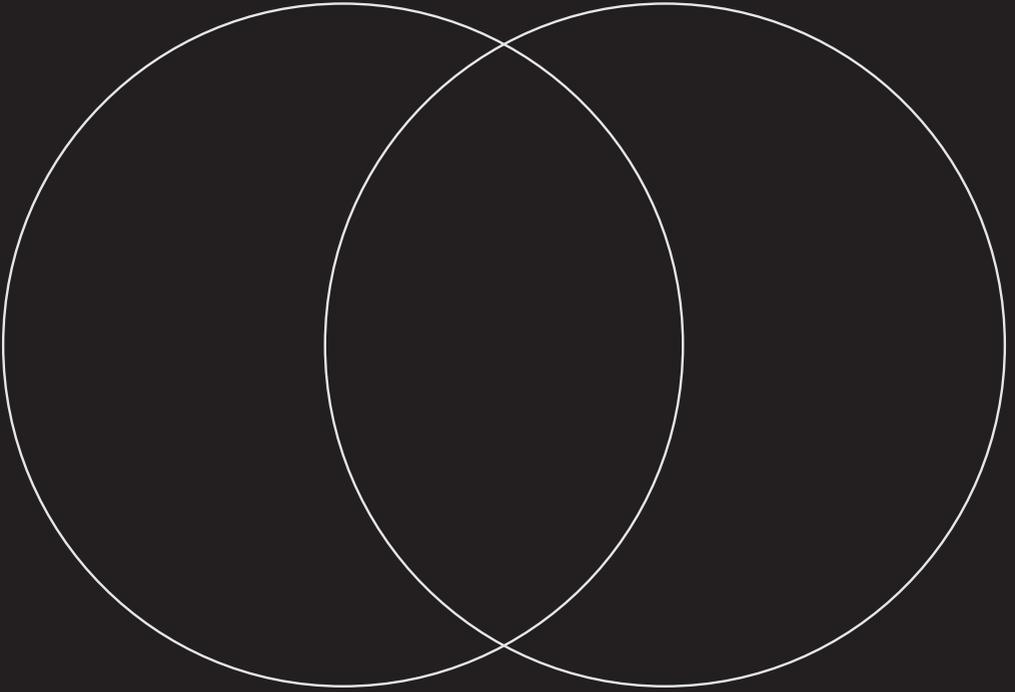


PROJECT ECHOES



European
Colonial Heritage
Modalities in
Entangled Cities

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PROJECT ECHOES

Introduction

Project ECHOES: European Colonial Heritage Modalities in Entangled Cities

“ECHOES addresses a pressing dilemma at the heart of contemporary Europe: the fact that while the history of empires and colonialism undoubtedly constitutes a shared European past, this past remains strangely silent in official narratives about Europe’s ‘heritage’; those things it values enough to save for future generations. However, at the level of Europe’s cities – where colonial heritage is often manifested in monumental symbolism and architectural materiality – we simultaneously see an increasing willingness to engage with this often problematic past, at times in highly creative, reflexive, and transnationally open ways. In the real and potential connectivities between former imperial metropolises of Europe and the cities of the formerly colonized there exists a vibrant emerging transnational and global entanglement of European colonial heritage. We argue that the EU urgently needs not just to acknowledge this phenomenon but to reflexively and progressively include it at the heart of its identity.”

Visit the Project ECHOES website:

- www.projectechoes.eu

Read more about the project, the work packages & the team at the official website:

- www.projectechoes.eu/about

Find a digital repository of papers, articles, peer-reviewed publications, books & other media produced by the ECHOES team:

- www.projectechoes.eu/deliverables

Keywords

Online
Publication

Keywords: Anthology Exploring the Keywords of Colonial Heritage

Edited by Casper Andersen,
Britta Timm Knudsen & Christoffer Kølvråa

“The overall aim is to investigate decolonial heritage practices outside Europe in former colonized territories with multiple and different histories of colonialisms as well as to look at decolonial practices inside Europe while keeping in mind the very different trajectories of the different European colonial projects. The fact that Europe’s colonial past is simultaneously present as an undeniable heritage in its cities, institutions and international relationships, and also constantly ‘echoed’ back to it from the former colonized ‘outside’ constitutes both the challenge and the promise of the ECHOES project; to look for way in which to engage a decolonized future by seeking inspiration in how the colonial past is managed, transformed and worked on by various artistic, political, heritage or civil actors in cityscapes within and beyond the with European continent.”

Visit the Keywords website here:

- keywordsechoes.com

Read the introduction here:

- keywordsechoes.com/introduction

See list of all the keywords:

- keywordsechoes.com/category/keyword

Keywords: Decolonial Aesthetics

By Marine Schütz

“The dynamic consisting in acknowledging how the colonial experiences have shaped the values in art and society, and of mapping art as a point of mobilisation to engage in critical ways with this enduring heritage might constitute a common thread running between these variegated projects.”

Read Marine Schütz' article 'Decolonial Aesthetics' here:

- www.keywordsechoes.com/decolonial-aesthetics

Marine Schütz is researcher at the Department of Art History and Archeology at the University of Rennes.

Keywords: Entangled Cities

By Lorena Sancho Querol, Marcia Chuva,
Astrid Nonbo Andersen, Giuseppina Raggi,
Cristiano Gianolla & Paulo Peixoto

“The origins of the present day ‘entanglement’ dates back to the unequal power relations of colonialism. Contemporary tensions and disputes must be studied and understood from a historical perspective whose multiple echoes reach down to the present day.”

Read the article 'Entangled cities' by Lorena Sancho Querol, Marcia Chuva, Astrid Nonbo Andersen, Giuseppina Raggi, Cristiano Gianolla & Paulo Peixoto here:

● www.keywordsechoes.com/entangled-cities

Lorena Sancho Querol is Associate professor at the Centre for Social Studies at the University of Coimbra.

Márcia Chuva is Associate Professor of History at the Federal University of the State of Rio de Janeiro.

Astrid Nonbo Andersen is postdoc at the Danish Institute for International Studies.

Giuseppina Raggi is researcher at the Centre for Social Studies at the university of Coimbra.

Cristiano Gianolla is researcher at the Centre for Social Studies at the University of Coimbra.

Paulo Peixoto is senior researcher at the Centre for Social Studies at the University of Coimbra.

Keywords: Internal Colonization

By Małgorzata Głowacka-Grajper

“This causes colonialism to be perceived almost exclusively through the prism of actions taken by Western European countries in relation to regions located outside of Europe. This perspective is based on a strict division of the East and West of Europe, which makes the experiences of Eastern European nations invisible from a postcolonial perspective.”

Read Małgorzata Głowacka-Grajper's article on 'Internal colonization' here:

- keywordsechoes.com/internal-colonisation

Małgorzata Głowacka-Grajper is Assistant Professor at the Institute of Sociology at the University of Warsaw

Key Interventions

Website

Introduction: Key Interventions

By Casper Andersen, Britta Timm Knudsen
& Christoffer Kølvråa

The world appears to be changing. Finally.

In reaction to the murder of George Floyd by a white policeman, something close to a global movement has arisen. Protests, activism and political demands under the heading 'Black Lives Matter' are being undertaken all over the world. Statues are falling and institutions trembling.

We, a group of scholars working together in the research project ECHOES, exploring European Colonial Heritage Modalities in Entangled Cities, have found ourselves wanting to contribute, while remaining respectful of those leading this fight and those primarily suffering the violence and abuse that it aims to eliminate.

We have therefore decided to offer this space, tentatively entitled 'Key Interventions' as a potential hub for impressions, explorations, explanations or imaginations of what is going on as we speak and the promises that it might hold for a more just future.

The space of 'Key Interventions' is linked – both conceptually and literally to that of the so-called 'Keywords' of ECHOES. But it is not the idea to continue the academic work and theorizing of keywords in this space. Here we yield to other voices, to those who are, who feel or who want to be engaged in or by the contemporary struggle and the structural racism that it confronts.

This is not an archive of academic papers or a site of detached analysis. This is a hub of interventions taking many forms. From the essay, to the image, to the diary, to whatever form has felt necessary at the moment of writing, they are united by the anger of what has happened and the hope of what might come.

Why did you decide to initiate the Key Interventions platform?

Britta Timm Knudsen: As the ECHOES project researches the practices around European colonial heritage both inside and outside of Europe, the wave of anti-colonialist and anti-racist reactions in the aftermath of the murder of George Floyd in May 2020 around the globe proved our normative agenda – that the difficult heritage of colonialism had to become a third memory political focus point for Europe after the terrors of Holocaust and Communism – could come true in practice. The global protests of activists, artists and citizens took different shapes, sometimes the claim was removal of slavery connotated symbols still present in cities, sometimes the protest initiated debates and launched new heritage initiatives to either reframe familiar monuments or to let new hidden, silenced and repressed stories, voices and bodies come to the fore. When we saw these global protests, we realized that we had to provide some sort of platform for these initiatives to show and to be explained by the social actors themselves. In that spirit we created Key Interventions following the ethos and research agenda of ECHOES in looking at how decolonial agendas localize differently and to let the heritage actors speak for themselves. So to answer your question very briefly, the decolonial engagement attuned in time and localized differently was – on a horrible background – what ECHOES wrote texts about. Now concrete changes could be detected and even though the hope for colonialism and racism to end is naïve, the world has changed due to heritage initiatives constantly taking place.

How did you want to engage with voices beyond the academic world with this platform? And how can these voices find their place in academia?

We imagined the site to be open for academic, artistic and activist responses to the heated heritage contestations as a reaction to the George Floyd murder. If the entries were made by academics we also wanted

them to be localized and to be on the basis of visual material. We liked the idea that the platform was an open platform, but we realized that this platform was considered a branded space – maybe not so much for the ECHOES project – but for academia itself that not necessarily enjoys splendid reputation amongst decolonial artists and activists. But through a snowballing method, we succeeded in gathering interesting voices and images from around the world, both in the form of reproduced responses and in the form of new artistic work curated in particular for the site. What we wanted was to put on display different kinds of reactions to the events and to show that the artistic work also presents a reflection upon a situation and that artists in addition also can be academics meaning that they possess the ability to visualize, enact, or put into sound their perception of the world and that they are capable of reflecting upon it at the same time. We have learned through the ECHOES project that both artists and activists use aesthetic strategies to decolonize universities, urban spaces, museums and institutions in general. And the fundamental feature of aesthetics here is its capacity to put things into motion, to unstick fixed realities, to opt for open-endedness and the ability to make the not yet there sensible.

You have held talks and had collaborations with both artists and activists as a part of Project ECHOES – how can researchers, activists and artist engage with the colonial past together?

It was written into the application of the ECHOES project already that we considered artists and citizens as important un-official heritage practitioners when it comes to decolonizing endeavors in heritage institutions such as museums, art spaces as well as in city spaces. Artists and citizens are actors that need to be taken seriously when it comes to decide what to do with European colonial heritage around the world and how to promote an anti-racist and egalitarian logic that break fundamentally with centuries of racial thought. Diasporic populations, immigrants and descendants of former/contemporary enslaved groups raise their voices these years, and they will not easily be silenced. And those of us who belong to the majority cultures need to step back, listen and support the

oppressed. But not only that: artists and activists around the world are already producing works that imagine and enact a more equal and just world. It is not here yet, but it can be imagined and hopefully we can all be saved by such a world.

Key Interventions featured contributions from artist, academics and activists:
La Vaughn Belle, Benjamin Laini Lusulusu, Jay Ramier, Abdul Dube, Qondiswa James, Giuseppina Raggi, Cristiano Gianolla, Armanç Yildiz, Laura Pozzi, Choco Guilène, Nicole J.O.V.E. Frederiksen, Brian Skifter-Hollingsworth, Jeanette Ehlers, Juno Berthelsen, Tove Chepkorir Gøj & Francois Piquet.

Find the Key Interventions site here:
● www.keywordsechoes.com/interventions



Key Interventions: The Monuments That Won't Fall

By La Vaughn Belle

“We are the imagined possibility of those who surmised freedom. The evidence of their journey is right here dotted across my freckled face, like a constellation. We are mineralized monuments, shaped from salted tears and crushed bones, whose shadow extends beyond the limits that history has stationed. We are the monuments that won't fall.”

Read the entire visual essay by La Vaughn Belle:

- www.keywordsechoes.com/la-vaughn-belle-the-monuments-that-wont-fall

La Vaughn Belle is a multidisciplinary artist from the Virgin Islands. For years her work has responded to questions surrounding the coloniality of the Virgin Islands, both in its present relationship to the US and its past one to Denmark. Her work borrows from elements of architecture, literature, history, archeology and social protest to create narratives that challenge the colonial process.

Visit La Vaughn Belle's website

- www.lavaughnbelle.com



Key Interventions: Echo Zine – Decolonial Thought, Practices and Actions

By Abdul Dube & many more

Q&A WITH ABDUL DUBE

Why did you decide to create the ECHO ZINE?

Abdul Dube: From the onset of the invite I was searching for a way to weave the many voices I know of in the state of Denmark. Mainstream media just never delves into these realms with actual substance and humility – in my search I thought of many directions, but eventually settled on my beloved medium ZINES. In it I could weave, in it I could share space, in it black voices and experiences could take space. At my core the zines is a space to share, in the politics of where print media is going I find it the most fresh space for speaking to power, and for reclaiming and inviting ways of knowing and being that is outside the mainstream.

Let me just add also why I chose the name “ECHO”. Frequencies, energy and the ancient belief that everything has a soul – paper-tree-photosynthesis-sun and so on and so forth. By putting this in to existence the “weave” could echo further and deeper –

How did you approach the work on the zine?

My background as a visual practitioner came in handy here, first things first was to map out the realm of decoloniality – and then hone in on a coordinate of locality and then Global. With this map in mind I could start my search, making use of what is available to me, who is in the immediate geography so as to not hyper-extend myself and any others I might want to contribute to this Not having a huge budget I wanted to link with folks that I share a trusted artistic space with – as I would be able to share with them a copy of the zine in the first print run and nurture the network that emerged from this activity. We were luck to have the zine out before Rona hit – and this has also impacted how I have been distributing the final zine –

But let me get back on the approach – so, mapping, people, content and image making – with these elements in place I could take the time to now weave the zine together. I love the COMPILATION ZINE and have been making them for a while now – in my decompression practice, mean-

ing after intense assignment I take some lino and cut motifs – this came in handy and its how the cover came to exist –

In wrapping up this question ... I made up the rules as I went along, but kept alive in me empathy for the reader – with that empathy comes the realness of the violences committed day to day. ECHO Zine stands as a reader and chronicle and a stepping plate –

We are working on a number TWO.

Why did you decide to use the zine as your medium to explore decolonization?

“Zines and underground culture offer up an alternative, a way of understanding and acting in the world that operates with different rules and upon different values than those of consumer capitalism. It is an alternative fraught with contradictions and limitations...but also possibilities.”

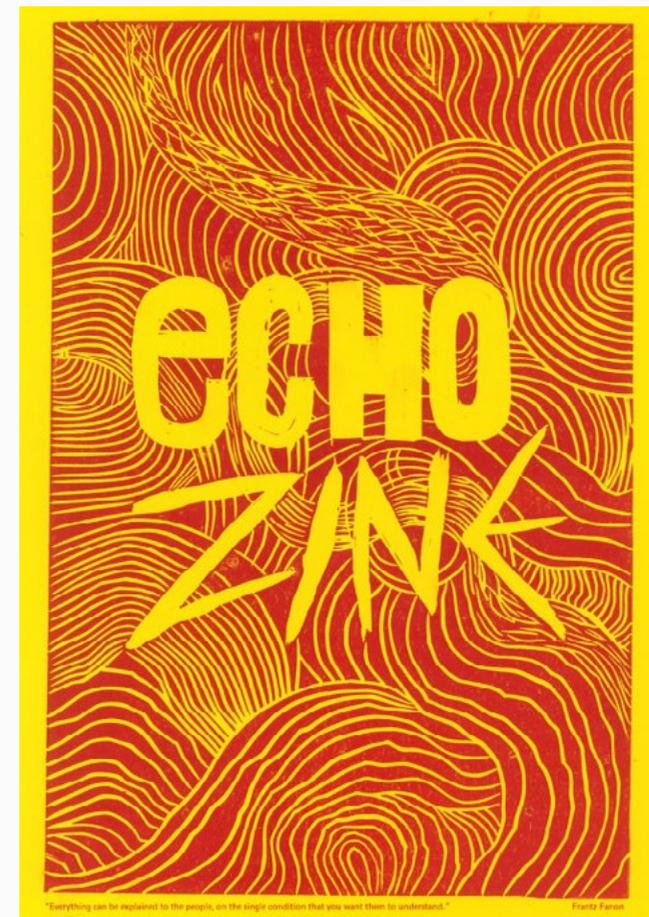
– Stephen Duncombe

“contradictions and limitations...but also possibilities” – this is where the Power and the dangerousness of zines exist.

It’s as if the abolitionist space lives in many zines across the globe, it’s here where rules don’t matter, unless you the creator or creators are setting some. All the potential of what print can still do is what amazes me still. The local representation is what I wanted to squeeze into the pages of these zines, and splice the voices of those that come before us, those whose shoulders we stand on.

There is no one way to work on the DE-colonial project, but there are some highlights that can pave the way to a world that recognises the arduous work, the sweat, tears and blood that has been spilt and that continues to be spilled – predicated on Western centric ideas of “we are the best” and the rest is shite –

So in the zine you find some of these meta spaces, namely healing, reclamation, refusal and rupture. Between the front and back cover the reader encounters a tapestry, woven of lived experience, intersections, portals to realms that can assist if one is willing to listen and learn and join the fight. I wanna add an image of a Lino cut I made after putting the zine together.



Read more about the ECHO ZINE:

- www.keywordsechoes.com/echo-zine-decolonial-thought-practices-and-actions

Read the entire ECHO ZINE here:

- www.issuu.com/nativesoul/docs/web_upload_low_res_echo_decolonial_zine

ECHO ZINE was initiated by Abdul Dube with contributions from Anthony Silva Santos, Sall Lam Toro, Abdul Dube, Sophia Kier Byfield, Me-unis Y, Brenton Mart & Martin Mushomba, Serife Kart, Anna Mørch, Aysha Amin & many more.

Key Interventions: Tsietzi Mashinini in Guinea

By Qondiswa James

“Toni.”

The name comes from somewhere far off, I register too late that I’m Toni. The bartender is standing in front of me waving the bill in my face.

“Yeah, yeah, got it,” I slap some notes on the tabletop and settle back in my chair for the final draught. The frame of it holds me, rocks me. I think of another chair much like it in the home of my childhood. My father would sit at the head of the table always and that chair of his would squeak the same pulling twisting rotting wood sound that it did. I remember how my brother and I would sit on it sometimes in the long stretch of afternoons before he got back home from work. There was a way the sun would cast a square pool of warm light on the floor on our feet and the metallic silver feet of the chair. Taking turns playing at being father, or man.

The week before June 16, 2020 a dancer is stabbed to death after a worker is found dead in a police cell after we watch the dying of an ordinary man by knee on neck. The headlines read hashtag Black Death. The virus spreads its tentacles underneath the worldscape, and the tendrils of death reach softly out towards the people. The people are on the margins of the city in government structures built to survive a summer PR tour but not much else. It is winter and the people’s houses flood with the cold and wet and rain and the virus finds a way in through the crack in the window and the space where the doorframe doesn’t quite fit the door.

Now I am 16. There is a Youth Day event engineered by the school to remember Mashinini and the youth of 76. On the sports field there are three distinct paths separated by danger tape. Each is labelled. Whites Only. Non-whites. Other. This is 2013 at a private school in Makhanda. We blacks and the ground and cleaning staff sit baking in the heat while the white kids and teachers sit under a shaded awning. We are told that we are here to learn something.

Read the entire visual essay by Qondiswa James here:

- keywordsechoes.com/qondiswa-james-tsietsi-mashinini-in-guinea

Qondiswa James is a cultural worker living in Cape Town, South Africa. She is an award-winning theatre-maker, performance artist, film and theatre performer, installation artist, writer, arts facilitator and activist. She is currently studying her Masters in Live Art, Interdisciplinary and Public Art at the Institute of Creative Arts. Her work engages the socio-political imagination towards mobilising transgression.

She has staged public art interventions at Infecting the City and Live Arts Festival. Her onscreen appearances include High Fantasy (DIFF 2018 Best South African Film Award, Artistic Bravery Award). She has directed theatre works including A Faint Patch of Light (winner of a 2019 Standard Bank Ovation Award) and her new original play A HOWL IN MAKHANDA at the Virtual National Arts Festival 2020.



Collage by Qondiswa James & Anathi Godlo.
All rights Anathi Godlo.

Key Interventions: Decolonization of the Public Space – A Focus on Belgium

By Benjamine Laini Lusalusa

“Statues bearing the effigy of Leopold II are frequently attacked by anti-racist and anti-colonialist activists because they crystallize the whole colonial denial. These actions question the nonsense of their presence, which allows colonization to persist in our streets and in our imaginations.”

Read the entire visual essay by Benjamine Laini Lusalusa here:

- www.keywordsechoes.com/benjamine-laini-lusalusa-decolonisation-of-the-public-space-a-focus-on-belgium

Benjamine Laini Lusalusa is a decolonial activist with an anthropological approach. She is belgo-congolese and lives in Belgium.



“I was photographed by a passer-by while taking a picture of a colonial perpetrator General Storms who committed crimes against congolese civilians on a large scale.” Photo by Benjamine Laini Lusulusa. All rights Benjamine Laini Lusulusa.

Decolonizing Colonial Heritage

Book
Publication

Decolonizing Colonial Heritage: New Agendas, Actors and Practices in and Beyond Europe

Edited by Britta Timm Knudsen, John Oldfield,
Elizabeth Buettner & Elvan Zabunyan

Decolonizing Colonial Heritage explores how different agents practice the decolonization of European colonial heritage at European and extra-European locations. Assessing the impact of these practices, the book also explores what a new vision of Europe in the postcolonial present could look like.

Including contributions from academics, artists and heritage practitioners, the volume explores decolonial heritage practices in politics, contemporary history, diplomacy, museum practice, the visual arts and self-generated memorial expressions in public spaces. The comparative focus of the chapters includes examples of internal colonization in Europe and extends to former European colonies, among them Shanghai, Cape Town, and Rio de Janeiro. Examining practices in a range of different contexts, the book pays particular attention to sub-national actors whose work is opening up new futures through their engagement with decolonial heritage practices in the present. The volume also considers the challenges posed by applying decolonial thinking to existing understandings of colonial heritage.

Decolonizing Colonial Heritage examines the role of colonial heritage in European memory politics and heritage diplomacy. It will be of interest to academics and students working in the fields of heritage and memory studies, colonial and imperial history, European studies, sociology, cultural studies, development studies, museum studies, and contemporary art.

Find the book publication online here:
<https://doi.org/10.4324/9781003100102>

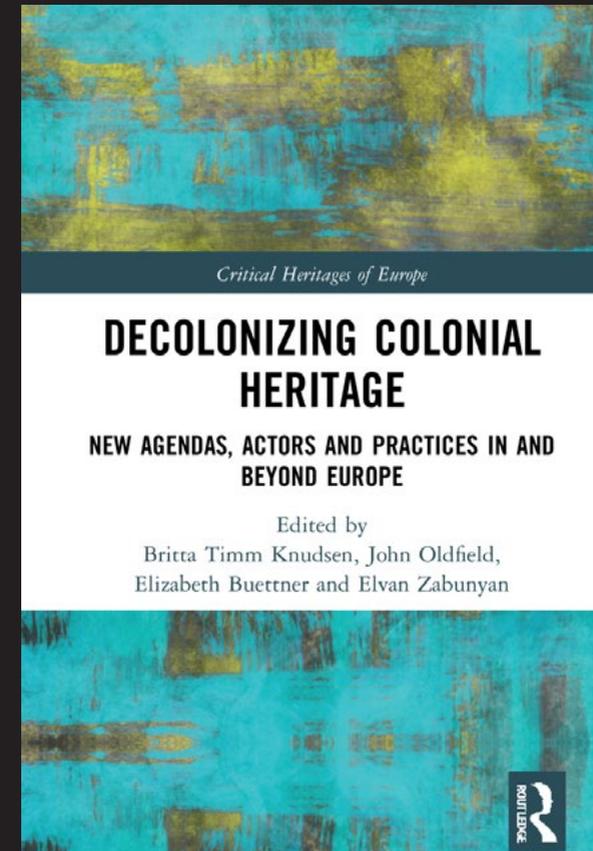
Decolonizing Colonial Heritage: New Agendas, Actors and Practices in and beyond Europe is published on Routledge with contributions from Elizabeth Buettner, Christoffer Kølvrå, Nick Shepherd, Cristiano Gianolla, Giuseppina Raggi, Lorena Sancho Querol, Łukasz Bukowiecki, Csilla E. Ariese, Laura Pozzi and Joanna Wawrzyniak, Lu Jiansong, Elvan Zabunyan, Márcia Chuva, Laila Bianchi Aguiar, Brenda Coelho Fonseca, Dalila Mahdjoub, Paulo Peixoto, Claudino Ferreira, Badr El Hammami, Mohammed Laouli, Marine Schütz, Meghna Singh, Britta Timm Knudsen, Sorana Munsya, Benjamine Laini Lusulusu, Stephanie Collingwoode Williams, Cristina E. Clopot, Casper Andersen, John Oldfield & Jan Ifversen

Editors: Britta Timm Knudsen is Professor of Culture, Media and Experience Economy, School of Communication and Culture, University of Aarhus, Denmark

John Oldfield is Professor of Slavery and Emancipation at the University of Hull, UK.

Elizabeth Buettner is Professor of Modern History at the University of Amsterdam.

Elvan Zabunyan is Professor of Contemporary Art History at the University of Rennes and an art critic.



Meeting of the Dead and Living: Enslaved Bodies, Entangled Sites and the Memory of Slavery in Cape Town

By Meghna Singh.

Published in *Decolonizing Colonial Heritage – New
Agendas, Actors and Practices in and beyond Europe.*

ABSTRACT: The discovery of the remains of the São José, a Portuguese slave ship that sank at Clifton beach, Cape Town, with 212 slaves on board in 1794 made headlines in 2015. As a part of the ongoing excavation, Jaco Boshoff – one of its principal archaeological investigators – is of the opinion that there is a possibility of a mass grave of the drowned slaves at the beach. What would that mean for the memory of slavery in the city that has a relationship of denial with its historic past? What if, in other words, the dead come to demand justice in a space occupied by privileged whites sunbathing and relaxing on the beach? As a part of the ECHOES project (European Colonial Heritage Modalities in Entangled Cities) and inspired by Avery Gordon's work on hauntings (1997) together with her more recent writings in which she draws a parallel between racial slavery and modern capitalism in the United States, this chapter contributes to the space of 'Key Interventions' by presenting *Container*, an immersive multimedia installation, which comments on historical slavery by linking it to modern-day servitude.



Can you shortly introduce you and Simon Woods' film Container?

Meghna Singh: Container, a VR 3D installation art experience, makes visible the 'invisibilized' bodies enabling our consumer society. Confronting slavery through an ever-transforming shipping container, the past becomes the present, the invisible become visible. We witness the shards of society: the ghosts of the past and living spectres of the modern world.

Why did you and Simon Wood choose a container as the scene for your film?

The choice of the container, physical and symbolic, showcases how people have become commodities, which is the very definition of slavery: people as products.

How does Container engage with the colonial past in Cape Town and South Africa in particular – and colonial heritage in broader terms?

Container is made in the memory of the 221 enslaved men, women and children who drowned in shackles onboard the Portuguese slave ship Sao Jose Paquette de Africa in 1794. Those who survived were sold into slavery in Cape Town. Their descendants continue to live amongst us today. Container makes visible the lives of those who were chained, those who drowned and those who continue to be enslaved in new forms of economic servitude.

Our journey begins at Clifton beach, Cape Town where lie the graves of the 221 enslaved men and women who drowned in shackles when a Portuguese slave ship sank in 1794. Following chains we dive into the depths of the ocean in search of the ancestors, the missing, that haven't been laid to rest yet. A shipping container emerges, the doors burst open, we enter the darkness. What follows is an ever morphing transmutation of dark societal truths within the bounds of a shipping container: a non-linear world

across time and space that presents different tableaux of the enslaved silently suffering. We witness a wounded man in a sugarcane plantation crawl into a colonial house where an overworked maid reveals the scene of a massage parlour. The journey culminates at a container depot where boxes are being packed and unpacked, feeding into an endless circulation of goods, in service of a consumerist society enabled by the millions who came before and are still trapped in servitude.

What kind of reflections – both as a visual artist and a researcher – do you hope Container can lead to?

The shipwreck, those invisible containers and contemporary economic servitude is what drives us from South Africa to tell this story to the world. We hope the next time someone looks at the ocean they think about those who were chained, those who drowned, those immersed in new forms of economic servitude and those made invisible.

DOI 10.4324/9781003100102-16

Read the chapter here:

<https://www.taylorfrancis.com/chapters/oa-edit/10.4324/9781003100102-16/enslaved-bodies-entangled-sites-memory-slavery-cape-town-meghna-singh>

Meghna Singh is a visual artist and a researcher with a doctoral degree in visual anthropology focusing on the theme of migration from the University of Cape Town, South Africa.



Chapter: Sensitive Memories at a World Heritage Site: Silencing and Resistance at the Valongo Wharf

By Marcia Chuva, Laila Bianchi Aguiar, and Brenda Coelho Fonseca, published in *Decolonizing Colonial Heritage – New Agendas, Actors and Practices in and beyond Europe*

“Archaeological excavations that resulted in exposing the remains of Pretos Novos Cemetery since the 1990s and the Valongo Wharf since 2011 have caused varied effects. Urban reform planners had not foreseen some of those effects in the region, such as new forms of cultural appropriation increasingly seeking to update the memory of blackness in the territory. Such memory has been progressively silenced throughout the twentieth century by means of deterioration and neglect of the port area as well as marginalization of local population. However, there are countless performances taking place in that area, reinforcing the Black territorialities defined by Little Africa, such as physical, symbolic violence as well as resistance.”

DOI 10-4324/9781003100102-12

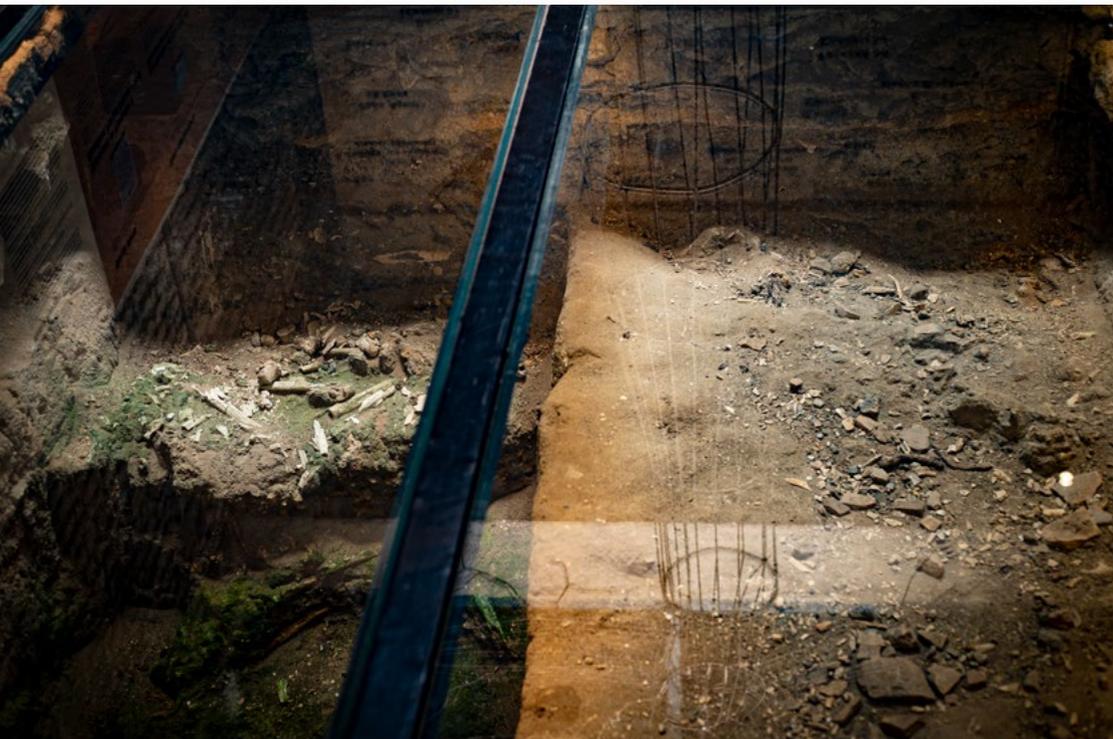
Read the chapter here:

www.taylorfrancis.com/chapters/oa-edit/10.4324/9781003100102-12/sensitive-memories-world-heritage-site-m%C3%A1rcia-chuva-leila-bianchi-aguiar-brenda-coelho-fonseca

Márcia Chuva is Associate Professor of History at the Federal University of the State of Rio de Janeiro (UNIRIO), on Department of History and Post Graduate Program in History and Visiting Professor at the Professional Masters in Cultural Heritage at the National Institute of Cultural Heritage – IPHAN.

Leila Bianchi Aguiar is Associate Professor of History at the Federal University of the State of Rio de Janeiro (UNIRIO) and Post Graduate Program in History.

Brenda Coelho Fonseca is Ph.D. student in History at the Federal University of the State of Rio de Janeiro – UNIRIO (Coordination of Personal Development at Higher Education – Capes Scholarship).



Chapter: New Diplomacy and Decolonial Heritage Practices

Cristina E. Clopot, Casper Andersen & John Oldfield,
published in *Decolonizing Colonial Heritage – New
Agendas, Actors and Practices in and beyond Europe*

“(…) the decolonial critique is a forceful reminder of the need to investigate the foundations of diplomatic knowledge and rival perspectives, which mid-space diplomacy insists upon. In the context of decolonial heritage diplomacy, the notions of indigenous knowledge and community-based knowledge are central for opening spaces beyond traditional Western diplomatic discourse.”

DOI 10.4324/9781003100102-19

Read the chapter here:

<https://www.taylorfrancis.com/chapters/oa-edit/10.4324/9781003100102-19/new-diplomacy-decolonial-heritage-practices-1-cristina-clopot-casper-andersen-john-oldfield>

Cristina E. Clopot joined the ECHOES project as a Postdoctoral Researcher at the University of Hull Wilberforce Institute for the Study of Slavery and Emancipation in March 2019.

John Oldfield is Wilberforce Professor of Slavery and Emancipation and Director of the Wilberforce Institute for the study of Slavery and Emancipation (WISE) at the University of Hull.

Casper Andersen is Associate Professor of the History of Ideas at Aarhus University in Denmark. His research focuses on the history, theories and heritage of colonialism and decolonization in Africa.



Journal of Heritage & Society

Heritage & Society: European Colonial Heritage in Shanghai: Conflicting Practices

By Jan Ifversen & Laura Pozzi

ABSTRACT: This article investigates various heritage-related practices in the city of Shanghai since the end of colonialism. With the establishment of the People's Republic of China in 1949, the dominant approach was to remove the colonial heritage and replace it with a communist narrative of the people and its heroes. The introduction of market socialism in the 1990s led to a revival of the colonial heritage, but in a form that presented the city as a cosmopolitan and consumer-oriented center. The role of the colonial heritage in the dramatic change in the cityscape since the 1990s has often been viewed as nostalgic. This article analyses nostalgia as a reframing of the colonial heritage, in which it reappears as the design of communist extravagance or "conspicuous communism." Through an analysis of the newly opened Shanghai History Museum, this article demonstrates that the global design strategy imposed on the cityscape is losing momentum and is now being challenged by a more robust narrative of a city formed more by communism than colonialism. The museum clearly reveals a tension between removing and reframing colonial heritage. Colonial heritage re-emerging in a positive way is rare, but may be found in a fascination with the darker and unruly forces of colonial Shanghai, or with objects that tend to disrupt the dominant approaches of removal and reframing.

Jan Ifversen & Laura Pozzi (2021): European Colonial Heritage in Shanghai: Conflicting Practices, published in *Heritage & Society*.

Link to the article:

● www.doi.org/10.1080/2159032X.2021.1909405

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Heritage & Society: Duality of Decolonizing: Artists' Memory Activism in Warsaw

By Jan Ifversen & Laura Pozzi

“Warsaw is an interesting locality on the global map of artists’ memory activism because the critical artists’ interventions taking place here deal with the legacies of multiple and overlapping foreign (German, Russian and Soviet) dependencies while, at the same time, explicitly opposing the dominant nationalistic modes of working through those dependencies in Poland.”

Łukasz Bukowiecki, Joanna Wawrzyniak & Magdalena Wróblewska (2021): Duality of Decolonizing: Artists' Memory Activism in Warsaw, *Heritage & Society*. Link to the article:
● www.tandfonline.com/doi/full/10.1080/2159032X.2021.1898076

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Joanna Wawrzyniak is a Director of the Center for Research on Social Memory at the Faculty of Sociology, University of Warsaw. She has been a leader of work package on City Museums and Multiple Colonial Pasts in Horizon H2020 ECHOES project.

Magdalena Wróblewska is an art historian with special interest in museology as well as history and theory of photography. Member of Artes Liberales Faculty, University of Warsaw.

Heritage & Society: Affective Infrastructures of Re-emergence? Exploring Modalities of Heritage Practices in Nantes

By Britta Timm Knudsen & Christoffer Kølvråa

“Indeed, all symbolic commemorations of the past work through social actors who attempt to govern, control and encourage collective affects (Anderson 2014, 26; Hourcade 2017). Whether it is anger, national pride, sympathy with the victims of historical horrors or empathy with former generations’ hardship through re-enactment scenarios, all forms of commemoration can be analyzed as media that attune audiences affectively (Massumi 2009).”

Britta Timm Knudsen & Christoffer Kølvråa
(2021): Affective Infrastructures of Re-emergence? Exploring Modalities of Heritage Practices in Nantes, *Heritage & Society*.
Link to the article:
● [www.doi.org/10.1080/2159032X.2021.1883981](https://doi.org/10.1080/2159032X.2021.1883981)

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Heritage & Society: Amplifying Voices: Engaging and Disengaging with Colonial Pasts in Amsterdam

By Csilla E. Ariese

“As the metropole and main harbor city of a colonial, maritime empire, much of Amsterdam’s development has been the direct or indirect result of colonial activities. Yet, many aspects of colonialism and its lasting entanglements were not (widely) spoken about. In response, within the cultural sphere, de-colonial engagements have arisen across various institutions and related to multiple aspects of colonialism, most prominently the topic of slavery.”

Csilla E. Ariese (2021): Amplifying Voices: Engaging and Disengaging with Colonial Pasts in Amsterdam, Heritage & Society. Link to the article:
● www.doi.org/10.1080/2159032X.2021.1901335

Csilla E. Ariese is museologist and postdoctoral researcher at the University of Amsterdam within the H2020 ECHOES Project.

Calendar & Events

**HERITAGE ACTIVISM, MEMORY
POLITICS AND THE DECOLONIAL TURN:
Haunted and Haunting Bodies, Spaces
and Histories**

Ph.D Course

AARHUS UNIVERSITY
January 14 – 16, 2021

This international PhD course established a dialogue between PhD students and acknowledged keynote speakers in the field such as Madina Tlostanova and Sabelo Ndlovu-Gatscheni as well as to the course conveners who will share their experience of working in the field of colonial legacies and decolonial options from international and collaborative research projects such as ECHOES, European Colonial Heritage Modalities in Entangled Cities.

The course presented a decolonial city-walk organized by the artist collective FCNNNEWS as part of the curriculum. Such an endeavor invites participants to see a decolonial heritage practice in action as well as it breaks participants expectations of a Ph.D course only being a classroom. Rob Jacobs and Anne Reijniers are decolonial visual artists from Brussels and they presented their latest works on decoloniality.

Keynote speakers

- Madina Tlostanova, Professor of postcolonial feminism at the Department of Thematic and Gender Studies, at Linköping University, Sweden.
- Sabelo J. Ndlovu-Gatscheni, Professor in the Department of Development Studies, at the University of South Africa in Pretoria, SA.

Invited artists and artistic collectivities

- Rob Jacobs & Anne Reijniers, De Imagerie, an audiovisual collective, Het Bos art centre, Brussels.
- Dina El Kaisy Friemuth, Lil.B. Wachmann, Anita Beikpour, FCNNNews, Feminist Collective with No Name (Copenhagen, Berlin).

**DECOLONISING THE
POST-COLONIAL?
Disputed Heritages**

International conference for heritage scholars and decolonial activists

ONLINE CONFERENCE
April 14 – 16, 2021

The conference hosted 29 experts on colonial pasts in museums and heritage sites in European and Global South cities. Some of them presented their own papers, others took part in roundtables. Among them there were scholars, curators, cultural activists and visual artists. Scholars, curators, cultural activists and visual artists have been invited to contribute to the conference through individual communication with the organizers. The Conference was also disseminated in social media and official institutional channels. Participation in the conference was free of charge, and over 1200 people attended the conference sessions.

The congress featured conferences, special sessions and round tables, which addressed broad territorialities and themes, such as: Museums and Decolonial Practices; Cities, Heritagization and Decolonization; Citizenship and Social and Artistic Movements; Scientific Diplomacy and Colonial Heritage; and Decolonial Heritage Public Policies.

Read more about the speakers and the event here:

- www.ic-echoes-2021.eventqualia.net/en/home

**ECHOES OF EMPIRE:
Contemporary Art and Colonial History**

Parallel workshops: Contemporary art and colonial history in Bristol, Cape Town and Marseille

ONLINE WORKSHOPS
May 27 – 28, 2021

The parallel workshops gathered artists, curators, activists and art historians based in Bristol, Cape Town and Marseille who seek to question in their practices the legacies of this past in urban space. The event consisted in presentations and discussions with the audience in the three cities in order to confront the feelings and the reactions across this transnational space.

Speakers

- Michael Jenkins is a director/producer, 8th Sense Media/ Blak Wave based in Bristol.
- Monique Kerman is the associate professor of African art history and visual culture at Western Washington University in Bellingham.
- Mohammed Laouli is an artist based in Marseille.
- Dalila Mahdjoub is an artist based in Marseille.
- Sikumbuzo Makandula is a visual artist & Heritage consultant based in Capetown.
- Khanyisile Mbongwa a curator based in Capetown.
- Stacey Olike is a digital designer, creative diversity coordinator at Channel 4 based in Bristol. Thania Petersen an artist based in Capetown.
- Christelle Pellecuer is the founder and creative director at Razana Afrika, makeup artist (for fashion, film and TV), and writer and performer based in Bristol.
- Thania Petersen is an artist based in Capetown.
- Marine Schütz is a researcher in contemporary art history, University Rennes 2 based in Marseille.
- Meghna Singh an artist and researcher based in Capetown.
- Elvan Zabunyan is the professor of contemporary art history, University Rennes 2 based in Paris.

Read more about the event here:

- www.echoesofempire.sciencesconf.org

Read more ECHOES-related activities, some of which we organise, co-organise or simply take part in:

- www.projectechoes.eu/activ

Consortium



Colophon

This project has received funding from the European Union's Horizon 2020 research and innovation programme under agreed No 770248

Read more about the Project ECHOES Team and consortium:

www.projectechoes.eu/consortium

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This booklet was edited by Kasper Mikael Jacek for Project ECHOES

Layout by Mads Christian Sandholm



This booklet highlights articles, publications, events, conferences and collaborations from the Project ECHOES. Project ECHOES brings together a wide range of disciplines and nationalities and entails cases in cityscapes from Asia, Africa and South America and from Northern, Western, Southern and Eastern Europe.