

HERITAGE, PARTICIPATION, PERFORMATIVITY, CARE



Urgent questions need to be asked of conservation: Is there a place to contest long-accepted boundaries between official and non-official heritage? How do cultures of neglect relate to the cultures of care, and what are the effects of official conservation policies on what may be considered as living heritage? And, more importantly, what roles does conservation play in the structures of power around heritage?

Heritage, Participation, Performativity, Care aims to create possibilities for a constructive and compassionate exchange—one that is purposefully about communicating and creating affective (not necessarily productive) relations. We want to encourage new forms of discourse to counter institutional hegemony in relation to forms of performativity, living heritage, and participation. The event is situated online, not simply in mitigation of the global pandemic, but in acknowledgement of the need to have a geographically and culturally diverse exchange, and in recognition of the possibilities this format offers to people who want to participate and might not have the same possibilities to do so if the event was to happen in-person.

This event is a joint initiative of the Department of History of Art (Dr Hélia Marçal and Dr Rebecca Gordon) and the Institute of Archaeology (Dr Renata F. Peters) and is supported by the Centre of Critical Heritage Studies (UCL).

PROGRAMME

Friday 12th March, 2021

10:00 – 10:15	Welcome and Introduction to Panel 1
10:15 – 10:35	Tracy Ireland University of Canberra and Director of the Centre for Creative and Cultural Research <i>The insignificance of happiness</i>
10:40 – 11:00	Ioannis Poullos Ahmedabad University, India <i>The 'Living Heritage Approach': Beyond Preservation and Towards Creation - Reconsidering Community Participation in Heritage Management</i>
11:05 – 11:25	Sally Labern Artist Director of the drawing shed <i>How We Begin Matters: Processes of un-learning and un-colonising; 'Diminishing Returns' in Psaradares, the Republic of North Macedonia to 'In/Visible Fields', East London UK</i>

11:25 – 11:55	Discussion
11:55 – 12:10	Mini-comfort break
12:10 – 12:20	Introduction to Panel 2
12:20 – 12:40	Shadreck Chirikure Oxford University and University of Cape Town <i>Heritage in our language: 'universal concepts', local performativity and the freezing of discourse and practice at World Heritage places in Africa</i>
12:45 – 13:05	Farideh Fekrsanati Museum am Rothenbaum, Kulturen und Künste der Welt, Hamburg <i>The Art of Caring – Performing Collections Care</i>
13:05 – 13:35	Discussion
13:35 – 14:45	BREAK
14:45 – 14:55	Introduction to Panel 3
14:55 – 15:15	Genner Llanes-Ortiz Centre for Indigenous America Studies, Leiden University <i>Digital Abiyala: Challenges and opportunities for Indigenous heritage in Latin America</i>
15:20 – 15:40	Jen Shannon and Joseph "Woody" Aguilar University of Colorado and Tribal Historic Preservation Office at San Ildefonso <i>Collaboration is Theory in Motion: Redesigning the Chapin Mesa Archeological Museum at Mesa Verde National Park in Partnership with Twenty-Six Pueblos and Tribes</i>
15:45-16:05	Shose Kessi University of Cape Town <i>Identity, belonging and the contestation of public art</i>
16:05-16:35	Discussion
16:35-16:55	BREAK
16:55-17:05	Introduction to breakout rooms
17:10-17:30	Breakout rooms for discussion
17:30-17:45	Feedback and What next?
17:45-18:00	Closing remarks

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ABSTRACTS

(in presentation order)

PANEL 1	
10:15 – 10:35	<p>Tracy Ireland</p> <p><i>The insignificance of happiness</i></p> <p>Sarah Ahmed suggests that we accumulate the ‘objects’ that make us happy close to us, within our bodily horizon. In establishing the social contract for heritage conservation the doctrine of significance has been almost inimical to the everyday, the personal, the familial, and the small scale. Allowing that the ‘habitus’ of happiness is culturally shaped and politically structured, if heritage is approached as constituting an embodied experience of materiality and emotion, rather than as a representation of a particular shared value, the insignificant becomes significant within the shared pleasures of the everyday.</p>
10:40 – 11:00	<p>Ioannis Poullos</p> <p><i>The ‘Living Heritage Approach’: Beyond Preservation and Towards Creation - Reconsidering Community Participation in Heritage Management</i></p> <p>The presentation deals with the community-centred living heritage approach towards heritage management. The first part focuses on the differences between the living heritage approach and other approaches, especially the values-based approach. These differences are seen in terms of the concept of heritage, the concepts of local community and core community, and the aim of conservation. The second part examines a number of challenges regarding the application of the living heritage approach, such as: the continual creation of living heritage sites by core communities; local communities and heritage authorities’ controlling the power of the core communities regarding the continual creation of heritage; and managing living heritage sites within ‘dead’ archaeological sites. The ultimate aim of the presentation, through an analysis of the living heritage approach, is to reconsider some well-established principles and practices in community participation in heritage management.</p>
11:05 – 11:25	<p>Sally Labern</p> <p><i>How We Begin Matters: Processes of un-learning and un-colonising; ‘Diminishing Returns’ in Psaradares, the Republic of North Macedonia to ‘In/Visible Fields’, East London UK</i></p> <p>My work as an artist is preoccupied with social justice and reflects a connectedness to the lived experiences of particular communities of ‘place’. Here over the past ten</p>

	<p>years, I have engaged in processes of ‘deep listening’ through practice, which continues to shape the critical encounters I experience with others and is generative to developing cultural equity in co-research.</p> <p>As a visiting artist I am invited at times to ‘make work’ both with communities and in response to ongoing and historical traumas unfolding and enfolding; can much needed spaces be allowed to emerge through moments of imaginative transformation? Is it possible that things hidden can be recognised, witnessed—discussed even? What active care can we take to un-learn the structural colonisation that sits at the heart of our cultural activity?</p>
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PANEL 2	
12:20 – 12:40	<p>Shadreck Chirikure</p> <p><i>Heritage in our language: ‘universal concepts’, local performativity and the freezing of discourse and practice at World Heritage places in Africa</i></p> <p>Heritage is not archaeology; it is not history. However, it connects the past to the present and the future. Heritage is about the present, making its practice performative, improvisational, and situational. And yet, the move towards global universals, crystallised through the listing of tangible and intangible heritage as UNESCO World Heritage with outstanding universal value invents new heritage performativity. Authenticity and integrity freeze practices, discourses and other affordances making changing local performativity different to officialdom. This contribution engages with tension between global universals and local performativity and understanding. The conclusions raise serious questions about the coloniality embedded in universals such as World Heritage calling for their decolonisation.</p>
12:45 – 13:05	<p>Farideh Fekrsanati</p> <p><i>The Art of Caring – Performing Collections Care</i></p> <p>Collections care is described as any actions taken to prevent or delay the deterioration of Cultural Heritage. E.C.C.O (European Confederation of Conservator-Restorers’ Organisations A.I.S.B.L.) professional guidelines state that ‘Cultural Heritage is entrusted to the care of the conservator-restorer by society.’ This presentation will explore the roles of conservation and question the positionality that the above statements may suggest. What constitutes deterioration of cultural heritage, who is the society entrusting the conservator with the care of cultural heritage and who is the conservator?</p>

PANEL 3	
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<p>14:55 – 15:15</p>	<p>Genner Llanes-Ortiz</p> <p><i>Digital Abiyala: Challenges and opportunities for Indigenous heritage in Latin America</i></p> <p>Digital media as a tool to document, teach and communicate Indigenous cultural and linguistic heritage in the Americas, or Abiyala, has grown exponentially in the last two decades. Notably, Indigenous academics and activists are the principal protagonists of these forms of re-engaging with their own languages, histories and philosophies. Despite this, incorporating it into broader educational and organizational processes still faces various challenges. In this talk, I will discuss a few examples of the work carried out within Digital Abiyala, and identify key opportunities and challenges to amplify their reach.</p>
<p>15:20 – 15:40</p>	<p>Jen Shannon and Joseph "Woody" Aguilar</p> <p><i>Collaboration is Theory in Motion: Redesigning the Chapin Mesa Archeological Museum at Mesa Verde National Park in Partnership with Twenty-Six Pueblos and Tribes</i></p> <p>Mesa Verde National Park staff and faculty and students at the University of Colorado Museum of Natural History are working together, in collaboration with archaeologists and 26 descendant communities, to redesign the exhibits at the Chapin Mesa Archeological Museum in the Park. We discuss the theory and practice, and anthropological and Indigenous knowledges, that are transforming the relationship between Native peoples and the Park and its interpretation of their ancestral sites.</p>
<p>15:45-16:05</p>	<p>Shose Kessi</p> <p><i>Identity, belonging and the contestation of public art</i></p> <p>The presentation will focus on the events surrounding the contestation of public art at the University of Cape Town (UCT) during the Rhodes Must Fall protests. Shose Kessi will speak to how participatory processes, such as Photovoice methodologies as well as the activities spearheaded by #RhodesMustFall, the UCT Black Academic Caucus, and the UCT Works of Arts Committee (WOAC) led to a community-wide engagement with the role of public art in reproducing and contesting oppressive institutional symbols and representational practices; and how these initiatives created possibilities for new resources for identity and belonging; and participating in imagining a new institutional culture.</p>

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PRESENTER BIOGRAPHIES

Joseph "Woody" Aguilar

Dr Joseph "Woody" Aguilar (Pueblo of San Ildefonso) serves as Deputy Tribal Historic Preservation Officer at San Ildefonso. He received a PhD in Anthropology from the University of Pennsylvania. In partnership with his community, his dissertation research examined Indigenous Pueblo resistance to Spanish Reconquest efforts in the latter part of the Pueblo Revolt Era (1680-1696).

Shadreck Chirikure

Shadreck Chirikure is a British Academy Global Professorship within the School of Archaeology at Oxford and holds a Professorship at the University of Cape Town. He researches the politics of knowledge production in archaeology and heritage. He is the author of *Great Zimbabwe: reclaiming a confiscated past* (Routledge) and is co-editor (with Webber Ndoro and Janette Deacon) of *Managing Africa's heritage: who cares?* (Routledge).

Farideh Fekrsanati

Farideh Fekrsanati has a MA degree in objects conservation from the State Academy of Fine Art and Design Stuttgart, Germany. She has worked as a research assistant on a 3-year multidisciplinary EU project on the application of lasers for cleaning stained glass windows, has been a J. Paul Getty Fellow with the State Historical Society in Omaha/Nebraska and an Andrew W. Mellon Fellow with the National Museum of the American Indian in Washington DC. From 2004 to 2019 she was a senior conservator with the Collections Management department of the Museum Volkenkunde in Leiden, now part of the National Museum of World Cultures in The Netherlands. Since April 2019 she is head of the conservation department at Museum am Rothenbaum, Kulturen und Künste der Welt (MARKK) in Hamburg, Germany.

Tracy Ireland

Tracy Ireland is Professor of Cultural Heritage and Director of the Centre for Creative and Cultural Research at the University of Canberra. Tracy is an archaeologist and heritage practitioner who specialises in interdisciplinary research on heritage practice and the relationships between archaeology, conservation and heritage in the settler colonial world. Tracy's most recent book is *The ethics of cultural heritage*, edited with John Schofield and she is Series Editor, with Cristobal Gnecco, of the Ethics in Archaeology Series for Springer.

Shose Kessi

Shose Kessi is Dean of the Faculty of Humanities at the University of Cape Town; Associate Professor in the Department of Psychology; and co-director of the Hub for Decolonial Feminist Psychologies in Africa. Her research centers on political psychology, community-based empowerment and social change, exploring issues of identity, such as race, class, and gender, and how these impact on people's participation in transformation efforts. A key focus is the development of Photovoice methodology as a participatory action research tool that can raise consciousness and mobilize community groups into social action. Shose completed her PhD in 2010 in Organizational and Social Psychology at the London School of Economics and Political Science (LSE) and joined UCT in 2011. She was the UCT Mandela fellow at the WEB DuBois Research Institute, Hutchins Centre, Harvard University for 2014; and visiting scholar in the Department of Behavioral and Psychological Sciences at the LSE in 2017. Shose is one of the founding members and first chairperson of the UCT Black Academic Caucus and served on the VC's Special Executive Task Team in 2016. She has also been Deputy Dean for Transformation in the Humanities Faculty.

Sally Labern

Sally Labern is a multi-disciplinary artist working across arts and science, climate emergency and social justice. For ten years, she has co-led **the drawing shed**, a social arts practice organisation hosted by communities across two housing estates in east London UK. Various collaborative, curated and co-produced projects work with the estates' communities to explore complex ideas around the hub of a community garden, shared spaces and iconic mobile arts projects. Labern also works in partnerships with other UK communities and internationally and is a final year P-Doc student at ADI/UEL. Her research explores the relationships between the autonomous, social and radical positioning of imaginations through the lens of her practices.

Genner Llanes-Ortiz

Genner Llanes-Ortiz is a Maya scholar from Yucatán, México. PhD in Social Anthropology from University of Sussex. He is a Board Member of the Centre for Indigenous America Studies at Leiden University (NL). His research looks at Indigenous knowledge in intercultural education, and Indigenous artistic forms in relation to language revitalization, anti-racism and epistemic decolonization. He has worked in Royal Holloway University of London and CIESAS Mexico and has developed collaborative research with NGOs and Indigenous organizations in Mexico, Ecuador, Belize and Guatemala.

Ioannis Poullos

Ioannis Poullos is Associate Professor at the Centre for Heritage Management, Ahmedabad University focusing on living heritage and business. Ioannis conducted PhD research in heritage management, tourism and sustainable development at University College London, and attended MBA electives at London Business School. He has taught at the Hellenic Open University and at the UNESCO annual School on 'Sustainable Energy Governance in World Heritage Sites', and provides consultancy services to heritage organizations and private companies. His paper 'Discussing Strategy in Heritage Conservation: a Living Heritage Approach as an Example of Strategic Innovation' was selected as the Outstanding Paper in the 2015 Emerald Literati Network Awards for Excellence. Ioannis serves as the Vice President of the A.G. Leventis Foundation Scholars Association.

Jen Shannon

Jen Shannon is Curator and Associate Professor of Cultural Anthropology at Colorado University and CU Museum of Natural History. Jen practices collaborative anthropology. Her research is committed to facilitating and disseminating more diverse and inclusive representations and understandings of history and contemporary lives, particularly through collaboration with Indigenous peoples. Her work involves connecting Native Nations to museum collections through repatriation consultations, co-directed research projects, digitizing tangible and intangible heritage, and oral history projects. Her book, *Our Lives: Collaboration, Native Voice, and the Making of the National Museum of the American Indian* (SAR Press 2014) was finalist for the 2015 New Mexico-Arizona Book Award.