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D4.3

Contentious Heritage Manual

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<p>D4.3: Contentious Heritage Manual Full Title: Marion Hamm/ Klaus Schönberger (eds) (2019, forthcoming): Contentious Heritages and Arts: A Critical Companion. Wieser Verlag: Klagenfurt/ Celovec. Online Pre-publication: http://www.traces.polimi.it/2019/02/26/issue-07-contentious-heritages-and-arts-a-critical-companion Date: 28. Feb. 2019 Lead beneficiary UNI-KLU Due Month: 36</p>
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This deliverable report outlines contents, production process and status of the overall TRACES publication titled **Contentious Heritages and Arts: A Critical Companion**. The editorial work was undertaken by WP4 (Klaus Schönberger, WP-leader; Marion Hamm, principal researcher; Melanie Proksch, research assistant). Diethart Keppler and Andreas Jung, price-winning book designers from K+J are taking care of design and layout for the printed edition.

The manuscript is uploaded as a pre-publication without layout and will be replaced by a layouted version as soon as possible (see under Chapter II Net Steps)
<http://www.traces.polimi.it/2019/02/26/issue-07-contentious-heritages-and-arts-a-critical-companion>.

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TRACES Contentious Heritage Manual

The TRACES contentious heritage manual is titled **Contentious Heritages and Arts: A Critical Companion** (from now: TRACES companion). It is different from all other publications delivered as part of the project in that all CCPs and workpackages were involved in the process in various ways. 29 authors from across the project, plus guest author Ute Holfelder from the TRACES sister-project *Performing Reality* (FWF Austria) wrote 51 articles. TRACES Partners supported the project with scientific, technical and administrative advice, gave critical feedback on the concept of the book.

I. Abstract

Contentious Heritages and Arts: A Critical Companion, ed. by Marion Hamm and Klaus Schönberger; 2019, forthcoming. Wieser Verlag, Klagenfurt. Ca. 900 pages, ca. 170 images.

Online pre-print-publication of the manuscript:

<http://www.traces.polimi.it/2019/02/26/issue-07-contentious-heritages-and-arts-a-critical-companion>

The book will be published as Open-Access-Version in University Library Klagenfurt under the URN: **urn:nbn:at:at-ubk:3-117 (Preprint-Version will be changed)**

This critical companion on contentious heritage and the arts addresses artists, academics and heritage practitioners in institutions such as universities, museums, archives, memorial sites as well as in civil society. It is based on the 3-year Horizon 2020 EU research project TRACES: Transmitting Contentious Cultural Heritage with the Arts: From Intervention to Co-Production (2016-2019). The book combines critical analysis with experiences, reflections, interviews and is richly illustrated. Nearly thirty authors based in Austria, Canada, Germany, Northern Ireland, Norway, Italy, Poland, Romania, Slovenia, Switzerland and the United Kingdom give deep insights into their critical engagement with a wide range of heritages. The companion focusses on the contentious aspects of often seemingly non-controversial instances of heritage, and discusses strategies and practices to publicly represent contentious heritages, for instance through photography, theatre, workshops and exhibitions. Overall, the book responds to the topical debate on multiple crises in Europe. It invites heritage workers in the broadest sense to engage in a process towards a new European imagination, where diversity, difference and conflict can be negotiated in productive ways.

II. Publication Schedule

This deliverable contains a Pre-Print Version. In regard to the content and argumentation there will be no further change. But for realising the printed version it is need to prepare the texts for fulfilling them in the needed form. The Pre-Print Version will be changed by the printed Version immediately after finishing the layout.

March / April

Last preparation by the editors

Mai/June
1.7.

Realisation of the developed Layout (Fulfilling the texts)
Ready-to-print by the authors
Printing and bookbinding
Changing Preprint-version against Print-Version
Deliverage of the book

III. Open Access

URN: urn:nbn:at:at-ubk:3-117

We are happy to include the final publication of the H2020 Project TRACES in the Open Access Repository of the University of Klagenfurt (<http://netlibrary.aau.at>). The title of the volume is:

Contentious Heritages and Arts: A Critical Companion, ed. by Marion Hamm and Klaus Schönberger; 2019, forthcoming. Wieser Verlag | Založba Wieser, Klagenfurt/ Celovec

The inclusion of the Open Access Repository of the University of Klagenfurt includes a catalogisation according to the regulations of the University Library Klagenfurt, provided that authors, editors and publishers of the publication give consent. Marion Hamm and Klaus Schönberger, editors of the aforementioned book (both at Institut für Kulturanalyse, University of Klagenfurt), as well as the publisher Wieser Verlag, Klagenfurt, have given their agreement.

The editors will make the online version of the volume available for upload on 28.2. 2019 in PDF Format.

[Datum, Name/Unterschrift, Funktion]

27. 02. 2019



EVELYN ZMUCK
DEP. HD of LIBRARY



IV. List of Contents

This is the list of contents of the manuscript for the TRACES companion, uploaded pre-publication without layout under <http://www.traces.polimi.it/2019/02/26/issue-07-contentious-heritages-and-arts-a-critical-companion>.

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Tal Adler is an artist and researcher at the Centre for Anthropological Research on Heritage and Museums at the Humboldt University of Berlin. Between 2011-2016 he has worked at the Academy of Fine Arts in Vienna, conducting artistic research on the politics of memory and display, concentrating on difficult heritage at marginal and established museums, landscapes, sites of commemoration and civil society organizations in Austria. For over two decades he has been developing methods of collaborative artistic research for engaging with difficult pasts and conflicted communities in Israel/Palestine and in Europe.

Răzvan Anton is a visual artist based in Cluj (Romania). He is currently teaching at the University of Art and Design and is a member of the Paintbrush Factory artist collective. His work has been shown in various venues across Romania such as Eastwards Prospectus gallery, Plan B gallery, MAGMA and has had works included in Timișoara Art Encounters Biennial.

Leone Contini studied Philosophy and Cultural Anthropology at Siena University, his research takes place on the edge between ethnography and art. In 2018 he was commissioned a new work by Manifesta 12, Palermo. He's currently a fellow resident at Akademie Schloss Solitude, Stuttgart. He lives and works in Tuscany, Italy.

Julie Dawson is a researcher at the Leo Baeck Institute (New York/Berlin) and directs their long-term archival survey of Jewish archival sources in Transylvania and Bukovina. She is writing her PhD at the Institute for Contemporary History at the University of Vienna on post-war diaries found in the Mediaș synagogue.

Domestic Research Society was established by Damijan Kracina, Alenka Pirman and Jani Pirnat in 2004 to record, collect, research and present domestic phenomena. The members have been active in the field of contemporary art since 1991. They strive to conduct collaborative and interdisciplinary research, which enables the development of innovative approaches in contemporary art, actually addressing a broader audience.

Stephanie Endter studied photography at the Reading College of Art and Design and completed a Master's in ECM (educating/curating/managing) at the University of Applied Arts, Vienna. Since 2011 she has run the education department of the Weltkulturen Museum, Frankfurt. Previously she coordinated the programme for

cultural managers from Middle and Eastern Europe at the Robert Bosch Stiftung in Berlin, worked as a freelance photographer, as well as curating international exhibitions and leading interdisciplinary workshops and seminars in Central, Eastern and Southern Europe.

Marion Hamm is a senior scientist and lecturer at the Institute for Cultural Analysis, University of Klagenfurt/ Celovec. She has published widely on ethnographic methodology and social movements' performative media practices. She studied cultural anthropology and cultural studies in Tübingen and Birmingham, holds a PhD in Sociology (University of Lucerne), and has worked and taught in German-speaking countries as well as London (UCL) and Barcelona (Autonomous University). In TRACES, she was the principal researcher for the topic *Everyday Heritage Practices in Popular Culture*.

John Harries is a senior teaching fellow in Social Anthropology at the University of Edinburgh. His research concerns the memory and materiality with particular reference to contemporary politics of identity in settler colonial societies. He explores these issues through a study into the ways in which the Beothuk, a thought-to-be-extinct First Nations people, are remembered in Newfoundland, Canada, as well as through collaborative scholarly and artistic work concerning the complex and ambivalent relationship we have with collections of human remains.

Ute Holfelder is a cultural anthropologist working as senior scientist at the Institute for Cultural Analysis, University of Klagenfurt. In addition to her teaching activities, she has been working in various transdisciplinary projects with video artists, sound artists and performance artists. Currently she is working on the transdisciplinary project "Performing Reality. Dis- und Re-artikulation des Dispositivs Kärnten/Koroška", which deals with the conflict-ridden history of Carinthia.

Damijan Kracina was born in 1970 in Kobarid Slovenia. In 1999 he concluded his study of sculpture and video at the Ljubljana Academy of Fine Arts and Design. After 1998 he enhanced his knowledge in Graz, New York, at the Tamarind Institute in Albuquerque, New Mexico, and at the Santa Fe Art Institute in Santa Fe, New Mexico, USA. In 1992 he was co-founder the art group Provokart. From 1997 to 2000 he was the artistic director of the art centre Artilerie Kluže. In 2005 he was co-founder of the artists' group Društvo za domače raziskave. He is a member of the AKC Metelkova group. He works in the fields of sculpture and multimedia art. He has been a professor with the Secondary School of Design and Photography in Ljubljana since 2010. He lives and works in Ljubljana, Slovenia. Member of Domestic Research Society.

Martin Krenn, born 1970, is an artist and curator who teaches at the University of Applied Arts Vienna. He works with various types of media, especially text, photography and video. His key area of interest lies in the strained relationships between art and society. Krenn received the Vice-Chancellor's Research Scholarship for his research about social art practices in the Faculty of Art, Design and the Built Environment at the Ulster University in Belfast (UK), where he was awarded a PhD in 2016.

Nora Landkammer is a gallery educator and researcher, member of the collective EAR – education, arts and research. Her research and practice focuses on interrogations of coloniality and racism in contexts of art, museum and gallery education. She is active in

the international research network Another Roadmap for Arts Education. She has co-directed the Institute for Arts Education at Zurich University of the Arts ZhdK. In TRACES, she worked on conflict and learning in education around contentious heritage.

Erica Lehrer is a sociocultural anthropologist and curator. She is currently Associate Professor in the departments of History and Sociology/Anthropology at Concordia University, Montreal, where she also founded and directs the Curating and Public Scholarship Lab (CaPSL) and also held the Canada Research Chair in Museum & Heritage Studies from 2007-2017.

Sharon Macdonald is Alexander von Humboldt Professor of Social Anthropology in the Institute of European Ethnology, Humboldt-Universität zu Berlin, where she also directs CARMAH – the Centre for Anthropological Research on Museums and Heritage. Her recent publications include *Memorylands. Heritage and Identity in Europe Today*, and, as co-editor, *Refugees Welcome? Difference and Diversity in a Changing Germany*, and *Engaging Anthropological Legacies* (a special section of *Museum Worlds*).

Suzana Milevska is a theorist and curator of visual art and culture. Currently she is Principal Investigator at the Politecnico di Milano (TRACES, Horizon 2020). She was Endowed Professor for Central and South Eastern European Art Histories, Academy of Fine Arts Vienna. Milevska holds a PhD in visual cultures from Goldsmiths College London. She received the Fulbright Senior Research Scholarship and Igor Zabel Award for Culture and Theory.

Aisling O'Beirn is an artist based in Belfast and lectures at Ulster University. Her work, exhibited nationally and internationally, includes sculpture, installation, animations and site-specific projects. She explores the relationship between politics, space and place examining them as physical structures and political entities. She questions how people process and understand scientific and political developments through dialogue with scientists and others. She was included in Northern Ireland's first participation in the 51st Venice Biennale and was shortlisted for the MAC International prize in 2018.

Matevž Paternoster is a professional photographer, offering services also to various cultural organisations and artists, photographing architecture, museum documentary photography for established clients for example Museum of Architecture and Design and Museum and Galleries of Ljubljana. As freelance photographer and artist he gained state status of self-employed in the field of culture and presents his artistic projects at exhibitions internationally. Occasionally he is also giving lectures on photography at universities and art schools. He lives and works in Ljubljana, Slovenia.

Alenka Pirman (1964), contemporary artist and a PhD student of Heritology at the Faculty of Arts, University of Ljubljana. Since 1991 she has worked as a visual artist, collaborating with various institutions, including a few police museums. Research interest: exhibitions, contentious heritage display, visual and material language of truth-making, (neo)conceptual art. Member of Domestic Research Society.

Jani Pirnat (1974), art historian and curator. He gained working experience in the art mediation programmes for people with learning disabilities and disorders; in 2008 he acquired a national licence of a museum curator of tangible heritage and worked also in

the National Museum of Slovenia (conservation, multimedia advisor on museum displays). As a contemporary art curator he worked at the Škuc Gallery in Ljubljana, and in the Centre for Contemporary Arts Celje. Currently he is employed as a curator in the Museum and Galleries of Ljubljana. Member of Domestic Research Society.

Melanie Proksch is a student and tutor of Applied Cultural Sciences at the Institute for Cultural Analysis at the University Klagenfurt/ Celovec. As a research assistant in the TRACES Klagenfurt team, she acted as visual editor and controller. She gained her BA with an ethnographic study on artist-community co-productions of spatiality in the rural Alps-Adriatics.

Regina Römhild is a cultural anthropologist and professor at the Institute of European Ethnology, Humboldt-Universität zu Berlin. Her main fields of teaching and research are critical migration and border studies, Europe in postcolonial, entangled perspective, mediterranean & political anthropology. She is continuously engaged in transdisciplinary collaborations between ethnographic and artistic research. For more info please consult: <http://www.carmah.berlin/people/romhild-regina/>

Arnd Schneider is currently Professor of Social Anthropology at the University of Oslo, and was formerly Reader in Anthropology at the University of East London and a Senior Research Fellow at the University of Hamburg. He writes on contemporary art and anthropology, migration and film. He was a co-organizer of the international conference *Fieldworks: Dialogues between Art and Anthropology* (Tate Modern, 2003). His main publications include *Futures Lost: Nostalgia and Identity among Italian Immigrants in Argentina* (Peter Lang 2000) and *Appropriation as Practice: Art and Identity in Argentina* (Palgrave 2006). He edited *Alternative Art and Anthropology: Global Encounters* (Bloomsbury 2017), and co-edited (with Chris Wright) *Contemporary Art and Anthropology* (Berg 2006), *Between Art and Anthropology* (Berg 2010), and *Anthropology and Art Practice* (Bloomsbury, 2013). He directed *Workpackage 2 of TRACES* (“Ethnographic Research on/With Art Production”).

Karin Schneider is historian, arts and gallery educator and researcher in the field of museum and educational practices and histories. From 2007 on she has been engaged in several art-based and participatory research projects such as action research with young students or museum research. 2011-2015 she was engaged in the art based research projects “MemsScreen” and “conserved memories” at the Academy of Fine Arts Vienna; 2001-2007 she held the staff position at the museum of modern art Vienna.

Klaus Schönberger is Professor of Cultural Anthropology and Chair of the Institute for Cultural Analysis at the Alps-Adria-University of Klagenfurt/ Celovec. He was the coordinator of TRACES. In the last years he led several research projects at the interface of ethnography and artistic research at the Zurich University of the Arts and in Klagenfurt/ Celovec.

Roma Sendyka, associate professor, teaches in the Department of Anthropology of Literature and Cultural Studies, Faculty of Polish Studies, at the Jagiellonian University in Kraków. She is co-founder and Director of the Research Center for Memory Cultures. She specializes in cultural theory, visual culture studies, and memory studies. Her current work focuses on so-called “non-sites of memory” and visual approaches to genocide representation.

Anna Szöke is an art historian, curator and a Phd candidate at the Centre for Anthropological Research on Museums and Heritage (CARMAH), Institute for European Ethnology, Humboldt University Berlin. She studied Art History and Spanish studies at the University of Vienna, and has worked as a curator at the Essl Museum, Klosterneuburg/Vienna, and as researcher on an arts-based research project funded by the Austrian Science Fund at the Academy of Fine Arts, Vienna. Her research focuses on the Viennese Natural History Museum's collection of human remains and similar collections in Europe, where she explores the role of these collections in the development of anthropology and their practices of collecting from the 19th century until today. She looks at how exhibiting of human remains in Austria and Germany have developed and are intertwined with provenance research and repatriation claims, and how these influence public discourses.

Alexandra Toma is the project manager at the Mediaş Synagogue. Holding a degree in economics, she now attends to *The House by the Synagogue*, a cultural centre in Mediaş (Romania). Besides managing the daily tasks of running a public space visited by tourists and locals, she organized and carried out the Mediaş Jewish library cataloguing together with local youth from local Hungarian and German schools. Currently, she is the on-site administrator for the Horizon 2020 project TRACES.

Wojciech Wilczyk is a photographer, curator, poet, art critic, and lecturer at the Kraków Photography Academy. Twice nominated for the Deutsche Börse Photography Prize, he was awarded Photography Publication of the Year 2009 (for the *Innocent Eye* album) and Photo Book of the Year 2014 at the Grand Press Photo 2015 exhibit *Holy War. 49 Wörter*

Magdalena Zych, is a cultural anthropologist, curator, and graduate of the Institute of Ethnology and Cultural Anthropology of the Jagiellonian University. At the Seweryn Udziela Ethnographic Museum in Kraków she coordinates research projects including a current reinterpretation of the museum's Siberian collection and an exploration of the presence of the Holocaust in Polish folk art collections.

VI. Book design and layout

For the printed edition of the TRACES companion, the editors are working with the graphic design team K+J (Stuttgart, DE) who are taking care of book design and layout. Diethard Keppler and Andreas Jung are experienced, prize-winning book designers (e.g. they won the design price of *Stiftung Buchkunst* five times between 2004-2011, and the German design award in 2006) with 20 years of experience and excellent references.

Rationale: Design as integral part of the book production

The TRACES companion was not conceptualised to convey textual and visual content alone. In line with the TRACES remit, the book should comply with the TRACES remit also in form, it was envisaged to express the content also aesthetically through layout and book design.

A book concept with specific information on estimated wordcount and potential types of contributions was produced in summer 2018. Only at this point, it was possible to seek

out graphic design firms who would design and layout the book. The editors looked designers who would

- Realise the book project at an acceptable price
- Work in interaction with the editors
- Work flexibly to a tight time schedule
- Provide an innovative and creative book design that corresponds with the content
- Develop a clearly arranged layout for contributions in a variety of visual and textual formats by up to fifty authors, which is vital for the success of the publication

K+J Design: form follows content and vice versa

Of the designers who were able to make an offer on the basis of these parameters, K+J were the most suitable both in terms of pricing and alignment with the given parameters. Besides their innovative portfolio, especially convincing was their record of shaping the book design according to the specificity of the respective projects, and their meticulously crafted designs, which responds to the WP4 finding on the important role of artistic craftsmanship in artistic endeavours.

K+J have considerably contributed to the concept of the book. For example, understanding that the book should have the character of a peer-to-peer conversation rather than that of a top-down manual, they suggested to articulate this visually by inserting a large number of cross-references to be typographically visualised. The initial book concept was to have three, interacting types of contributions: Long, academic and theoretical texts, medium-length reflections and very small quotes and excerpts. As it became clear that this would not work, K+J assured the editors that it was possible to create a meaningful layout with the material provided. Also, their approach as designers helped the editors to “see” the finished book at a time when only first sketches of the content existed.

VII. Publisher

The printed edition of the TRACES Companion will be published by Wieser Verlag | Založba Wieser, Klagenfurt/ Celovec (<https://www.wieser-verlag.com/>). This regional and internationally renowned publishing house is the perfect fit for the TRACES companion (see ZEIT 22/2017, Riedl, Joachim: Literatur um jeden Preis. Online: <https://www.zeit.de/2017/22/lojze-wieser-verlag-jubilaeum/komplettansicht>).

Wieser Verlag | Založba Wieser: a regional publisher with international reach

Wieser Verlag | Založba Wieser is, in the view of the editors, the perfect publisher for the TRACES companion. By working with a renowned regional publisher rather than a global player, TRACES supports a regional economy in an underdeveloped border area. Editorial board member Alenka Pirman (Ljubljana) and our colleagues from UNIKUM confirm that Wieser Verlag is well known beyond the German speaking world, especially in Europe's east.

Situated in Klagenfurt/ Celovec in the Alps-Adriatic near the Slovenian and Italian borders, Wieser Verlag | Založba Wieser pursues a sustainable concept “in unfolding European integration with new linguistic melodies, in getting to know each other by

reading and translating, and to master the European diversity by means of culture and literature” (see homepage, translation M. Hamm).

Wieser Verlag | Založba Wieser specialises on literatures of the European east. Wieser Verlag was the first publisher who systematically gave voice to the literatures of the European east with its linguistic and cultural diversity in the European West, at eye-level. Since the early 1990s, at the time of the break-up of Yugoslavia, the company acts as an interface between authors, media and publishing.

Wieser Verlag | Založba Wieser has published over 900 books since the early 1990s, about a tenth are in Slovenian language. Wieser Verlag publishes the acclaimed Enzyklopädie des europäischen Ostens. The renowned series *Europa erlesen* (Reading Europe), founded 1997, contains now roughly 8000 texts by 3000 authors in more than 140 volumes. A third of those were translated into German from over 50 languages. Wieser Verlag takes great care in combining perfectly form and content of its books. Its programme stands out through the bibliophilic character of its books and diligent editing.