and through its fight against the statue would remain unchanged (Goodrich and Bombardella 2016). As Knudsen and Andersen argue, this hardly amounts to a convincing argument for conserving such oppressive monumental heritages forever

(Knudsen and Andersen 2018). Yet, it does point to a crucial aspect of heritage practices in the mode of removal, namely, the potential disappointment that these might encounter at their very moment of victory, because the materiality around which the struggled has been crystalized does not translate into the social issues which it sought to articulate.



III. 1

Ultimately, removal is therefore plagued by a haunting of its own. While these practices are different from repression in and through their insistence on dragging the ghosts into the light, what nonetheless likewise haunts them is the lingering suspicion that the binary imaginary of removal will also, ultimately, be frustrated by such spectres. The ghosts might be out of the shadows, but the imagined exorcism fails to dispel them. One suggestion for what should be done with Rhodes' vacant plinth seems to embody and aesthetically realize the persistent absence-presence of the ultimately indestructible and immobile entanglements of past and present, colonizer and colonized. The proposal was simply to paint the shadow of the absent statue on the ground next to the plinth, simply and elegantly implying Rhodes' ghostly remainder. Indeed, in this gesture, even if it is embedded in a removal practice, the artist seems to arrive at an understanding of the at once necessary and limiting character of a binary imagination, thereby transcending the logic of mobilization inherent in treating concrete materialities as empty signifiers, and instead self-reflexively appreciating that decolonizing universities, not to say societies, is not achieved solely through weeding out their monumental representations. Indeed, it might point exactly towards the insight that such clean breaks are ultimately illusory and should in the end be re-oriented towards modes of reemergence which admit and invite the complexity of continued entanglements; which neither ignore nor seek to exorcise the ghosts of this past, but instead attempt to grant them an agency in relation to a common future.

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To cite this text:

Kølvråa, Christoffer (2018), 'Removal' – as a mode of practising and managing colonial Heritage. [online] ECHOES: European Colonial Heritage Modalities in Entangled Cities. Available at: <http://projectechoes.eu/keywords/> [Accessed XX.XX.XXXX].

‘Repression’ – as a Mode of practising and managing colonial heritage, Christoffer Kølvråa

In its most basic form, repression as a mode of colonial heritage practice or management signifies the various ways in which communities might refuse or reject dealing with their colonial heritage – or at least with its problematic (‘traumatic’) elements. Repression is, as such, at stake in heritage practices which either simply ignore that given objects or sites are enmeshed in a colonial history, or which articulate that colonial history in heroic or apologetic discourses, thereby reproducing established social hegemonies through its recycling of the fundamentally binary imaginaries of colonialism: civilized/savage, metropole/colony, modernity/backwardness. This grand narrative of European modernity, and of its supposedly benevolent extension to the entire world, has tended to repress not just the systemic violence entailed in this process and the often predatory motives behind it, but also the entire alternative chronology that European modernity was born of the exploitation of non-European territories (in South America), rather than justifying their later occupation (as regards Africa and Asia) (Quijano 2007).



Ill. 1 Image published in: Straarup, Birgit, Nissebande i tropevarme, Berlingske Tidende 02.07.2013 [online], <https://www.b.dk/kultur/nissebande-i-tropevarme>.

I am, however, fully aware that to signify such practices with the concept of ‘repression’ is not uncontroversial, and it potentially invites the well-known critiques which have in recent decades sought to expel ‘psychologizing’ or ‘psychoanalysing’ language from the (sociological) study of collective memories and their attending heritage practices. But while the choice to, nonetheless, stick with ‘repression’ here is not meant to signal a return to Freudian dogma, it is also not simply an empty stylistic gesture solely aimed at maintaining alliteration across the four main concepts in ECHOES (Repression, Removal, Reframing and Reemergence). Rather, I believe it is exactly the ‘psychoanalytic baggage’ in the concept of repression which makes it – for our purposes – what might be called a generative analogy; not a strict theory to be applied to a social phenomenon, but a way of discovering new ways to think about certain kinds of colonial heritage and its practice/ management. This is because – even while I do not want to import the link to instinctual drives or the Freudian theory of

the unconscious (Freud 1953 [1915], Jones 1993) – ‘Repression’ does direct our attention to aspects and elements of heritage practices (and collective memory) which are lost in too strict a separation between that which is articulated and that which is silenced. Repression connotes a rejection of the past which is never completely successful, and therefore a situation where the past haunts the present, establishing a space between what is articulated and what is not; a space of ghostly remainders neither fully acknowledged nor able to be completely dispelled from communal life (Frosh 2013). Therefore, unlike what is at times claimed in Memory Studies in order to justify its rejection (cf. Smelser 2004: 51), Repression does not signify an ‘Orwellian’ notion of the past as completely malleable by those who hold power in the present. On the contrary, the concept of Repression simultaneously connotes the forceful rejection of a past experience, and its ‘return’ or lingering existence despite this effort. ‘Repression’ carries with it, therefore, a more complex understanding of the interaction between past and present than notions such as the ‘silenced’, ‘marginalized’ or ‘forgotten’ past which seem to constitute its major conceptual alternatives in contemporary Memory Studies.

By using ‘Repression’ as a generative analogy for certain heritage practices we can question not only the reduction of collective memory processes to the dichotomy between presence (what is clearly articulated) and absence (what is forgotten), but also its accompanying strict separation between the individual and the collective. Sweeping claims rejecting psychoanalytic ideas as only relevant to the individual level, such as Wulf Kansteiner’s remark that “[n]ations can repress with psychological impunity; their collective memories can be changed without a ‘return of the repressed’” (Kansteiner 2002: 186) or Iwona Irwin-Zarecka’s insistence that “collective remembering has to be out in the open, as it were” (Irwin-Zarecka 1994: 116), ignores the fact that, as Dominic LaCapra insists, “there is nothing ‘individual’ about such concepts as repression (...)” (LaCapra 1998: 43). Indeed, in the post-Freudian theories of, for example, Laplanche or Lacan, the unconscious itself unfolds in language and in interaction with others (Frosh 2013).

But more importantly, such strict divisions between absence and presence, collective and individual, might cause us to overlook how certain heritages can be a part of social life even if they are not clearly or fully articulated; even if they are reduced to a haunting disturbance or potentiality at the edges of social practice. It is such omissions, silences or taboos – shared across generations – which constitute the ‘collective’ character of repression. To enlist repression as a generative, therefore, does not mean that we have to accept Freud’s pseudo-Lamarckian ideas of traumatic experiences being literally inherited. In Torok and Abraham’s work on the idea of the Phantom, there is no ‘inherited trauma’ but instead a silence communicated in a communal sphere, and as such passed between socially interacting generations (Abraham and Torok 1994). The phantom is the cultural inheritance of a lack, of a realm about which we do not talk, without necessarily being fully aware why or exactly what it is that is, as such, prohibited. Insofar as the dynamics of repression can be said to play themselves out socially in language (as well as in other socially-communicative practices) – in what is said, not said, unsaid, indicated, hinted at or surrounded by uncomfortable silences – their exile to a pristine and neatly bordered sphere of ‘the individual’ becomes hard to maintain. Instead, repression as a mode of heritage practice should direct our attention to the conspicuous or ‘noisy’ silences in communal life and collective memory.

Repressed heritage practices

It is crucial to emphasize that the forms of colonial heritage practice which might fall under the mode of repression are various, multifaceted and might even accommodate the partial articulation of colonial atrocities. Elements or objects of a colonial heritage can be articulated, displayed and admitted in ways that in fact serve to repress it. Most straightforwardly this would be true for practices which make of the colonial heritage something else, which

retain its material objects or sites, but signify these with little reference to their embeddedness in a colonial context and relationship; for example, warehouses for colonial goods admired solely as mercantile architecture or railways in postcolonial territories becoming entirely decontextualized emblems of engineering and technological progress. Unlike reframing, where the colonial signification persists even as it is inserted into novel frames, such practices would constitute repression to the extent that the colonial signification is not simply re-framed but crossed out; to the extent that the practice seeks to entirely free the railways of their meaning as an infrastructure of domination and subjection, and the warehouses from their echoes of slave labour. And yet, as argued above, even in such instances we should still pay attention equally to the extent to which such echoes are not entirely eliminated – silenced once and for all – but remain as a ghostly presence, something about which questions could be asked, but no one does.

Perhaps especially the realm of popular culture seems replete with examples of such ghostly remnants, in and through which the colonial past is simultaneous present and absent. A poignant example, mentioned by Astrid Nonbo Andersen in her book on Danish colonial memory (Nonbo Andersen 2017: 259–260), is that of the Danish children’s Christmas TV sequel ‘The island of the pixies’ (2003). This is the story of a group of Santa’s elves, set in the former Danish colonial possessions in the West Indies. As Nonbo Andersen remarks, these islands are portrayed as a tropical paradise where everybody speaks Danish, but while the sale of these possessions to the US in 1917 is mentioned, little else about Danish colonialism is openly dealt with. And yet clues and reminders seem to be enigmatically strewn across the production. The Danish elves meet up with two coloured local elves (one played by a Danish-Ghanaian actor, the other by a Danish actor in heavy makeup) who – as it is somewhat euphemistically remarked – were ‘left behind when the Danes left the island’. Even though one of these West-Indian elves is called ‘Sugar’ and they live in an abandoned sugar mill, any explanation of why these local elves are African/ coloured in appearance or why sugar seems to be such a central referent in this context (slave labour being the answer to both questions) is simply neglected.

My point here is that this is more than a simple silencing. The Danish colonial past is not eradicated, silenced or disallowed in some banal totalitarian fashion – it is the very setting and context of this production. And yet, it is simultaneously denied articulation, robbed of its own signification. It becomes instead something that disturbs or unsettles this harmonious tableau of Christmas joy through a series of non sequiturs. Slavery, for example, becomes a kind of ghostly presence, at the same time blindingly obvious and studiously ignored. An exploration of repression as a heritage practice might start from the question of how such simultaneity of presence and absence, this conjuring trick of something made transparent – ‘spectral’ – right before our eyes, is achieved and maintained in concrete political, cultural and social performances.

There are surely other forms through which repression might work. One could also suggest the idea of repression through ‘compartmentalization’, involving admitting to one aspect of coloniality (e.g. slavery) in order to, all the more, effectively silence the vast remainder. Or indeed repression through ‘separation’, which might signify admitting to the atrocities of coloniality, only while simultaneously severing them from the speaking present, confining the sphere and effects of such events to times long ago, places far away and people long dead. It is not the intention here to make a comprehensive list. Rather, repression as a mode of heritage practice/ management should be recognized through its overarching features; through the way in which it constitutes a binary in order to maintain established social hegemonies, e.g. through narratives of national innocence or European modernity. Yet, as I have argued, it is equally important to pay attention to how the colonial past leaks back in, haunts the pre-

sent hegemony, and thereby makes repression an ongoing practice, rather than a once and for all gesture of elimination.

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To cite this text:

Kølvråa, Christoffer (2018), 'Repression' – as a Mode of practising and managing colonial heritage. [online] ECHOES: European Colonial Heritage Modalities in Entangled Cities. Available at: <http://projectechoes.eu/keywords/> [Accessed XX.XX.XXXX].

Reframing’ – as a mode of practising and managing colonial heritage, Britta Timm Knudsen

The colonial heritage practice of reframing is literally a heritage practice that frames colonial heritage as a renewable resource. Reframing entails inserting and staging a legacy into new narratives and creating experiential material environments or curatorial spaces around them to offer public leisure activities that can sensitize larger audiences to colonialism as a difficult past. In this sense, reframing approaches the politicized mode of re-emergence. But reframing runs the risk of simply overlooking the difficulties and severe long-term consequence of colonialism by being eager to reposition the colonial heritage in question. And reframing can likewise too willingly comply with voyeuristic desires of publics and thereby turn into dark heritage sites for thrill-seeking visitors. In that case, the colonial past tends to become de-politicized, packaged and consumed as just another ‘experience’. A reframed colonial past can then, while boosting local, regional or even national economies, prevent awareness of, public debates on and actions relating to the past in question.

The word reframing contains three elements that I would like to distinguish from each other here. The prefix ‘re’, and the words frame and framing. To begin with frame, we can say that frames are presupposed dominant trivial meanings that citizens in prescribed sociocultural contexts have at hand to identify and make sense of what is happening in their world (Goffman 1974). In communication theory and media studies, framing is used to describe the power of a communicating text when it becomes informative and performative (Entman 1993)

(Ill. 1).



Ill. 1 Two students frame the main building at the University of Cape Town in April 2015 as a comment to the RMF movement. The photo is staged by Wandile Kasibe, Public Programs coordinator at Iziko South African Museum, SA. Internet photo.

With framing, an overtly discursive as well as an often intentional and strategic purpose to a situation of communication is added in the way framings support, negotiate or run counter to dominant frames. Such framings are more or less explicit in the ways they state and address their own framings. An interesting case of a heritage practice that has shifted from being tri-

vial and just supporting dominant meanings to become informative and here regarded as a biased and race-insensitive utterance in public space – and therefore subject to contestation – is the phenomenon of Zwarte Piet, the black companion of Sinterklaas [Santa Claus] in the annual celebration of the Sinterklaasfeest [Christmas] in the Netherlands. The politicization of Sinterklaasfeest and its reading as an overt (neo)colonial cultural practice is a distinct expression of the fact that trivial frames – and not only particular framings – are changing. Trivial frames are often targeted in decolonial criticism and heritage practices.

To reframe colonial heritage as a renewable resource, then, entails inserting its legacy into new narratives and alternative material settings that can help to create a ‘new’ heritage. Reframing can take various forms and build in various degrees on the specific colonial historical past in question. As all kinds of past are renewable resources, tourism and the heritage industry enter our conversation on colonial heritage as strong parameters of local, regional and national growth and development. It is very often the case that both framings and re-framings of colonial relics, landscapes or practices are encouraged and fuelled by new mobility patterns. The concept of framing is used by Dean MacCannell in tourism studies as part of what he calls sight sacralization. Looking at how to produce a tourist attraction, he defines it as a relationship or a situation of communication between a tourist, a sight and a marker (signs, guidebooks, travelogues, TripAdvisor etc.). Framings have the function of either protecting or enhancing the sight, and they can be investigated discursively or materially (MacCannell 2013: 44). In order to produce sight sacralization, massive institutional support is one strategy. Another is to search for other agents, artistic or citizen activist groups who, at specific in situ places, with pronounced haunting atmospheres and with the help of strong charismatic materialities, are capable of attracting audiences to a sight. Being a part of the experience economy colonial heritage is re-inscribed as a hybridity between metropole and culture. Both are present in the immigrant and diaspora groups living in and visiting cities and in the historical markers of colonialism and subsequent decolonial practices in the urban fabric.

When a difficult and atrocious past such as colonialism is translated into business, the risk is always present to compartmentalize, domesticate and tame the critical and transformative potential of that heritage, but this need not always be the case. It really depends on the framings and re-framings used and what kinds of actors are in play. Cities and regions use, to some extent, their difficult pasts in their branding strategies because tourists reclaim site specificity and depth in their experiences. Continuing our focus on frames, we can say that in the experience economy, business is considered as theatre – and as such Goffman’s and MacCannell’s theatrical metaphor for social interaction as being on stage is continued – in which the imaginary fourth wall between the actors on stage and the audience no longer exists (Pine and Gilmore 1999). An experience of full immersion and even co-creation is now researched and widely reclaimed (Boswijk et al. 2007, 2012). As such, whole cityscapes and large areas can be part of a colonial reframing that stages social interaction in particular ways. It is these ways – the interaction modes, as well as the impact of these modes – that we as colonial heritage scholars in ECHOES need to investigate closely in each case.

An example of a colonial past in a cityscape that is reframed and cherished, for its strong symbolic brand value and iconicity, is the urban district of Shanghai French Concessions which, from 1849 until 1943, was occupied and governed by France, and as such part of the French Colonial Empire in Asia (Ill. 2).



Ill. 2 One of the icons of the Crazy Guides Communism Tours is the polluting and noisy Trabant that are used for tourist transport to Nowa Huta. Private photo.

Today, private tour companies offer Walking Tours in the area and they frame the area in the following way:

The French Concession is one of Shanghai's hippest and most historic neighbourhoods, constructed by French consuls during the 19th and 20th centuries. During this fun and informative walking tour, you'll be joined by a private guide on a stroll through the leafy, European-built neighbourhood. Discover hidden charms, such as art deco mansions and French-style parks, as you explore the city's unique mix of old European and classic Shanghainese. ~TripAdvisor, Shanghai Melody Walking Tours

As a tourist offering, French Concessions are hip, historic (singled out as such) and a mix of Europe and China. Giving the district a strong taste of decadence that is echoed in its cultural signification as a tourist site, one could ask what the French Concessions are to contemporary inhabitants of Shanghai: a gentrified area with skyrocketing real estate prices? The site of a difficult colonial past? Does anyone remember or commemorate the fact that the parks during colonial times were forbidden land for the Chinese and dogs (Bickers and Wasserstrom 1995)? Or is the area only supposed to evoke a nostalgic longing for a vague imperial past fulfilling all desires? For Amanda Lagerkvist (Lagerkvist 2013), the reframing of French Concessions is a-critical and nostalgic. Being an economic driver and a major tourist attraction of this mega city's development as a cultural hub in East Asia, the reframing of colonial traces apparently works by using a no longer disturbing discourse around the past that is re-contextualized as nostalgic hipness. Here, Europe becomes a leisure-scape tainted with nostalgia and re-vitalized through new tourism actors and their practices. But one can also see French Concessions as an entanglement of "old European and classic

Shanghainese”, as a way of reclaiming this heritage, and it is up for debate whether this gesture is further silencing an unacknowledged colonial era or is just an expression of this place’s pluriversity and hybrid inscriptions.

Decolonial initiatives in the experience economy

Looking at whole neighbourhoods in cities that are highly influenced by the colonial past, port cities such as Lisbon, Rio, Nantes, Bordeaux, Marseille, Liverpool, London, Bristol and Copenhagen are ports on the Atlantic slave trade route, or on the North Atlantic trade route. The reframings of these areas happen in situ and span from no or very implicit considerations of the colonial past in order to reposition a former colonized as a subject of, for example, artistic works. As the North Atlantic House that preserves and communicates art and culture from the North Atlantic Area in Copenhagen in contrast to a strategy of repositioning whole areas as memory-scapes (Ill. 3 + 4).



Ill. 3 The Former French Concessions in Shanghai. Internet photo-



to.

Ill. 4 The 17th Century ware house of the North Atlantic area now houses exhibition rooms, concert and conference rooms and an exclusive shop with merchandizes from Greenland, Iceland and the Faroe Islands. Private photo.

After more than 25 years of public action and struggle in Nantes, an abolition of slavery memorial was inaugurated in 2012 on the Fosse Quai. Along the Loire quays, 7,000 m² of walkways are planted and equipped with 2,000 glass plaques commemorating ships, slave expeditions, ports and trade ports in Africa and the Antilles. As such, the whole harbour front is transformed into a memorial space that runs as a keynote tone through all subsequent initiatives.

As already mentioned, reframing strategies for any heritage relate to economic factors such as competitiveness between cities and regions and the degree to which colonial heritage can attract audiences and serve as cultural and economic drivers of development. The concept of

dark tourism has a lot of unhealthy and unholy connotations in the form of atrocity hungry, thrill-seeking narcissist tourists who only want to satisfy their own exoticizing tourist gaze of consumption. Moving heritage into the experience economy does not necessarily entail corruption and less ambition as to the critical potential of the initiative. The consequences for those who have to be investigated are documented in each case. Below, I will explore a reframing strategy for Nowa Huta, an outskirt “outcast” area in Krakow performed by local young entrepreneurs.

Crazy Guides Communism Tours to Nowa Huta, built as a model Communist city in the mid-1950s by the Soviet Union around the steelworks of Styłowa, are an example of a tourism strategy built upon a form of colonial past. Local young Polish entrepreneurs reframe quite a few things through their tourism design (Ill. 5).



Ill. 5 The capitals of the former colonies are present in the form of signs of their distance to the metropole, a trivial marker in tourism to connect to distant places. Private photo.

Highlighting an unwanted past and a local area in low esteem as a site worthy of tourism merchandize is a bold move that reframes the whole assemblage (people, buildings, practices) and the inherited past into tourism. In this move, a certain nostalgia for the ‘communist other’ can be detected in Western tourists, but this nostalgia is both met and critically undermined (Knudsen 2010). And first and foremost, the crazy guide team of symbolic workers perform affective labour through their own investment, which provides a very fertile ground for personal and intercultural connectivities.

In conclusion, investigating reframings means looking at frames and framings as material and discursive sight sacralizations and experiential stagings of the colonial heritage in question. Analyzing reframings implies looking at if and how the reframing confirms or transforms trivial frames in specific contexts. It also implies looking at who is staging the colonial heritage anew, what kinds of mobility flows are facilitated, which experiences are afforded and which kinds of connective relationships are afforded by the reframed sites and events.

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To cite this text:

Knudsen, Britta Timm (2018), 'Re-emergence' – as a Mode of practising and managing colonial heritage. [online] ECHOES: European Colonial Heritage Modalities in Entangled Cities. Available at: <http://projectechoes.eu/keywords/> [Accessed XX.XX.XXXX].

'Re-emergence' – as a mode of practicing and managing colonial heritage, Britta Timm Knudsen

Re-emergence is a key colonial heritage modality for ECHOES and signifies an apparent paradox between a return of something and something new appearing. Re-emergence as a concept transgresses this paradox. Any emergence in the colonial field is also a re-emergence of past un-acknowledged possibilities actualized at a specific time and moment. Or, to rephrase it, re-emergence is a lost opportunity from the past that returns to offer itself for creating alternative futures. Contrary to both repression and removal and like reframing, re-emergence allows the ghosts of the colonial past to re-appear in the becoming of new futures.

One the most important symbols of Western civilization in Brazil is the ruins of the Jesuit Church of Sao Miguel das Missoes in the Rio Grande do Sul state, a Unesco World Heritage Site and a site of pilgrimage for thousands of tourists every year (Ill. 1).



Ill. 1 The colonial relic of the Jesuit Church of Sao Miguel das Missoes in The Rio Grande do Sul state in Brazil. Internet source.

The ruins commemorate colonialism, being a relic of the Jesuits of the Society of Jesus and their evangelizing mission in the 17th century of the indigenous people in the North of Bacia do Rio Prata. As such, the site could become a site of criticism and contestation, but what has happened is that the contemporary local Mbyia-Guarani people have begun to cherish the marks that their ancestors left on the stones of the church that they worked so hard to build. Suddenly, Sao Miguel das Missoes re-emerges as a proud edifice of the former colonized, giving voice and material existence to the contemporary Mbyia-Guarani people, allowing pluriverse epistemologies (Mignolo 2009, 2017) to emerge and re-enforcing local pride in craftsmanship and endurance as part of history-making all along. Re-emergence also appears as the church, through the reclaiming gesture of the local descendants of the labour force building the church is reconfigured as entangled materiality between cultures.

(Re)emergence and assemblage

The term emergence draws on materialist and new feminist materialist philosophy and from sociology. ANT, for instance, proposes that society constantly emerges according to the actions and constellations of actors and environments at a certain time and place in history. On close examination, every performative action enacts society. On those lines, sociologist Boaventura de Sousa Santos has offered us a sociology of emergence that can be useful when dealing with re-emergences of colonial heritage futures. Challenging a Eurocentric modernity narrative that does not take into consideration its own foundation on the exploitation of non-European territories, new Epistemologies of the South offer alternative modes of being in, seeing and sensing the world. Sousa Santos is not primarily arguing for an essentialized Southern perspective but is pointing more to how such modes could indicate the re-emergence of a critical utopia itself (2017). He is interested in intercultural communication and introduces the concept of dia-topical hermeneutics (2011) to say that all cultures are incomplete and become enriched by dialogues and encounters with other cultures. Yet another aspect of a sociology of emergence is evoked through the emphasis on affects and emotions in generating new knowledge and practices and in channelling effects such as enthusiasm and anger into collective actions of social change (2003). Re-emergence as a decolonial heritage practice could, from this perspective, open up new forms of collaboration, dialogues and connective actions in the 'one' world we all inhabit.

Working with emergence and re-emergence requires a network or assemblage approach to the phenomena under scrutiny. Assemblage theory (DeLanda 2006) evolves around the relationship between a whole and its component parts. Thus, an assemblage approach to colonial heritage in cities would pay attention to at least three entries of emergence that could open and change an entity. One should look at the capacity to interact with other entities, at processes of de-territorialization meaning processes that destabilize spatial boundaries, thus increasing internal heterogeneity, and at processes of decoding that give rise to individual actors or collectives to express convictions and personal styles in relation to the colonial heritage under scrutiny (Ill. 2).



Ill. 2 A plan to make slavery visible at Rio’s Valongo Wharf. Landscape Architecture Magazine, vol. 108, nr. 4, April 2018.

Materialist philosophy and new feminist materialist philosophy give us two important insights that we can use in order to build up the concept of re-emergence in the colonial heritage field. First of all, by stressing the atmospheric liveliness and agency of non-human actors such as monuments, natural landscapes and buildings, the focus is on what these non-human actors are capable of. Do they, as relics of the colonial past, force us into certain ‘sad’ encounters or do they attract us charismatically and seduce us into enthusiastic jerks of a new political life? Giving agency to vibrant matters, as Jane Bennett calls it, and to look at the impacts on concrete audiences is what an analytical framework on re-emergence should practice.

Two pitfalls of binary thinking are present here. Emergence without ‘re’ would be to opt for either de-Westernized or re-Westernized modes of decolonial futures. It would be to believe in a ‘pure’ modernity of progress in new Eurocentric disguise with the oblivion and repression of the colonial history as natural outcomes. Emergence and an inherent repression of coloniality also lie in the de-Westernized alternatives that societies which dispute the control of the colonial matrix of power offer (e.g. China, Russia, Iran). ‘Re’ without emergence, however, entails a nostalgic version of a utopian past – either an idyllic pre-colonial past in a (formerly) colonized country or a romanticized version of colonial rule for the colonizers. Even if neither of them has ever existed, they are nonetheless taken as models of ideal futures in contemporary politics (Boym 2001, Mignolo 2017).

Let us take a recent example of re-emergence in the sphere of decolonial art. On 31 March 2018, in the aftermaths of the centennial commemoration of the sale of the Virgin Islands in 1917 to the US, a monumental sculpture entitled I AM QUEEN MARY was revealed at the Danish West Indian Warehouse (actually hosting the Royal Cast collection of copies) in Copenhagen as a colonial power and those who fought against it (Ill.3).



Ill. 3 I AM QUEEN MARY is the first monument commemorating Danish colonialism and post-colonial hardship times in Denmark. The momentary statue in polystyrene is placed in front of the West Indian Ware House at the harbor front in Copenhagen actually hosting an all-white Royal Cast collection of copies. Private collection.

The plinth of the statue is made of coral stones cut from the ocean around the US Virgin Islands by enslaved Africans, and these were originally used to form the foundations of most of the colonial era buildings on the islands. The figurative side of the sculpture is a merging of the historical figure of Mary Thomas, an important leader of the Fireburn labour revolt on St Croix in 1878, and an uprising against contractual servitude 30 years after the abolition of slavery. The peacock chair is a direct reference to Huey P. Newton, leader of the Black Panther Party. The face and body of QUEEN MARY emerge and re-emerge due to scanning technology as a hybrid between Mary Thomas and two artists, Virgin Islander La Vaughn Belle and Danish/ Caribbean Jeannette Ehlers. An excellent example of an activist curatorial-artistic practice that re-politicizes the colonial in an entangled mode (Ill. 4).



Ill. 4 The two artists, Virgin Islander La Vaughn Belle and Danish/Caribbean Jeannette Ehlers in front of I am Queen Mary at the inauguration of the statue 31 March 2018. Private collection.

This piece of decolonial heritage is introduced into a setting ripe of repressed colonial relics and references: right onto the waterfront and in front of the West Indian Warehouse through which the triangular trade circulated, with the colonial cast collection as the all-white background against which the colossus of black QUEEN MARY appears. I AM QUEEN MARY is all the more interesting because of its spatial capacities interacting with and altering the urban fabric at this exact spot. Due to the corals in the plinth, the placement in the seaway and the intercultural encounters in and between the artists, I AM QUEEN MARY can be regarded as a powerful de-territorializing force destabilizing the internal homogeneity of an expanded Danish nationhood, of Copenhagen joining a community of former colonizers (finally) commemorating colonialism. It introduces an intercultural communal multi-vocal artistic work as a politically appropriate answer to colonial heritage issues. The sculpture can be remarkably decoded when it comes to its representational layers. Here, multiple sources are at play, they merge, emerge and re-emerge, at one and the same time, representing all of them and none of them entirely, with the past-future axis blown apart, and with a hopeful modesty, depicting the not yet of a more inclusive future (Ill. 5).



Ill. 5 A few Black Lives Matter protesters joined the inauguration of I am Queen Mary. Private collection.

Re-emergence and spectrality

Three kinds of re-emergence can be located in semiotician and literary theorist Walter Mignolo's thoughts on decolonial futures. Subjects re-emerge as they gain visibility and voice through joining global coalitions of citizen-activists. In these empowered global publics, the sense experience of the racialized subject's socio-genesis (Fanon 1967) is replaced by the emergence of a more empowered subject of collective and connective action. Historical re-emergence of political hope from the years 1955–61 colours actual political and economic hope of a third way of moving societies forward, a way that is neither capitalist nor communist. The re-emergence of political hope happens from below the state level and comes out of thousands and thousands of decolonial communal projects. Aesthetics re-emerges as artisanal productions fuelled by memories, skills and knowledge that were there before European education intervened, and before creation and creativity became entirely trapped in categories of folklore and religious-mythological beliefs, and these are acknowledged as aesthetic artefacts in their own right.

Re-emergence calls spectres into being. Philosopher Jacques Derrida calls hauntology the emergent re-emergence of haunting pasts. In a usual deconstructivist gesture, spectres trespass on the acknowledged ontological differences between the living and the dead, absence and presence, and break a past-present-future linearity. The spectre is at one and the same time appearing in the present, stemming from the past and opening up the future as the not yet acclaimed by Boaventura de Sousa Santos. A true recognition of the haunting spirits and materialities would reconfigure the course of history and of politics because spectres always appear in times of crisis. The impressive number of contemporary television series showcasing ghosts in various forms, *Les Revenants/ The Returned* (2012), *The Leftovers* (2014), *River* (2015), *Le Chalet/ The Chalet* (2016), *13 reasons Why* (2017), tells us that it has become a theme in popular culture to evoke awareness of unresolved and difficult pasts. The sole presence of the undead is a sign of not having dealt with past deeds. And, in consequence of this, spectres call for a shared sense of responsibility for the injury done. Ghosts and spectres are not supposed to be put to rest, rather we need to learn to live with them and even to be enchanted by their spirits.

Spectres have strong agency: they scare, they attract, they evoke compassion and pity in their status as living dead not capable of dying, they are felt as an unruly mood and atmosphere (Cho 2006). Their agency is made up of different materializations that the ghosts require as new versions of old wounds. It is noteworthy that the reaction towards a spectre is not the same as that towards a traumatic wound. Trauma paralyzes and produces testimonies and witnessing procedures, while haunting is distinctive for producing a something-to-be-done, evoking action, even activism (Gordon 1997). Being haunted is precisely, for Gordon, being drawn affectively, sometimes against one's will and always a bit magically. Spectres draw us into structures of feeling of a reality we come to experience, not as cold knowledge but as an offer of a hot transformative recognition.

In conclusion, re-emergence primarily happens through two procedures: 1) through the creation of old/ new assemblages having the capacity to open up pluriverse epistemologies, entangled materialities and communal efforts that avoid the trap of identity politics; 2) through hauntings/ spectrality – staged or just unveiled – that give rise to activism and responsibility often afforded by affects, moods and atmospheres.

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To cite this text:

Knudsen, Britta Timm (2018), 'Re-emergence' – as a Mode of practising and managing colonial heritage. [online] ECHOES: European Colonial Heritage Modalities in Entangled Cities. Available at: <http://projectechoes.eu/keywords/> [Accessed XX.XX.XXXX].

Decolonizing the mind, Casper Andersen

In recent years contestations around European colonial heritage and legacies have been voiced around calls “to decolonize” institutions, public spaces, curricula and forms of knowledge. To decolonize has different meanings, but the underlying assumption is that the effects of colonialism on the cultures of the colonized have been profound, negative and enduring. Decolonization, therefore, is not merely (or indeed primarily) an event that took place when and where formal colonial rule came to an end, but rather a process of challenging the cultural and epistemic legacies of colonialism in broader fields of history, aesthetics and culture.

The ideas and social movements that have driven the calls to decolonize have originated outside Europe and, from there, found their way into public arenas and academic discourse within Europe. And they have a long history. Mahatma Gandhi’s insistence that real independence required the rejection of Western universalist claims and Walter Rodney’s indictment that colonialism was a one-armed bandit shared, for example, with Edward Said’s critique of orientalism, the idea that decolonization and the challenge to the alleged universality of Western epistemologies were intimately connected concerns. The most prominent recent example may be the Rhodes Must Fall Movement that began with student protests at the University of Cape Town in March 2015, with demands to decolonize higher education in South Africa. From Cape Town the movement spread to other campuses and cities outside and within Europe, notably the University of Oxford in Britain. Despite important differences in social and political contexts, the Rhodes Must Fall Movement in both Cape Town and Oxford gathered momentum around a call to decolonize that meant at least three things: First, changing or removing iconography, monuments and other material legacies of colonialism in and around the universities, notably the statues of the British imperialist and colonial politician Cecil John Rhodes (1870–1902); second, a call for more black South African academics (in the case of UCT) and more racial diversity (in the case of Oxford); and third, the inclusion of more non-Western authors, approaches and topics in order to decolonize curricula and allow a broader representation of epistemologies (Knudsen & Andersen 2018) (Ill. 1 and Ill. 2).



III. 1 RHODES MUST FALL, UNIVERSITY OF CAPE TOWN: challenging the “Colonisation of the Mind”



(2015).

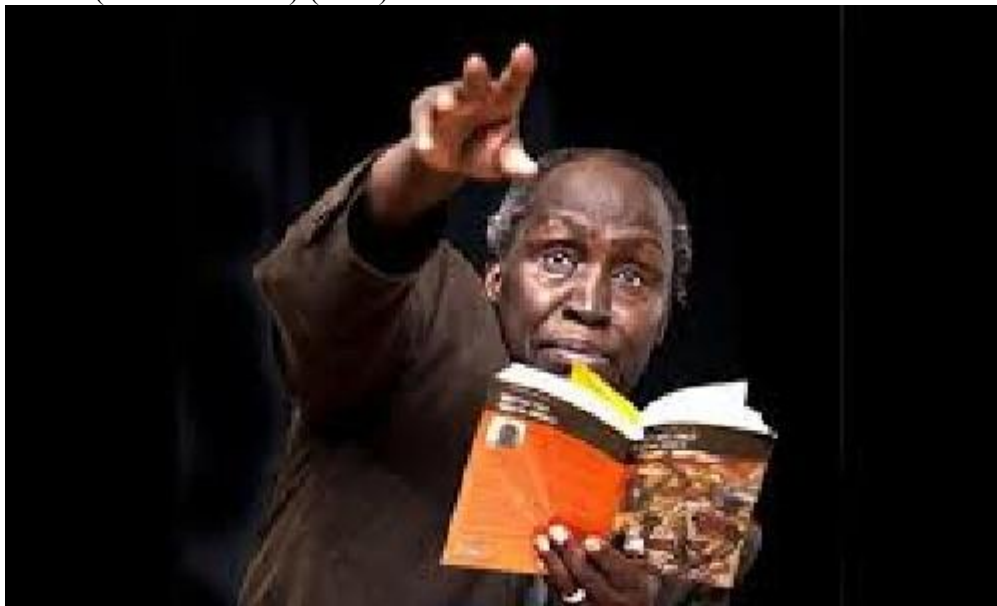
III. 2 RHODES MUST FALL, OXFORD: Calls to decolonize education in Oxford (2016). The RMF movement began outside Europe and from there spread to cities within Europe. Contestations over the same issues – material legacies of colonialism, discriminatory practices and knowledge diversification – have also been central to demands to decolonize voices in other European cities in recent years, including Amsterdam and Copenhagen.

Ngugi's Decolonizing the mind

The intellectual history of the calls to decolonize culture and history is long and broad. In the twentieth century alone, strands of post-colonial thought, intellectual movements like Negritude, alliances among the non-Aligned, and a wide range of individual citizens, artists and academics have taken part in debates that have spanned the globe (Jansen and Osterhammel 2015, Chapter 6).

Important theoretical contributions to the “decolonizing turn” have come from decolonial thinking and practice employed and promoted by a group of South and Central American thinkers, including Walter Dignolo, Enrique Dussel, Anibal Quijano and Ramon Grosfoguel, whose refined critiques of coloniality have pointed out new ways of construing the relations between south and north in both political and epistemological terms. A connected development has also been notable among intellectuals in different parts of Africa, beginning in the wake of the end of formal colonial rule. A key contribution, which remains influential among activists and scholars in many parts of Europe and Africa today, is that of Kenyan novelist and literary theorist Ngũgĩ wa Thiong’o and his *Decolonizing the Mind* from 1981. In this short book, Ngũgĩ asserts that colonialism’s “most important area of domination was the mental universe of the colonised, the control through culture, of how people perceived themselves and their relationship to the world” (Ngugi 1981, 17). Colonialism detonated a “cultural bomb” that almost annihilated people’s belief in their language, heritage and environment and made them regard their own cultural background as “a wasteland of non-achievement” that had to be left behind as quickly as possible (Ngugi 1981, 3). Western cultural expressions and Western ways of knowing became and remain the benchmark, Ngũgĩ claims, against which all other traditions are to be measured and ranked. These were models that the colonized could strive for but never achieve because of their alleged cultural and racial inferiority that had been sanctioned by the very same Western traditions of knowledge.

The colonized mind had to be decolonized. For Ngũgĩ this meant giving up the language of the colonizer in his own writings and a struggle to change an educational system that gave precedence to Western traditions at the expense of all others. Above all, to decolonize was (and remains) to Ngũgĩ a search for “a liberating perspective” that aims to find new ways of seeing one’s place in the world through new forms of unity among people of African descent (Ngugi 2009). For Ngũgĩ, decolonizing the mind means a process to end a false universalism in the guise of “Westernized” canons that attribute truth only to Western forms of knowledge production but without succumbing to a relativism in which all perspectives are equally valid. As Mbembe has asserted, in Ngugi’s terms, “‘decolonization’ is about rejecting the assumption that the modern West is the central root of Africa’s consciousness and cultural heritage. It is about rejecting the notion that Africa is merely an extension of the West” (Mbembe 2015) (Ill. 3).



Ill. 3 NGŪGÍ WA THIONG’O (1938-) coined the expression decolonizing the mind in the 1980s. Today the call to decolonize is key to movements and groups inside and outside Europe that seek to challenge colonial legacies and demand institutional change for the future. Arguably, Ngũgĩ has one foot in a tradition that essentializes African knowledge and aims to replace European knowledge, and another foot in a tradition that subscribes to a more open notion of knowledge and seeks a continued dialogue between the global north and south in the engagement with the entangled colonial past and decolonial present. This fundamental tension is key to the calls to decolonize that ECHOES engages with. Concretely, this means focusing on and giving voice to new actors and other practices that have been marginalized by Western epistemology, but without the essentialization of a nostalgic traditionalism. For Mbembe and also for de Sousa Santos, for example, decoloniality constitutes a horizontal strategy of openness to dialogue among different epistemic traditions. This does not abandon a notion of a universal knowledge, but rather installs “pluriverse” epistemologies in the common world that also enable dialogue when dealing with the troubling and lingering legacies of colonialism.

From post-colonial act to de-colonial process

The calls to decolonize cover a spectrum from the philosophical and epistemological to the institutional and specific. On the philosophical level, the calls to decolonize attack the “epistemic coloniality” of hegemonic Western ways of knowing which relegate other ways of knowing to the margins by attributing truth and value only to traditions which, in Cartesian fashion, claim the detachment of the known from the knower. On the institutional level, the call to decolonize is a demand for change, particularly in higher education. In the African

Leadership University (ALU) – to take one example – this involves commitments such as the exclusive use of open source material, the inclusion of language beyond English, programmes to ensure equality in student mobility, and developing collaborative modes of teaching and research (Auerbach 2017). A crucial point in the calls to decolonize is that philosophical and epistemological critique has to lead to institutional and political change.

Importantly, the agenda to challenge colonial legacies and the alleged universality of Western knowledge production have also been central to post-colonial theories including, for example, Chakrabarti's influential insistence on the need to provincialize European thought, traditions and epistemologies. What seem to be more prominent in the calls to decolonize in the South American and African tradition is the attention to action – to artistic interventions and citizen involvement. Language is important here: You cannot post-colonize but you can try to decolonize public spaces, academic institutions and modes of thinking. Certainly, it is notable how new alliances around the call to decolonize are being made between artists, citizens and academics – and between formal and informal institutions – in their engagements with the legacies and heritage of colonialism. For ECHOES a key task is the attentiveness to the different meanings and strategies that produce – and which are produced – in the calls to decolonize currently voiced in cities inside and outside Europe by heterogeneous groupings working in more or less formalized relationships with heritage institutions and in connective grass roots formations.

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To cite this text:

Andersen, Casper (2018), *Decolonizing the mind*. [online] ECHOES: European Colonial Heritage Modalities in Entangled Cities. Available at: <http://projectechoes.eu/keywords> [Accessed XX.XX.XXXX].