Otherwise
Rethinking Museums and Heritage

Symposium organised by the
Centre for Anthropological Research
on Museums and Heritage (CARMAH)

Humboldt-Universität zu Berlin
Institute of European Ethnology

26-28 July 2017

Symposium Outline

How can we think and do museums and heritage differently? Where is the productive conceptual energy to do so? This symposium brings together international scholars and practitioners to think creatively, critically, and anthropologically about some of the liveliest concepts and practices circulating in museums and heritage today. There are certain terms that circulate and trouble existing practices more than others. We have identified five such concepts, outlined below, to open ways into exploring their potential for rethinking and transforming museum practice and anthropological theory. What do they change? Who and what do they bring into museums and heritage and who and what do they leave out? And what are their conceptual limitations or pitfalls in practice? Thinking even further, how can such concepts be extended or reshaped to further energise their transformative potential? Or what happens when we put them into dialogue with other areas of theorising or practice? In a format designed to foster such exchange and questions, this symposium seeks to think otherwise about anthropology, museums, and heritage today.

Public Lecture
(26 June 2017)

Objects Otherwise.

Haidy Geismar
(University College London)

This talk takes as its focus four objects from different collections that I have worked with over the past years. A box. A cloak. An Effigy. A pen. Each object opens up a host of questions about the interaction between old collections and new technologies, about processes of translation, remediation, and representation, about the legacy of nineteenth century colonialism and collecting within twenty-first century new media; and about the re-articulation of locality and cultural difference within museum technologies. How do new technologies, such as 3D-printing, scanning, social media, and new web-based interfaces alter our understandings of what a collection is, how objects encode knowledge and meaning, tell stories, and what spaces are being created for cultural differences? Here I synthesise my work over many years with ethnographic collections from the Pacific, with photography collections, and with new media, to explore the object lessons and politics of perspective that are emerging for the twenty-first century collections.

Haidy Geismar is Reader in Anthropology at University College London where she is also Vice Dean for Strategic Projects and the Curator of the UCL Ethnography Collections. Since 2000 she has worked with museum collections and communities in Vanuatu and New Zealand. Her research focuses on the contemporary resonance of historical collections, indigenous articulations of intellectual and cultural property, indigenous contemporary art, the politics of display and critical museology, and the capacity of new media to translate and remediate cultural protocols and the materiality of artefacts. She has published extensively on these issues, including "Moving Images: John Layard, Fieldwork and Photography on Malakula since 1914" (2010, University of Hawaii Press, with Anita Herle and collaborators in Vanuatu, winner of the John Collier Prize for Anthropological work on still photography), and "Treasured Possessions" (2013, Duke University Press. She is in the early stages of a project looking at the skill and knowledge networks embedded within digital photography. Her keynote draws from a forthcoming book, focused on the translation of old collections into new media, entitled "Museum Object Lessons for the Twenty-first Century".

PROGRAMME

Day One – 26 July 2017
Location: Tieranatomisches Theater

16.15   Registration Opens

17.00   Welcome
Sharon Macdonald, Director CARMAH

17.30   Public Lecture: *Objects Otherwise*
Haidy Geismar

19.00   Reception with Buffet

Day Two – 27 July 2017
Location: CARMAH, Room 408

9.00   Welcome and Introduction
Sharon Macdonald

9.30-11.00   Session I – Provenance
Introduction and chair: Larissa Förster

11.00-11.30   Coffee/Tea Break

11.30-13.00   Session II – Translocality
Introduction and chair: Katarzyna Puzon

13.00-15.30   Lunch and/or Walks
    Option of two guided walking tours, beginning at 13.30 and running for 90 mins
    - **Colonialism and Resistance (Christian Kopp)**
    - **Postsocialism (Finn Ballard)**

15.30-16.00   Coffee/Tea Break

16.00-19.00   World Café (with early career scholars)

20.00   Symposium Dinner
Location: Cum Laude

Day Three – 28 July 2017
Location: CARMAH

9.30-11.00   Session III – Alterity
Introduction and chair: Jonas Tinius

11.00-11.30   Coffee/Tea Break

11.30-13.00   Session IV – Post-ethnological
Introduction and chair: Margareta von Oswald

13.00-15.30   Lunch and/or Walks
          Option of three guided walking tours, beginning at 13.30 and running for 90 mins
          - **Colonialism and Resistance (Christian Kopp)**
          - **Humboldt Forum (Friedrich von Bose)**
          - **Postsocialism (Finn Ballard)**

15.30-16.00   Coffee/Tea Break

16.00-17.30   Session V – Engagement
Introduction and chair: Christine Gerbich

17.30-18.00   Coffee/Tea Break

18.00-19.30   Round-up/Closing Discussion
          with Erica Lehrer (Concordia University), Friedrich von Bose (Humboldt-Universität zu Berlin),
          and Duane Jethro (CARMAH)
          Chair: Sharon Macdonald

20.00 Optional Dinner

SESSION I – PROVENANCE

Introduction by Larissa Förster
Research into the history of collections and objects is part of museum work in all fields. In the past years, the term provenance has increasingly gained importance, in particular in the German museums world. Employed to prove (or disprove) the authenticity of an art object or the legitimacy of its ownership (especially if acquired during the Nazi era), the term has strong moral, political, and economic implications. But how useful is it for anthropology and its collections? Can the idea of provenance do justice to the often intertwined trajectories of objects across places and between people or does it overemphasise notions of (single and true) origin? In what ways must provenance research in ethnographic museums differ from investigating provenance in art collections? And does the return of cultural artefacts to their countries/communities of 'origin' offer an opportunity to radically re-think the notion of the museum as an ultimate repository of heritage – or does it pre-empt alternative futures and trajectories of objects?

Speakers

Provenance Politics

Ciraj Rassool is Professor of History at University of Western Cape, South Africa. He was chair of Iziko Museums of South Africa and the District Six Museum and serves on the Advisory Board of the Luschan Collection, Berlin. His latest co-edited book is "Unsettled History: Making South African Public Pasts" (2017).

Provenance Beyond Origins and Return: Thinking Through the Metaphor (and Politics) of Diaspora

Paul Basu is Professor of Anthropology at SOAS University of London. A core strand of Paul's research has been to explore the intersections between migrations of people, things, ideas and histories. Recent books include "The Inbetweenness of Things" (2017) and "Museums, Heritage & International Development" (2014).

Discussant

Possible Locations

Britta Lange is a lecturer at the Institute of Cultural History and Theory at Humboldt-Universität zu Berlin and heads the Lautarchiv of Humboldt-Universität zu Berlin together with Sebastian Klotz. Together with Margit Berner and Anette Hoffmann she published "Sensible Sammlungen. Aus dem anthropologischen Depot" (2011).

Chair

Larissa Förster is a postdoctoral research fellow at the Centre for Anthropological Research on Museums and Heritage (CARMAH). Her current research focuses on provenance research, restitution and repatriation in/from European (ethnographic) museums. Her most recent co-authored book is "Haut, Haar und Knochen. Koloniale Spuren in naturkundlichen Sammlungen der Universität Jena" (2016).

Introduction by Katarzyna Puzon
The idea of translocality has significantly expanded, moving beyond its understanding in terms of spatial physicality or as a type of transnationalism. Addressing the salience of scales and socio-spatial dynamics, research on translocality challenges binary conceptions of local versus non-local or global and examines how it is manifested in the movement of people, objects, practices, and discourses. This session seeks to ask how translocality can be useful for the debates on current museum and heritage transformations, in particular if approached as a "'trans' of 'across', and not 'trans' of 'above' or 'beyond'" (Lambek). How do place, location, and the production of locality play out in the intensification of movement? How are museums and heritage shaped, reconstructed, and transformed via the mobility of people, ideas, artefacts, practices, and discourses? How is translocality put to work in museum and heritage practice, or how might it be? How are the interrelations between (urban) spatialities mapped out? How can translocality enable a non-Eurocentric understanding of museums and heritage? In what ways does it open up space for multiple articulations of Islam, for example? Does translocality create new avenues for re-thinking museums and heritage?

Speakers

Heritage Rites – Translocality, Creativity & 'Acting Back' in Refugee Camp Life

Beverley Butler is Reader in Cultural Heritage at University College London. Her research focuses on critical heritage perspectives, heritage in refugee camps, 'heritage wellbeing' and transformative 'efficacies of heritage', especially in contexts of marginalisation, displacement, illness and extremis, as well as the Middle East. She is the author of the monograph "Return To Alexandria – An Ethnography of Cultural Heritage, Revivalism, and Museum Memory" (2007).

Diasporic Trajectories, Art Historical Taxonomies: Dikran G. Kelekian and Islamic Art

Banu Karaca (EUME and ICI Berlin) is a cultural anthropologist working at the intersection of political anthropology, art and aesthetics, nationalism and cultural policy, museums and commemorative practices. Some of her recent publications examine censorship and freedom of the arts, gendered memories of war and political violence, and visual literacy.

Discussant

Conceptualising and Exhibiting Translocality as a Corrective to Dominant Narratives

Paola Ivanov is an ethnologist and a curator of the Africa collections in the *Ethnologisches Museum* in Berlin. Her research interests focus on material/visual culture and translocal interconnectedness in Africa as well as on museum studies. In her recent works she dealt particularly with translocality and aesthetics on the Swahili coast.

Chair

Katarzyna Puzon is a postdoctoral research fellow at the Centre for Anthropological Research on Museums and Heritage (CARMAH). Her research has focused on the intersections between heritage, memory and the city, previously in Beirut and more recently in Berlin, where she examines the ways in which Islam is constructed through heritage developments.

Introduction by Jonas Tinius
'Alterity' describes the state of being other or different, a sense derived etymologically from the Latin 'alter', meaning 'other', or 'the other (of two)'. Anthropological scholarship and ethnological museum practices have long been dealing with the representation and the construction of such differences. Postcolonial critiques, the crisis of representation, and the Writing Culture debate have questioned the ways in which museums and anthropologists deal with the construction and representation of alterity. To what extent does the notion of alterity imply a comparison and a norm? Who inscribes and recognises differences, and from which point of view? And to what extent can and should we overcome ideas of alterity or move beyond them? What does it mean, quite to the contrary, to stress radical alterity? This panel invites perspectives from anthropology and curating in the context of ethnographic and art exhibition making to discuss the potential and the problems associated with alterity. How have debates on alterity influenced exhibition practice in museums and the arts, and is it still – has it ever been – a productive concept?

Speakers

Bodies Changed into New Forms: Metamorphosis and Museums

Henrietta Lidchi is the Chief Curator of the Nationaal Museum van Wereldculturen, Leiden and until 2017 was the Keeper of the Department of World Cultures, National Museums Scotland, Edinburgh. Here she led the redevelopment of the World Cultures galleries at the National Museum of Scotland (reopened in 2011). Trained as an anthropologist, she has worked in museums for twenty years, starting at the British Museum.

After the Fire: Disrupting Whiteness Towards New Forms of Collaboration in the Space of the South African University (Co-Authored by Greer Valley)

Katharina Schramm is Professor for the Anthropology of Global Inequalities at the Freie Universität Berlin and Honorary Senior Research Fellow at the Archive and Public Culture Research Initiative of the University of Cape Town. Her theoretical focus is on conceptualizing race as an unruly and slippery object in politics and science. She has carried out extensive fieldwork in Ghana and South Africa. Her current research in South Africa is situated at the interface of classificatory practices, the materiality of scientific objects and emerging political subjectivities.

Discussant

Alya Sebti is Director at ifa-Galerie, Berlin. She has curated several exhibitions in Europe and North Africa and was the artistic director for the 5th edition of the Marrakech Biennale (2014). She has written and lectured extensively on art and the public sphere and is a board member of the International Biennale Association.

Chair

Jonas Tinius is a postdoctoral research fellow at the Centre for Anthropological Research on Museums and Heritage (CARMAH). His research explores how curators in contemporary art spaces in Berlin negotiate questions of difference and alterity. He has previously worked on theatre and migration.

Introduction by Margareta von Oswald
In the context of recent transformations and rebranding strategies of ethnological museums in Europe and North America, the terms 'anthropological,' 'ethnological,' 'ethnographic,' and 'Völkerkunde' have progressively disappeared from their titles or have been disguised in acronyms. At the same time, museum theorists and practitioners have called for a 'post-ethnographic' or 'post-ethnological' museum. Some argue for a radical shift from the museum's and discipline's legacies, against the "logos of ethnos" (Deliss); others argue for a "following from" with a difference (Clifford). The prefix 'post' does not clearly define what it stands for (or against). What it indicates, however, is the persisting unease about the role of ethnographic museums, and particularly the role of anthropology and its legacies in relationship to the museum. Questioning this constitutive, but challenging, relationship will be the topic of this panel. If anthropology can play a crucial role in understanding non-reductive visions of human potential and possibilities, what constitutes a contemporary anthropological question in a museum with ethnographic collections? How does anthropological knowledge allow us to work with collections in ways that do not fossilise them in glass cases or in storage rooms? Out of the museum's much discussed 'crisis,' what reformative potential does discussion of the 'post-ethnological' hold? Can it prompt forms of transformative engagement, and if so, of what kind?

Speakers

Conceptualising a Museum-University: Repositories as sites for Transdisciplinary Research and Cultural Exchange

Clémentine Deliss is a curator, publisher, and cultural historian. She studied contemporary art and semantic anthropology and holds a PhD from the University of London. Her work addresses historical and contemporary iterations of global artists' networks, the remediation of ethnographic collections, and the articulation of artistic practice and interdisciplinary through publishing. She lives in Berlin.

On the Treatment of Dead Enemies

Dan Hicks is Associate Professor in the School of Archaeology, University of Oxford, and Curator of Archaeology at the Pitt Rivers Museum, and (2017-2018) Visiting Professor at Musée de Quai Branly. He has published widely on material culture, historical archaeology, heritage, museums, and the history of anthropology. His Twitter handle is @ProfDanHicks.

Discussant

Imagining Elsewhere and Otherwise

Ashkan Sepahvand is a writer, editor, and artistic researcher. Currently, he is a research fellow at the Schwules Museum*, where he curated the exhibition "Odarodle – an imaginary their‗story of naturepeoples, 1535-2017". He lives and works in Berlin.

Chair

Margareta von Oswald is a doctoral research fellow at the Centre for Anthropological Research on Museums and Heritage (CARMAH) and at the EHESS Paris. Analyzing two major museum restructuration processes (Berlin's Humboldt Forum; Tervuren's Royal Museum for Central Africa), her research focuses on the negotiations around contested material legacies in the present.

Introduction by Christine Gerbich

The term 'engagement' usually refers to practices that aim to involve a diversity of people with museum collections and heritage sites. These practices range from transmitting or sharing knowledge to experimental approaches that are used to deconstruct or transform processes of knowledge production and meaning-making. The underlying assumption is that engagement work is 'a good thing', as it aims to create inclusive and democratic spaces that allow individuals and groups to use heritage institutions for a variety of purposes. However, these practices are themselves shaped by specific values and attitudes with regard to heritage institutions and the people using them. As part of CARMAH's focus on future-making, this panel aims to explore the following questions: What are the policies and politics that shape engagement practices? Who are the people and professionals that become agents of engagement work? And what impact do these assemblages of professionals have on the relationship between heritage institutions and the people who do or do not make use of them?

Speakers

Building Knowledge, Building Community in District Six (Cape Town, South Africa)

Bonita Bennett was appointed as director of the District Six Museum in 2008. Her professional training is as an educator with strong anti-apartheid activist roots. She completed her M.Phil. degree in Applied Sociolinguistics at UCT in 2005, focusing on narratives of trauma of people who had been forcibly removed from various areas in the Western Cape.

Obligations, Battles, Relationships: Museum Anthropology and the Praxis of Engagement

Laura Peers is curator for the Americas Collections at the Pitt Rivers Museum, and Professor of Museum Anthropology at the University of Oxford. Her research concerns historic Indigenous visual and material culture in North America and its roles within Indigenous societies today. Recent work has included "The Great Box: Learning from the Masters: Facilitating the Carving of a New Version of a Masterpiece Haida Box in the Collections of the Pitt Rivers Museum, by Gwaai and Jaalen Edenshaw".

Discussant

Ute Marxreiter received training in Theatre Studies, Art History and English Literature. Before working for several major museum institutions as curator of education (among these the *Bayerische Staatsgemäldesammlungen* and documenta 12), she was involved in several collaborative art projects. Since 2014 she has been working as an educational curator for the *Ethnologisches Museum* and the *Museum für Asiatische Kunst* in Berlin, where she is responsible for the concept of the family-spaces of both museums in the Humboldt Forum.

Chair

Christine Gerbich completed her Master in Sociology at Mannheim University and is currently a doctoral research fellow at the Centre for Anthropological Research on Museums and Heritage (CARMAH). She is part of a team that focuses on ways in which Islam is represented in museums and heritage, looking at the transformation of engagement strategies within the *Museum für Islamische Kunst* in Berlin.

GUIDED TOURS – Days 2 and 3
(max. 20 persons each – please register)

The tours will start at 13.30 each day and lasts for 90 minutes. You will be provided with a lunch bag, to take along. Registration for the tours is required.

Tour I: Colonialism and Resistance
Berlin is not often thought of as a colonial metropolis. The residential city of the Hohenzollern dynasty was, however, deeply involved in colonial enterprises. In the late 17th century it took part in the transatlantic slave trade, deporting about 20,000 African children, women and men to the Caribbean and to Berlin. CARMAH is situated in a street whose much debated name is derogatively referring to this African diaspora. Also, east of the *Gendarmenmarkt* the infamous Berlin Conference 1884/85 was held, where Germany established itself as a colonial power.

Guide: Christian Kopp is a historian, curator and activist working for the NGO *Berlin Postkolonial* which supports civil society campaigns like "Decolonize Berlin" and "No Humboldt21" and "No Amnesty for Genocide." He is currently preparing a small exhibition on the first German Colonial Exhibition in Berlin in 1896.

Tour II: The Humboldt Forum Building Site – only offered on Day 3
In 2019, the Humboldt Forum in the rebuilt Berlin City Palace will open its doors to the public. The project has been among the most controversial architectural as well as cultural projects in Germany in recent years. You will have the opportunity to look beyond the baroque façade and tour the building's numerous exhibition and performance spaces to get a glimpse of the Humboldt Forum's future programme. Emphasis will be placed on the entrance hall and the first floor with the Humboldt Lab, the area currently being planned by the Humboldt-Universität zu Berlin.

Guide: Tarek Ibrahim is an architect and research associate for the steering committee and management of the *Humboldt Forum Kultur GmbH*. In this capacity he is responsible for a wide range of activities for the development of the institution's cultural programme.

Guide: Friedrich von Bose is a cultural anthropologist as well as, since March 2017, curator at the Humboldt-Universität zu Berlin's *Hermann von Helmholtz-Zentrum für Kulturtechnik*. As such, he is responsible for the activation of the Humboldt Lab in the future Humboldt Forum.

Tour III: Post-socialist Berlin Mitte
Our walking tour of post-socialist Berlin history will examine the city's remarkably recent unification, and give us an overview of changes in the central Mitte district since the fall of the Wall. We will visit Checkpoint Charlie; one of the last remaining stretches of the Wall; the former Communist "House of Ministries", and the symbol of Berlin's renaissance, the Potsdamer Platz.

Guide: Finn Ballard is a historian from Ireland who has been living in Berlin since 2008. He completed his PhD on the topic of German folklore and popular culture at the University of Warwick in 2012 and has been working as a guide, journalist and museum curator ever since.

Themes

VIRTUAL HERITAGE

Digitising cultural heritage objects and sites is gaining ground among scholars of architecture, anthropology, museum studies, and related fields. Heritage objects that are digitally recorded and virtually displayed, however, necessitate additional ethnographic and historic data in order to meaningfully contextualise them with respect to their everyday use and intangible value – particularly for objects from conflict areas or sites with complex histories. For the World Café, I draw from my work on Project Anqa, which seeks to counter the loss of cultural heritage in Syria and Iraq through digital documentation. We will engage in discussions around the relationship between technology and heritage recording/display, and ask what the developing fields of cyber or online ethnography, fieldwork, and ethics of preservation can contribute to the concept of 'virtual heritage' and museum practice.

Table host: Saima Akhtar is a Postdoctoral Associate in Computer Science and The Institute for the Preservation of Cultural Heritage at Yale University. She manages "Project Anqa", which aims to digitally document at-risk heritage sites in Syria and Iraq before they are altered or destroyed. She is an urban historian and architect by training and holds a PhD in Architecture from UC Berkeley.

WASTED LEGACIES

What happens to the inheritances that did not find any continuation, those which were 'wasted'? As something from the past, a legacy is passed down and transmitted to the present; it is in this sense that a legacy is inherently generational – always recalibrated by those newcoming. Yet legacies appear to be visible and lifted to significance only if they can be written by the subsequent generation within a heritage, cultural memory, national identity or ruin stories. A wasted legacy is not simply something inherited that has very little economic or symbolic value, or is no longer in use in the present; the wasting of a legacy indicates a shifting memory and therefore a latent tension and dissonance, since the remains coexist with us in a state of potentiality and resonance, showing a tendency to return, claiming for recognition of their significance.

Table host: Francisco Martínez, PhD in anthropology, is a postdoctoral researcher at the School of Arts, Design and Architecture of Aalto University. He has edited several books, curated different exhibitions, and worked as a journalist in Russia, Germany, Turkey, Spain and Portugal. Francisco has recently joined the editorial teams of the *Anthropological Journal of European Cultures* and *Suomen Antropologi. Journal of the Finnish Anthropological Society*, and his monograph "Wasted Legacies? Youth, Repair and Obsolescence after Socialism" is coming out with UCL Press.

INFRASTRUCTURE

Since Brian Larkin's (2013) paper on the anthropology of infrastructure, many scholars have explored how diverse cultures, institutions and individuals get constructed in return. Infrastructure is often inseparable from concepts like development, governmentality, and power, and is perceived as a material, sensory presence influencing cultural lives. Thus, it is always the fundamental aspects of life that are considered. Museums are ubiquitous in most nations. What would happen to museum studies if we treat museums as infrastructure? How would this change museum practices such as knowledge sharing and curatorial pedagogy? How will this reshape museum critique? Studying museums as an infrastructure would also drive us to ask how they act as political bodies, and how they should act.

Table host: Sowparnika Balaswaminathan is a PhD candidate in Anthropology at UC San Diego. She studies ethnographic & art museums, South Asian artisans, discourse, and ethics. She has taught anthropology, world history and writing and is currently an Editorial Assistant for Latin American Antiquity.

ARCHIVE

'It is to burn with a passion. It is never to rest, interminably, from searching for the archive right where it slips away. It is to run after the archive... It is to have a compulsive, repetitive and nostalgic desire for the archive, an irrepressible desire to return to the origin, a homesickness, a nostalgia for the return to the most archaic place of absolute commencement' (Derrida, 1995)'. Asylum Archive was originally started as a coping mechanism while I was in the process of seeking asylum in Ireland; it is directly concerned with the reality and trauma of life for asylum seekers. The project's objective is to collaborate with asylum seekers, artists, academics, civil society activists, among others, with a view to create an interactive documentary cross-platform online resource with critically foregrounding accounts of exile, displacement, trauma and memory. It is not a singular art project that stands 'outside of society', engaged in an internal conversation; it is a platform open for dialogue and discussion inclusive to individuals that have experienced a sense of sociological and/or geographical displacement, memory loss, trauma and violence.

Table host: Vukasin Nedeljkovic initiated the multidisciplinary project Asylum Archive. Asylum Archive is a platform open for dialogue and discussion inclusive to individuals who have experienced a sense of sociological/geographical 'displacement', social trauma and violence. It is an act of solidarity to bring a different perspective on the life of people who came to Ireland to seek protection.

QUEER-ING

Inspired by the term *queer*, many scholars and practitioners extended the scope of materials, identities, and histories that are dealt with in the museum and heritage field. In the literature of queer-museum studies, recognizing queer subjects and histories and including them into the narratives, collections, workforce, and engagement programmes seem to dominate the attempts. Could this very intersection of *queer* and *museum/heritage* be reconsidered beyond the inclusion and the representation of LGBTI+ identities into the various institutional layers? How could we reconfigure museums in order to overcome the limitations of the liberal claim for identity and recognition? We want to weave a discussion moving from the adjective *queer* to the verb *queering* as an opening to rupture the normative knowledge production and manifestations in the realm of museum and heritage.

Table hosts:

Nazlı Cabadağ is a doctoral fellow in the "Media and Mediation" theme of the Making Differences project at the Centre for Anthropological Research on Museums and Heritage (CARMAH). She is interested in new media practices in the negotiations of the sexualized and racialized boundaries of *Türkiyeli* "queer" identity in Berlin.

Chiara Garbellotto is a doctoral fellow in the "Science and Citizenship" theme of the Making Differences project at the Centre for Anthropological Research on Museums and Heritage (CARMAH). Taking the *Museum für Naturkunde* as a case study, she explores the museum's discourse on (bio)diversity and its role in constructing citizenship. She is devising ethnographic methodology in order to collaborate with both visitors and non-visitors.

DIALOGIC COMMUNICATION

The concept of the dialogic draws on the philosophy of Martin Buber, the literary theory of Mikhail Bakhtin and the radical educational pedagogy of Paolo Freire. It is used to conceptualise communication as a two-way process – that no utterance or piece of text exists in isolation, but always has an intended audience in mind. Conceptualising utterance or text as a dialogic has the potential to disrupt the power of the monologic voice, opening it up to challenge and argument from alternative perspectives. In the museum the application of dialogic theory has taken numerous forms, from studies that have sought to untangle the various discourses that lie latent in the narratives of museum exhibition and galleries, to the increasing number of collaborations between museum visitors and diaspora groups in the exhibition-making process.

Table host: David Francis is a PhD candidate at the Institute of Archaeology, UCL, where his thesis focuses on *Narrative, identity and the museum visitor experience* in exhibitions at the British Museum. He has also worked as an interpretation officer in museums, zoos and botanic gardens for over 10 years.

HAUNTOLOGY

First defined by Derrida in "Spectres of Marx", the term 'hauntology' asks us to consider the affective force of what is no longer present, and to acknowledge the failed futures that haunt contemporary life. In this sense hauntology offers a useful vector for rethinking museums and heritage in a way that revitalises their relation to the injustices, exclusions and disturbances of the world. How can we work with or against the absent presences (human and non-human) that are central to the heritage field? What forms of collecting, display and interpretation are required to confront the hauntological within society? How might an aesthetics of the 'ghostly' inform meaningful political action in the present? This table will address these and other questions as part of a critical-creative exploration of the hauntology/heritage dynamic.

Table host: Colin Sterling is a heritage researcher and former curator at the Royal Institute of British Architects. He is currently writing a monograph entitled "Heritage Reframed: Photography, Memory and the Affective Past". Later this year he will begin postdoctoral research at UCL investigating heritage and posthumanism.

ARTIFICATION

Many international policies of patrimonial preservation and maintenance of different types of museums have evidenced the questions related to the artification. This notion (see Shapiro & Heinich 2012) refers to the process of classificatory and material transformation of objects and actions into "art" – as a socially recognised domain with its own techniques, maintained by a set of specialists. According to the authors, artification "redefine(s) borders between art and non-art" and, I argue, in the wide range of things and activities that can be included in these domains, we could also think about the cultural and material heritage. Moreover, as I conclude from the basis of my PhD studies, the artification process may coexist within dynamics of (temporary) suspension of the artistic framework or in favour of other, more socially relevant ones.

Table host: Edilson Pereira is a sociocultural anthropologist, university professor, researcher and photography enthusiastic. He has been working at Rio de Janeiro State University since 2014. His main research topics are cultural heritage; art, ritual and religion relationships; aesthetics of popular culture.

NGO-ISATION

My conceptual contribution to the symposium is NGOisation. I use this term narrowly to refer to the process by which local and international nongovernmental organisations (NGOs) take over social and economic domains previously considered the state's responsibility. While this is hardly a novel concept in the academic landscape, its application to heritage-making processes has been remarkably limited (with the exception of Chiara de Cesari's work on Palestinian heritage NGOs). Drawing on my ethnographic fieldwork in Egypt after the January 25th Revolution, I will discuss the NGOisation of urban revitalisation and heritage management in Cairo. More specifically, I will outline the socio-spatial consequences of the work of several local organisations – all newly formed by urban elites and committed to "community-based" urban rehabilitation.

Table host: Claire Panetta is a PhD candidate in anthropology at the CUNY Graduate Center. Her dissertation explores the spread of local urban revitalisation initiatives in Cairo after the January 25th Revolution. She is the co-editor of "Beyond the Square: Urbanism and the Arab Uprisings" (Terreform, 2016).

PRACTICAL INFORMATION

Venues

Tieranatomisches Theater (Keynote and reception on Day 1)
<u>Address:</u> **Philippstraße 12/13**
10115 Berlin

CARMAH (Sessions on Days 2 and 3)
<u>Address:</u> **Institute of European Ethnology, 4th Floor, Room 408**
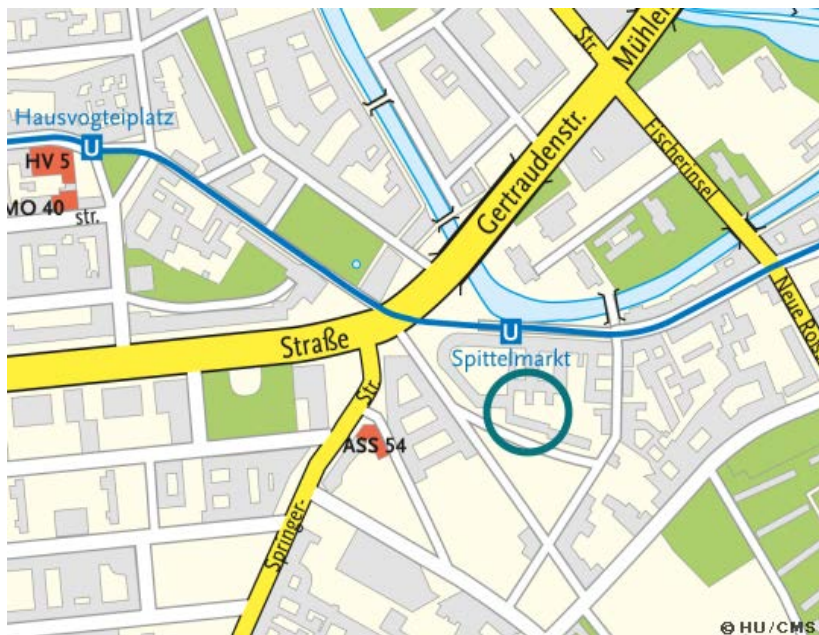**Humboldt-Universität zu Berlin**
Mohrenstraße 40/41
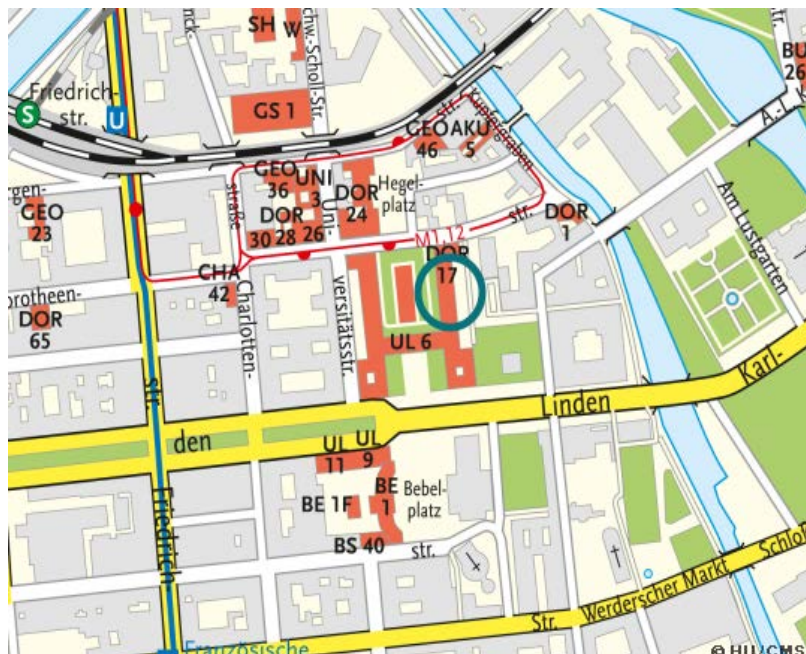**10117 Berlin**

Hotel Titanic Comfort Mitte

<u>Address:</u> Elisabeth-Mara-Straße 4
10117 Berlin

Dinner
Cum Laude (Dinner on Day 2)
<u>Address:</u> Platz der Märzrevolution (East Wing of the HU Main Building)
10117 Berlin

Multimedia
Twitter Hashtag: #otherwise2017
Website: www.carmah.berlin