

CHAT ACT

WORKSHOPS

Workshops 1 [Parallel Sessions]

SATURDAY AM: 11:45 – 1:00

Workshops:

- (1) Carolyn White (with a collective): The Museo dell'Atro e dell' Altrove di Metropolit (Museum of the Other and the Elsewhere of Metropolis): Engaging with the MAAM Community
- (2) Julie Rokkjær Birch, Kvindemuseet (The Women's Museum): The Women's Museum: From Women's History to Gender Culture: history, activism, impacts, future.
- (3) Magnus Rönn: Architecture as heritage, conservation and history

Places are limited for each workshop so sign up in the coffee / lunch room when you have the chance!

Workshops 2 [Parallel Session]

Workshops

11:00 – 12:30 [Classrooms Moesgaard Manor]

- (1) Angela Piccini (Chair): Film Practice and Material Action
- (2) Marjolijn Kok and Jobbe Wijnen: Where do we put our foot in: the decolonisation debate.
- (3) Christian Ernten: A heritage walk into the anthropocene

The Museo dell' Altro e dell' Altrove di Metropoliz (Museum of the Other and the Elsewhere of Metropolis): Engaging with the MAAM Community

We propose a CHAT chat—a lightening round of presentations designed to spark conversation, with the intent of engaging with the audience around a particular topic. The topic is MAAM: The Museo dell' Altro e dell' Altrove di Metropoliz (Museum of the Other and the Elsewhere of Metropolis). In 2010, people from northern Africa, South America, eastern Europe, and a large Roma community created apartments in an abandoned slaughterhouse and salami factory in Rome. In 2012, a small group of anthropologist/activists connected with the inhabitants and transformed unused spaces into a museum, now called MAAM (Museo dell'altro e dell'altrove di Metropoliz/Museum of the Other and the Elsewhere). In 2017, Carolyn White and Steven Seidenberg visited MAAM and began to work with curators Giorgio de Finis and Fabio Benincasa and the residents.

In 2018, Carolyn White (archaeologist), Myles McCallum (archaeologist), and Steven Seidenberg (artist) began to document the living spaces of squatter community along with the public spaces of the factory that are used for exhibition space. Seidenberg has also installed his own work in the museum. Fabio Benincasa (curator) has served as the MAAM's liaison to the project. He has worked closely with MAAM curator Giorgio de Finis since 2012. Jilke Golbach (curator) has researched the regeneration and re-use of industrial ruins in Rome. Margherita Grazioli is a scholar and activist involved in Housing Rights Movements and autonomous urban regeneration in Rome.

At CHAT-Amsterdam, McCallum, White, and Seidenberg presented a paper on their research on recently abandoned sites in southern Italy and on the broader project, which involves the investigation of sites of migration in the past and present (the MAAM investigation is part of the broader project). During the Q&A, the project was described as “high-stakes.” Later in the discussion, a conference participant expressed discomfort with the project because of the intimacy of the project. We hope to confront issues of intimate engagement with living populations, the place of archaeology in political discourse, interdisciplinary research, and the role of digital photography in contemporary archaeology. We hope to have an open, frank discussion.

We propose that the CHAT chat be structured as follows. Each participant will give a short (5-7 minute) overview of their role in the investigation of MAAM. These presentations will be followed by a short period of questions from the audience (3 minutes each). Then, following the set of presentations, the audience and the panel will discuss the topic together (15 minutes). Carolyn White will chair the session.

Participants:

Carolyn White, University of Nevada, Reno

Myles McCallum, St. Mary's University

Steven Seidenberg, independent artist [not in person]

Jilke Golbach, Barbican Art Gallery and University College, London

Margherita Grazioli, GSSI Institute, L'Aquila, Italy

Julie Rokkjær Birch, Kvindemuseet (The Women's Museum, Aarhus)

@JulieRBirch

@Kvindemuseet

The Women's Museum: from Women's History to Gender Culture – history, activism, impacts, future

Thesis: *If museums can inspire their visitors to become more active citizens, more informed about gender-/equality issues, their everyday actions can affect real change, and the more relevant museums will be.*





Illustration by Kjellgren Kaminsky Architecture

Architecture as heritage, conservation and history

By Magnus Rönn

Cultural heritage can be seen as significant recourses for future architectural design and a value in need of protection when urban and rural areas are transformed. In this context, compensation is a concept covering adjustment and restores.

This seminar is oriented towards professional practice conducted by architects and urban planners, architectural conservators/restorers and archaeologists. We invite scholars to discuss (1) tools, approaches and measures to compensate damage by exploitation of areas with cultural heritage, (2) reconstruction and design solutions for taking care of and developing cultural values and qualities in architecture in relation to the exploitation of sites.

Magnus Rönn will present preliminary findings from an on-going research project studying the use of compensation in detailed planning in area with protected cultural values. He has investigated how the town planning office in Gothenburg make exploitation possible by approaches working as compensation intensions.

Film Practice and Material Action

Archaeology's historical relationship to photography and film is well understood. Alongside using the moving image to illustrate archaeological stories, archaeologists have worked with filmmaking as a research method to evoke and explore themes that can elude the conventions of academic writing. A range of work, including Jacquetta Hawkes' work on *Figures in a Landscape* (1953) and Cornelius Holtorf's landmark CD-Rom-based PhD on *The Life-histories of Megalithic Monuments in Mecklenburg-Vorpommern* (1998), has focused on the ways in which the archaeological traces that shape our contemporary lives have invited modes of enquiry that focus on multi-vocalities, visualities and materialities. Of course there is also no shortage of artists working with the moving image in order to explore relationships with place, matter, and memory. Some of these artists have been hosted within CHAT contexts and include Angus Boulton, Lucy Orta, Neville Gabie, and Louise K Wilson. However, artists producing practice-as-research within academic contexts also have the potential to contribute significantly and specifically to CHAT 2018's specific call to consider agency, action and advocacy. We propose a screening and discussion panel to consider film/video as a method of contemporary archaeology, a method that involves diverse collaborative practices and critical interventions in the making of place and space. The participating practitioner-researchers all concern themselves with the political materialities of the contemporary world and see their practices as enacting, not just showing, those materialities. Through the proposed screening and discussion sessions we ask how film and art practice-as-research might contribute significantly to contemporary archaeology's concerns with action.

Screening: Saturday Night

Katie Davies: *The Separate System* (23min)

Vesna Lukic: *Two Emperors and a Queen* (60min)

Close & Remote: *The Live Model* (20min)

Workshop: Film Practice and Material Action

Chair: Angela Piccini

Angela Piccini (UoB)

Katie Davies (University of West of England)

Laura Aish (University of Bristol)

Vesna Lukic (independent practitioner-researcher)

To include additional screening of work by Laura Aish, Greg Bailey and David Hopkinson

Prior to the conference, each contributor will circulate a 300-word statement about the work screened, to focus on the questions the work explores and how it intervenes in the contemporary world. In this panel we will discuss a range of themes, including the ethics of filmmaking; the role of filmmaking in opening up spaces in which speculative 'otherwises' might occur; the ways in which art can pose and generate answers to research questions; the role of the practitioner-research as academic-activist; the role of aesthetics and 'voice'; the limits of representation; film and video as contemporary archaeological method; and how film and art practice-as-research might contribute significantly to contemporary archaeology's concerns with action. The discussion will be set up as a conversation, rather than a set of papers.

Where do we put our foot in: the decolonisation debate.

marjolijn kok and Jobbe Wijnen

Contemporary archaeology often deals with sensitive issues. People or close relatives and friends associated with the material culture under research are still alive. This sensitivity can be especially intense if the research involves socio-political issues that have an impact on how we view ourselves as a society. In this workshop we will explore dilemmas activism inspired contemporary archaeologists deal with and which are unavoidable in our research.

We will use the concept of cultural archive as used by Gloria Wekker to discuss colonial narratives that have come inbedded in especially small nations, like the Netherlands. She refers to this narrative as white innocence.

The role we take as contemporary archaeologists in the decolonization debate can be contentious. What positions do we take, how do we take action, and how do we maintain an open view an make our work relevant? We invite participant to formulate direct actions for their current, upcoming or dreamed projects.

Keywords: postcolonialism, heritage mediation, archaeology, white innocence, cultural archive

A heritage walk into the Anthropocene

Christian Ernten and Nick Shepherd

In this workshop, we are interested in exploring heritage research as forms of embodied methodology. We are engaged by the idea of thinking through the body, the affect and the senses as a way of encountering the troubled landscapes of the Anthropocene. That is, engaging with the sites and the places associated with the violent and global capture and transformation of the knowledge of the human and non-human world, and of being in that world. We will present work on the politics and poetics of walking into the Anthropocene. We are interested in notion as body as archive, landscape as archive and performance as archive. We invite scholars, artists, curators, activists and practitioners of all kind to join and participate.

On the completion of the workshop, we invite you to walk with us through the Moesgaard landscape. Beginning in the early-1960s, the Moesgaard Manor and surrounding forest and parkland were curated as a hybrid heritage landscape, incorporating relocated archaeological sites, fake ruins, a romantic garden, and a series of reconstructed forest zones representing palaeoclimatic periods following the last Ice Age in Denmark. This short walking seminar will explore the contemporary remnants of the landscape, thinking about multiple and overlapping temporalities and the idea of landscape as archive.



Image credit: De Limburger/Joos Philippens