

HERITAGE

From the Ruins of Preservation:
A Symposium on Rethinking
Heritage Through Counter-
Archives

Thursday 11 - Friday 12 July 2019
German Historical Institute London

RESEARCH

Colonial legacies in heritage preservation have intersected and clashed with local realities since their inception. Heritage sites have often been created by way of processes which segregate them both temporally and geographically from the contemporary world, and the people who live with and amongst them. These realities defy and challenge the disciplinary baggage, canons and categories as well as prevailing methods, discourses, concepts and practices of heritage studies, which in many cases have proved unhelpful in engaging such records outside of “the archive” as it is conventionally understood.

Heritage Research and GHIL are excited to host *From the Ruins of Preservation: A Symposium on Rethinking Heritage Through Counter-Archives* that aims to rethink the varied agencies which surround both natural and cultural heritage preservation practices through new conceptual and methodological approaches. Re-engaging such histories is not only important in building a new historical approach to heritage, but will also help researchers to reconceptualise and recontextualise contemporary heritage phenomena. By re-centring the discourse about “heritage” to examine specific non-state practices through such methods we also seek a more nuanced and effective understanding of how preservation has been determined over time and from different perspectives.

For today’s conference we will be tweeting with handles @AHRCHeritage and @GHILondon using #RuinsofPreservation as our hashtag, so please do feel free to join us with your thoughts and discussions. We hope that you find inspiration and insight from the various presentations and discussions the event stimulates.

Rodney Harrison, UCL

Mirjam Brusius, GHIL

Time	Event & Agenda
9:30 – 10:00	Registration & Coffee
10:00 – 10:15	Introduction
10:15 -11:15	Keynote Presentation Excavating Resistance: Exploring the Ruins of History and the Marks of Injustice within the Archives
11:15 - 11:45	Coffee
11:45 - 13:15	Session One The State and the Community Our Ancestors their Heros: Contestation and Appropriation of the Majimaji War Heritage in Tanzania Contested Preservation in Susya, Palestine: Power, Asymmetry and Possibility The Role of State-Access Infrastructure in Conceptualising Heritage Post-2003 Iraq: An Examination of Mosul University Library Archives
13:15 – 14:15	Lunch
14:15 - 15:45	Session Two Counter-Archives I From Preservation to Sustenance: Re-engaging the Socratic Present Tense Heritage through Making Practices: Engaging with the Living Craft Tradition of Chitpur Road, Kolkata
	A Forgotten Archive of the Spectacular: London Mega Events and their Rubble
15:45 - 16:15	Coffee
16:15 - 17:15	Keynote Presentation The Problem of Mutual Heritage Discourse: Christianborg Castle and the Danish Transatlantic Slave Trade

Speaker	Affiliation
Mirjam Brusius Rodney Harrison	German Historical Institute London, UK University College London, UK
Karen Salt	University of Nottingham, UK
Chair Indra Sengupta	German Historical Institute London, UK
Nancy A. Rushohora	Stellenbosch University, South Africa
Patricia Sellick Elly Harrowell	Coventry University, UK Coventry University, UK
Mehiyar Kathem Nasser Jassem Caroline Sandes	University College London, UK University of Mosul, Iraq ICOMOS-UK
Chair Rodney Harrison	University College London, UK
Wendy Shaw	Free University Berlin, Germany
Rishika Mukhopadhyay	University of Exeter, UK
Jonathan Gardner	University College London, UK
Rachel Ama Asaa Engmann	Hampshire College, UK

Time	Event & Agenda
09:30 – 11:00	<p>Session Three Re-contextualising Photographs</p> <p>The Missionary Gaze Reversed: Deconstructing the Matadi-Leopoldville Railway (1891-1899)</p> <p>“We are the children of Tut-Ankh-Amon!”: Public Discourse as Counter-Archive of Heritage Practices in Egypt</p> <p>Ruins of the World: Rethinking Heritage and Photography</p>
11:00 - 11:30	Coffee
11:30 - 12:30	<p>Keynote Presentation</p> <p>Heritage Archives and the Unsaid: Rumour, Secrecy, and Contradiction</p>
12:30 - 13:30	Lunch
13:30 - 15:00	<p>Session Four Counter-Archives II</p> <p>‘Realer than History’: Bodies, Emotions and Living with Objects at the Highland Folk Museum, c. 1935-1950</p> <p>Labour and Local Communities in the History of Archaeology in Turkey: Archival Politics, Hybrid Methodologies, and Public Engagement</p> <p>Marginal Time: Scientific Cultures and Knowledge Production at the Edges of Southern African History</p>
15:00 - 15:30	Concluding Comments

Speaker	Affiliation
Chair Mirjam Brusius	German Historical Institute London, UK
Jonas Van Mulder	KADOC-KU Leuven, Holland
Heba Abd el Gawad	Durham University, UK
Colin Sterling	University College London, UK
Trinidad Rico	Rutgers University, USA
Chair Hana Morel	University College London, UK
Kate Hill	University of Lincoln, UK
Mustafa Kemal Baran	Koç University, Turkey
Rachel King	University College London, UK

6 Keynote Speakers



Karen Salt

Director of the Centre for Research in Race and Rights (C3R)

University of Nottingham

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EXCAVATING RESISTANCE: EXPLORING THE RUINS OF HISTORY AND THE MARKS OF INJUSTICE WITHIN THE ARCHIVES

Geographies of Black Protest (GBP) is an AHRC-funded network that formed as part of the AHRC's highlight focus on the UN International Decade for People of African Descent. Although the network has officially ended, it lives on, especially in its forms of equitable collaborative practice and community engagement. In its ongoing work, it aims to understand the origin points, dynamics and possible futures of global and intersectional human rights and social justice movements that build upon and respond to other forms of protest and resistance within the African diaspora. In linking activists, formal archives, organisations, individuals, creatives, scholars and institutions across the diaspora, the network offers a framework to connect protest cultures at the hyper-local level and link them into communities that often embrace - in the broadest sense - political praxis as key to social action. In tracing these objects, histories, strategies and critical inhabitations of protest, the network routinely encounters the afterlives of injustice, such as the echoes (and ghosts) in the archives or the lived realities of a particular community's insecure future. What has emerged from this work is a consideration of protest as heritage and of injustice as a form ruination. Taking these two points as critical interventions, this keynote asks how do we excavate these

types of histories and read or mis-read their marks of existence in official (and unofficial) records without transmitting the violence and dispossession that gave them meaning.

Dr Karen Salt has over 26 years' worth of experience working with communities, organisations and governmental bodies, including running non-profits. Based at the University of Nottingham, she directs the Centre for Research in Race and Rights and leads the university's Black Studies PhD programme—the first of its kind in Europe. An expert on sovereignty, power and systems of governance, she is a member of AHRC's Advisory Board, acts as Deputy Chair of UKRI's External Advisory Group for Equality, Diversity and Inclusion and is seconded with UKRI as Strategic Lead for EDI Evidence. She is a sought after national speaker on transformational social justice and institutional change. Her monograph, *The Unfinished Revolution: Haiti, Black Sovereignty and Power in the Nineteenth-Century Atlantic World* is available from Liverpool University Press. She is also working on new projects, including, "Theorising Futures in an Age of Twilight" and States of Blackness: Debt, Nationhood and Power in Haiti, Liberia and Abyssinia.



Rachel Ama Asaa
Engmann

Assistant Professor of African Studies

Hampshire College

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THE PROBLEM OF MUTUAL HERITAGE DISCOURSE: CHRISTIANBORG CASTLE AND THE DANISH TRANSATLANTIC SLAVE TRADE

In November 2018, Her Majesty Queen Margaret the II, the Queen of Denmark visited Christiansborg Castle in Ghana. The purpose of her state visit was, according to the official narrative, to consolidate the long-standing relationship between Ghana and Denmark. In Ghana, the Danish government apologised to Ghana for its role in the transatlantic slave trade. The Danish Foreign Minister stated Denmark was ashamed of its role in the slave trade, "...We share a dark history of slave trade – shameful and unforgivable part of Danish history. Nothing can justify the exploitation of men, women and children in which Denmark took part". This paper is a response to the Danish visit to Christiansborg Castle and discourse surrounding the notion of a shared history. Inserting the rich evocative materials from Christiansborg Castle, I attempt to craft an in-depth understanding of the history and legacies of the Danish transatlantic slave trade. I explore relations between sites, monuments and material culture, and the meta- and micro-narratives of remembering, disremembering and forgetting. I discuss the ways in which 'negative', 'dissonant' and 'dark' heritage becomes tempered by the politics and poetics of the newly emerging 'Mutual Heritage Discourse'. More specifically, I argue that this discourse overlooks and silences the violence and subjectivities that were central to

the transatlantic slave trade, and in so doing, hinders productive and critical engagement with the past and present. I also argue that scholars and practitioners need to engage in reflexive, self-conscious and explicit challenges to this discourse in order to facilitate meaningful post- and/or de-colonial archaeological heritage work.

Rachel Ama Assa Engmann is a scholar and practitioner of archaeological ethnography whose work combines sites, monuments, objects, texts, oral narratives and ethnography in search of revisionist historical and contemporary approaches to the study of Africa, with a focus on Ghana. She is also interested in engaged critical heritage work, collaborating with local and direct descendant communities as a decolonised approach to research and praxis.

Engmann graduated with a BA in Anthropology and MA in Museum Anthropology from Columbia University, and MA and PhD in Anthropology from Stanford University. She held a postdoctoral fellowship at Brown University and is currently an Assistant Professor in the School of Critical Social Inquiry at Hampshire College. She is the Director of the Christiansborg Archaeological Heritage Project in Ghana (www.christiansborgarchaeologicalheritageproject.org), and also works as a consultant for several NGOs.



Trinidad Rico

Director of Cultural Heritage and
Preservation Studies

Rutgers University

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HERITAGE ARCHIVES AND THE UNSAID: RUMOUR, SECRECY, AND CONTRADICTION

One of the defining issues of a critical heritage turn in heritage studies has been an explicit interest in recognising and supporting alterity. Searching for and then articulating divergence from and resistance to a dominant heritage discourse has taken various forms and can be tracked discursively through academic debates, as well as through ‘best practice’ and policy. But, in an effort to address and redress the biases against ‘alternative’ heritage valuation that have defined the emergence and growth of the field, the study of heritage preservation practices and discourses may have failed to challenge its own assumptions. In this talk, I consider ways in which the heritage studies tradition remains attached to an old paradigm, informing a field of enquiry that is restricted by its own epistemology. Drawing from examples in Indonesia, Qatar, and Argentina, I am considering the strict and uncomplicated ways in which the study of preservation has leaned on ideas of public access and coalescence and the resulting obstructed archival traces that these generate.

Dr Rico holds a BA in Archaeology and Anthropology from the University of Cambridge, an MA in Principles of Conservation from the Institute of Archaeology at UCL, and a PhD in Anthropology from Stanford University. Her ethnographic research in critical heritage

studies focuses on the study of heritage at risk, the vernacularisation of heritage discourses and expertise, and heritage ethics. Her current research project focuses on the study of preservation practices in the context of Muslim communities in the Arabian Peninsula. She is author of *Constructing Destruction: Heritage narratives in the tsunami city* (UCL Institute of Archaeology Critical Cultural Heritage Series, Routledge 2016), co-editor of *Cultural Heritage in the Arabian Peninsula* (Ashgate, 2014), *Heritage Keywords: Rhetoric and Redescription in Cultural Heritage* (University Press of Colorado, 2015), and editor of *The Making of Islamic Heritage: Muslim Pasts and Heritage Presents* (Palgrave Macmillan 2017).

The State and the Community



Chair

Indra Sengupta

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Dr Indra Sengupta re-joined the German Historical Institute in 2012 as Academic Coordinator of the Transnational Research Group Poverty Reduction and Policy for the Poor between the State and Private Actors: Education Policy in India since the Nineteenth Century. She holds a PhD in History from Heidelberg University. Her research interests include the production and practice of knowledge on India in colonial India and Europe, German Orientalism, and monument-making practices in colonial India. Her current research is on monument making in late colonial India, incorporating local, colonial, and metropolitan perspectives. She is also the Head of the India Research Programme at the GHIL and Head of the India Branch Office of the Max Weber Stiftung, New Delhi.

Nancy Rushohora

Post-Doctoral
Research Fellow

Stellenbosch University

Out Ancestors their Heroes: Contestation and Appropriation of the Majimaji War Heritage in Tanzania

This paper is about government neglect of the community in conservation of the Majimaji War heritage which has resulted to the rise of different agencies and unofficial histories of the war. As a unitary resistance against the German colonialism which occurred between 1904 and 1908, the Majimaji War's political significance overshadows the community's need to mourn, ritualise and commemorate the people and the landscape on which the war took place. The paper provides several examples of what appears to be contestation over the past. In Kilwa, a monument to a localised coastal rebellion in the 1890s has been transformed into that of the Majimaji commemoration by the government whereas the same memorial has for the Islamic community of Kilwa become associated with jihad. The landscape surrounding the memorial has been acquired for the construction of a commemoration mosque. On the other hand, there is a disagreement between the community and the colonial archives on what happened to Kinjikitile Ngwale—the war ritual leader. The community believes that he survived the war using magical power and died a natural death long after the war had ended while the colonial archives stipulates he was executed on the 4 August 1905. There is no monument that commemorates him although his ability to unify twenty different ethnic groups to fight the same foe was emulated for state-building after independence. Names on the Majimaji War memorials tend to be those of politically prominent families, rather than the war dead in general. This has resulted to the community use of sites inhabited by a prominent ancestor spirit as part of Majimaji memorials. These examples prompt interesting queries on whether government selective memorials and sponsored commemoration ceremonies are appropriation of the past and taking of the local history away from communities whose own memories may very well not place as much importance on Majimaji warriors as heroes of the nation but as spiritual ancestor.

Nancy Rushohora is a postdoctoral researcher at Studies in Historical Trauma and Transformation in Stellenbosch University and a lecturer in the History Department at Stella Maris Mtware University College, Tanzania. She works on heritage, landscape and memory of the Majimaji War—a resistance against the German colonisation in Tanzania.

Patricia Sellick

Associate Professor
at the Centre for
Trust, Peace & Social
Relations

Coventry University

Contested Preservation in Susya (Palestine): Power, Asymmetry and Possibility

This paper discusses the case of Susya, a contested heritage site in the South Hebron Hills (occupied Palestinian territory). It asks whether a conflict transformational approach to heritage preservation might be the key to rethinking this site, and others like it, as a space that acknowledges and makes possible multiple and overlapping pasts, presents and futures. The paper is drawn from a 15 month project working with young people in marginalised Bedouin communities in the occupied Palestinian territory to support their efforts to preserve their communities' intangible cultural heritage (ICH) using oral history methods.

Susya was the location of a synagogue dating from around the 5th Century, and was named an archaeological site by the Israeli authorities in 1986. The Palestinian inhabitants of Susya built their homes again nearby after being expelled when Susya was reclassified as a heritage site. Oral histories recently collected by youth researchers record the existence of a counter narrative of heritage rooted in the same place - in this case ICH of the largely Bedouin communities living in and around Susya - and open the possibility of using the "proof" of this heritage as a way of resisting further displacement from the land.

What is striking is that both communities seem to see heritage preservation as a zero-sum game; preserving the heritage of one group - be it the tangible ruins of a place of worship or the traditional practices of a displaced community - means excluding or denying the other. All the while, interactions with Susya's contested heritages are taking place in a context of extreme power asymmetry between the Israeli occupying forces and the Palestinian inhabitants living under occupation, with preservation strategies on both sides serving to push these communities' futures further apart, rather than explore a shared past. This paper considers whether integrating elements of a conflict transformational approach into heritage preservation could provide the basis for reimagining this site as a space of dialogue between equals, and for living together differently.

Dr Patricia Sellick is an Associate Professor at the Centre for Trust, Peace and Social Relations, Coventry University. Her research interests include nonviolence and conflict transformation with a focus on the power of international solidarity. She gained her PhD in Peace Studies from Bradford University. Most of her working life has been as a peacebuilding practitioner, with experience in the Middle East, Central Asia and Horn of Africa. Prior to joining Coventry University she was the Regional Director for the Middle East for the American Friends Service Committee (a Quaker organisation) based in East Jerusalem.

Elly Harrowell
 Post-Doctoral Research Fellow
 Coventry University
 @harrowelly

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Elly Harrowell is a Research Fellow at the Centre for Trust, Peace and Social Relations at Coventry University. Her research is broadly concerned with the challenge of rebuilding communities following violent conflict in a way that supports sustainably peaceful societies. In particular, she is interested in the role of cultural heritage in supporting conflict transformation, the impact of collective memory in peacebuilding, and the spatial aspects of peace and conflict transformation.

Mehiyar Kathem
 Research Associate &
 Nahrein Network
 Co-ordinator
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The Role of state-access Infrastructures in Conceptualising Heritage post-2003 Iraq. An Examination of Mosul University Library Archives

This paper develops the concept of state-access infrastructures as an analytical lens to explore the political action of groups, classes and elites in relation to statebuilding. State-access infrastructures is a concept with which to view the state-making process and is specifically rendered in this case to look at how heritage is used as a means to assert group and political party interests in state and society. Such processes, we argue, determine how archives are prepared and treated. Similarly, the construction of counter-archives which are closely connected to group competition and to access to sources of legitimate power and resources. In this paper, we argue that heritage has been essential to the construction of state-access infrastructures – specific social, cultural and political structures in both state and society – which are erected to access the riches and opportunities that the state bestows. In Iraq, heritage in post-2003 Iraq has been used as a means to extract state wealth rather than as a way to promote peace. This process of state capture and crafting access to the state entails markedly differing understandings of history, as represented in archives and other knowledge collections. The ways in which heritage is presented or ignored and denied is closely related to the proximity an interest group has to the state-making process. Mosul Central Library, once one of Iraq's largest libraries and hub of Mosul University since its foundation in 1967 is now a burnt-out shell, destroyed by IS. Using the history of its collections since the Library's foundation, via the deprivations and terrors of Saddam's regime, occupation and civil war, this paper will examine how heritage, in this case archival and other documentary material, is controlled, abused or destroyed in the pursuit of denying the heritage of others or to control representations of the past to align to a specific state narrative.

Dr Mehiyar Kathem is a Research Associate and Nahrein Network Coordinator. His role includes supporting the Nahrein Network team to develop partnerships and communication with Iraqi Government institutions, domestic NGOs and academics. He is also responsible for the social media affairs of the Nahrein Network. Mehiyar completed his PhD at SOAS where he researched peacebuilding interventions and the formation of Iraq's domestic NGO sector after the 2003 War. His research interests include statebuilding, civil society peacebuilding and the ways in which development, politics and money interact at a local level. Currently, Mehiyar is researching statebuilding and the politics of heritage in post-2003 Iraq. He tweets at @mehiyar and blogs on mehiyar.com.

Nasser A Jassem
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Professor Nasser A. Jassem is a Professor of British Orientalism in the History Department, College of Arts at the University of Mosul, Iraq. He was a director of the Central Library of Mosul University (2003-2011) and Director for the Unit of Istishraq (2011-2018). He was awarded his Masters degree in 1992 in British and American orientalism, and his PhD in 1999 in the same specialisation. He has also published and translated a handful of books and many articles in this field of research. He has taught under- and post-graduate courses at the department of history since 1993, and supervises theses in British orientalism. His interest includes exploring British contributions to Middle Eastern Studies. He tweets at @orientalism1999.

Caroline Sandes

Archaeologist
ICOMOS-UK

The Role of state-access Infrastructures in Conceptualising Heritage post-2003 Iraq. An Examination of Mosul University Library Archives

This paper develops the concept of state-access infrastructures as an analytical lens to explore the political action of groups, classes and elites in relation to statebuilding. State-access infrastructures is a concept with which to view the state-making process and is specifically rendered in this case to look at how heritage is used as a means to assert group and political party interests in state and society. Such processes, we argue, determine how archives are prepared and treated. Similarly, the construction of counter-archives which are closely connected to group competition and to access to sources of legitimate power and resources. In this paper, we argue that heritage has been essential to the construction of state-access infrastructures – specific social, cultural and political structures in both state and society - which are erected to access the riches and opportunities that the state bestows. In Iraq, heritage in post-2003 Iraq has been used as a means to extract state wealth rather than as a way to promote peace. This process of state capture and crafting access to the state entails markedly differing understandings of history, as represented in archives and other knowledge collections. The ways in which heritage is presented or ignored and denied is closely related to the proximity an interest group has to the state-making process. Mosul Central Library, once one of Iraq's largest libraries and hub of Mosul University since its foundation in 1967 is now a burnt-out shell, destroyed by IS. Using the history of its collections since the Library's foundation, via the deprivations and terrors of Saddam's regime, occupation and civil war, this paper will examine how heritage, in this case archival and other documentary material, is controlled, abused or destroyed in the pursuit of denying the heritage of others or to control representations of the past to align to a specific state narrative.

Counter-Archives I



Chair

Rodney Harrison
UCL

@AHRCHeritage

Rodney Harrison is Professor of Heritage Studies at the UCL Institute of Archaeology and AHRC Heritage Priority Area Leadership Fellow. He is Principal Investigator of the AHRC-funded Heritage Futures Research Programme; Director of the Heritage Futures Laboratory at UCL; Co-Director of the UCL Centre for Critical Heritage Studies; and leads the Work Package on “Theorizing heritage futures in Europe: heritage scenarios” as part of the EC funded Marie Skłodowska-Curie action [MSCA] Doctoral Training Network CHEurope: Critical Heritage Studies and the Future of Europe. He is the founding editor and editor-in-chief of the Journal of Contemporary Archaeology, and was a founding executive committee member of the Association of Critical Heritage Studies. He is the (co) author or (co)editor of more than a dozen books and guest edited journal volumes and more than 60 peer reviewed journal articles and book chapters. In addition to the AHRC his research has been funded by the Global Challenges Research Fund, British Academy, Wenner-Gren Foundation, Australian Research Council, Australian Institute of Aboriginal and Torres Strait Islander Studies and the European Commission.

Wendy Shaw
Professor of the Art
History of Islamic
Cultures
Free University Berlin

From Preservation to Sustenance: Re-engaging the Socratic Present Tense

Socrates famously disliked writing. This is not because he didn't see its value, but because he also saw its danger: by preserving thought, writing rendered it subject to absolutism. Thought can only support living engagement as long as it remains in play as discourse. Can the same be said for objects and places? Preserved archaeological sites often inscribe the literary imagination in stone, like writing. In doing so, they erase local cultures, which often sustain historical practices through practice, like speech. This paper looks at examples of site preservation as the Socratic erasure of memory, as well as practices of sustenance recognised by artists engaging with local populations.

Wendy M. K. Shaw (PhD UCLA, 1999) is Professor of Art History of Islamic Cultures at the Free University Berlin. Her work focuses on the impact of coloniality on museums, archaeology, preservation, and the arts, with emphasis on the Ottoman Empire, the Republic of Turkey, regions of Islamic hegemony, Sufism, and transregional art historiography. She is the author of *Possessors and Possessed: Museums, Archaeology, and the Visualization of History in the Late Ottoman Empire* (2003), *Ottoman Painting: Reflections of Western Art from the Ottoman Empire to the Turkish Republic* (2011), and *What is 'Islamic' Art: Between Religion and Perception* (forthcoming 2019).

Rishika
Mukhopadhyay

PhD Researcher

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@rishika_mukherj

Heritage through making Practices: Engaging with the Living Craft Tradition of Chitpur Road, Kolkata

In most parts of the non-western world, conservation of the past through safeguarding physical object is an imported concept. How else can heritage be conceptualised here? In this paper, I will engage with a kind of heritage which is not 'preserved' by any state agencies but is enmeshed within people and landscape through practice rather than any intervention. I am going to focus on the making practices of Chitpur Road, the oldest road of Kolkata, an eastern metropolitan city of India and a landscape of heritage practice which has 300 years of history associated with it. The road intersects erstwhile luxurious city homes of affluent colonial elites and bazaars where skilled craftsmen from villages were brought to make and sell artefacts.

My research engages with craftspersons from four making clusters of the road, which are; idol makers, goldsmiths, sweetmeat moulders and classical musical instrument makers, and bring forward an alternative understanding of heritage and historical consciousness of the past in Indian context. I trace the genealogical histories of the craftsperson through oral narratives and photographs to reconstruct the cultural history of the road itself. The paper argues for a sense of heritage in the city which is engendered by the continuity of traditional making practices of this road more than the ruins of mansions and its crumbling materiality. The old houses now in various stages of disrepair/despair, have gained a tag of 'heritage building' by the city authority.

I ask do the buildings singularly create an affective sense of place and forge a connection with the past? Or whether the assemblage of the dilapidated buildings and the landscape of practice together evoke a nostalgic evocation of Chitpur Road, which is 'firmly present in the past'? This articulation defies any logic of formal preservation approaches whereby aesthetically pleasing heritage sites take precedence over everyday practices of heritage which is entangled with smell, filth and loss.

Rishika Mukhopadhyay is currently pursuing her PhD from the University of Exeter, UK. She joined Exeter as a PhD researcher in an International Excellence Scholarship in 2017. Before that, she was based at the University of Delhi from where she pursued her masters and MPhil. She is taking forward her MPhil research and broadly focusing on meaning and practices of heritage in the context of the global South. She is a Human Geographer and for her PhD research, she is focusing on the urban craft sector along Chitpur Road, Kolkata. She is working closely with the Chitpur Craft Collective, an artist collective, in order to do collaborative research work with the craftspersons of Chitpur.

Jonathan Gardner
Teaching Fellow in
Heritage & Museum
Studies
UCL

A Forgotten Archive of the Spectacular: London Mega Events and their Rubble

'Mega events', temporary large-scale cultural spectacles of the modern era (such as the Great Exhibitions, World's Fairs and sporting events like the Olympic Games), have often been presented by their organisers, commentators and subsequent historiography as unified, progressive and unproblematic urban interventions which yield only benefits for the cities and nations that host them. Scholarship along with the work of journalists and activists has challenged this overwhelmingly positive narrative almost immediately from such events' emergence in the mid-19th century, criticising, amongst other issues, mega events' tendency to reinforce narratives of national and imperial exceptionalism, legitimise racism, destroy communities, expend vast sums of public money, and destroy environments.

Building on this critique, this paper explores how we might reconsider the material legacy mega events leave as a form of both intentional and unintentional preservation: i.e. their physical structures and material culture as both 'monuments' and ruins. Focussing on London in particular, I show how such spectacles have left near-permanent landscape changes which we can see as an often-unnoticed preservation strategy despite the temporary nature of the events themselves. I also examine how, in their aftermath, often these events seem to exhibit a close connection to literal 'ruination' and rubble in the way their sites are reused. The paper therefore shows how a tension between creation and destruction is inherent within mega events and that this ultimately produces uneven and unexpected forms of preservation. I argue that the discarded or forgotten remains of these events can be rehabilitated as a useful archive of preservation which may allow us to rethink the nature of these events and their value as heritage in today's urban societies.

Jonathan Gardner is an archaeologist and Teaching Fellow in Heritage and Museum Studies at the UCL Institute of Archaeology. His recent research considered the archaeological traces of London 'mega events', such as the 1851 Great Exhibition, the 1951 Festival of Britain, and the 2012 Olympic/Paralympic Games. Prior to his PhD, he completed an MA in Cultural Heritage Studies, following an undergraduate degree in archaeology. He has worked extensively as a commercial field archaeologist excavating sites across London and southeast England. He is interested in how 'natural' and anthropogenic materials extracted from the past are utilised in contemporary development projects, especially where they are articulated consciously as 'heritage' within situations of large-scale landscape modification.

Re-Contextualising Photographs



Chair

Mirjam Brusius
GHIL

@Misabru

Dr Mirjam Brusius joined the GHIL in 2017 after having held postdoctoral posts at the University of Oxford, Harvard University and the Max Planck Society. Her research concerns the history of collecting and visual culture across Modern Europe and the Middle East. She holds an MA in Art History from Humboldt-Universität zu Berlin and a doctorate in History and Philosophy of Science from the University of Cambridge. Her current book project examines the value of 19th-century Middle Eastern archaeological objects during their transition period on their way to Europe when the finds seem to have “no status”. The project investigates the reactions and problems these objects caused upon their arrival in the leading museums of Paris, London and Berlin.

Jonas Van Mulder
Post Doctorate
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The Missionary Gaze Reversed. Deconstructing the Matadi-Leopoldville Railway (1891-1899)

This paper will focus on the construction of the portage rail road connecting Matadi and Leopold-stad (Kinshasa) in the Congo Free State by the Compagnie du Chemin de Fer du Congo between 1891 and 1899. During these years, seven priests from the diocese of Ghent (Belgium) were sent out to work as almoners along the construction trajectory of approximately 390 kilometers, though their task was not limited to providing spiritual assistance to the laborers. Two of them were commissioned to meticulously document the progress of this Sisyphean project in a photographic collection. The result was a series of individual photographs. The images were meant to promote the Compagnie, the Leopoldian colony, and the Belgian catholic missionary movement in Congo, in Belgium and beyond. The Matadi-Leopoldville connection would become a vital route for the infamously lucrative ivory and rubber trade to the metropole.

This series- as were other comparable photographic, or other (visual), reports of the time- was not only conceived to exhibit and celebrate the success of this imperial operation, it also served as a cover-up for the gruesome reality of forced labor, hazardous working conditions, high death tolls and even higher desertion behind the camera. The (partly published) report of the Ghent priests offers a glimpse of what happened outside the camera frame, as they list, in a disquieting laconic style, the nationalities and beliefs of the forced laborers, the number of victims and deserters, the harsh working conditions, thereby exposing a brutal image that is utterly absent in their photographic work.

Not only do lateral sources allow for a counter-reading of the Matadi-series, some of the images themselves, unintentionally, serve as critical complements to this visual propaganda. By analysing the visual script of the Matadi-Leopoldstad photographs, and by confronting them with other preserved lateral sources, I will propose a counter-archival reading of this ‘institutional’ visual narrative.

Jonas Van Mulder holds a doctorate in history from the University of Antwerp (2016) and is currently affiliated with the Interfaculty Documentation and Research Centre on Religion, Culture and Society (KADOC) at KU Leuven. His fields of research expertise and interest include premodern religious culture, history of psychiatry, history of Catholic missions, critical heritage studies and museum collection assessment. He has published on topics such as heresy and religious tolerance, representations of bodies and illness in early modern religious texts, and popular religious culture. At KADOC-KU Leuven, he is responsible for supporting and developing research projects, actions and exhibitions that engage with its transnational documentary and visual collections, hereby both elaborating on and critically reassessing current approaches to ‘shared heritage’.

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"We are the children of Tut-Ankh-Amon!": Public Discourse as Counter-Archive of Heritage Practices in Egypt

We are the children of Tut-Ankh-Amon! sang Mounira el-Mahdy (1884-1965), Egypt's first female theatre performer, in 1922 protesting the removal of archaeological finds from Egypt. Articles by leading Egyptian intellectuals and members of the public in local newspapers at the time reveal how Mounira's song was echoing wider local opposition to heritage practices as legalised by the state. Yet, archival, or even modern, photographs mistakenly capture heritage practices in Egypt and their legacies as being unchallenged. Little, if at all, can photographs documenting archaeological practices tell about the past and present socio-political and socio-emotional tensions surrounding heritage sites. Heritage sites within Egypt, in the past and present, are 'conflict of interest sites'. Within them, interests of foreign and local archaeologists, the state, and political activists often collide with the needs and aspirations of local communities of place and interest. Past and present documentation of heritage practices hides such tensions from view. It constructs single-sided photographic narrative favouring the most powerful and contributing to the further repression of local communities.

Drawing on qualitative content analysis, this paper makes the case of the urgent need to re-examine archival and modern documentation of heritage practice through the lens of local public discourse in its wider sense. It introduces the public discourse as a counter-archive defying and challenging the disciplinary and state narrative of heritage practices. The aim is to cast light on how a socio-political and socio-emotional reading of local responses to archaeological practices through these public forums can help us identify and respond to the multivocality of local communities' perceptions and (re) uses of heritage. This can lead to developing a more ethical and inclusive heritage practice amplifying the voice, visibility, and validity of local communities.

Heba Abd el-Gawad is an Egyptian Egyptologist finishing her PhD at Durham University (UK) funded by Egypt's Helwan University. She has taught various ancient Egyptian courses in Egypt and the UK. She also led various curatorial roles in the UK including co-curating Two Temple Place's 2016 Beyond Beauty: Transforming the body in ancient Egypt exhibition, project curator of the British Museum's Asyut Project, and more recently has guest curated Listen to her! Turning up the Volume on Egypt's Ordinary Women at the Petrie Museum of Egyptian Archaeology. She specialises in the history of Egyptian archaeology with particular focus on the Egyptian perceptions and representations of the collection and distribution of archaeological finds from Egypt to the world between 1880-1980.

Colin Sterling

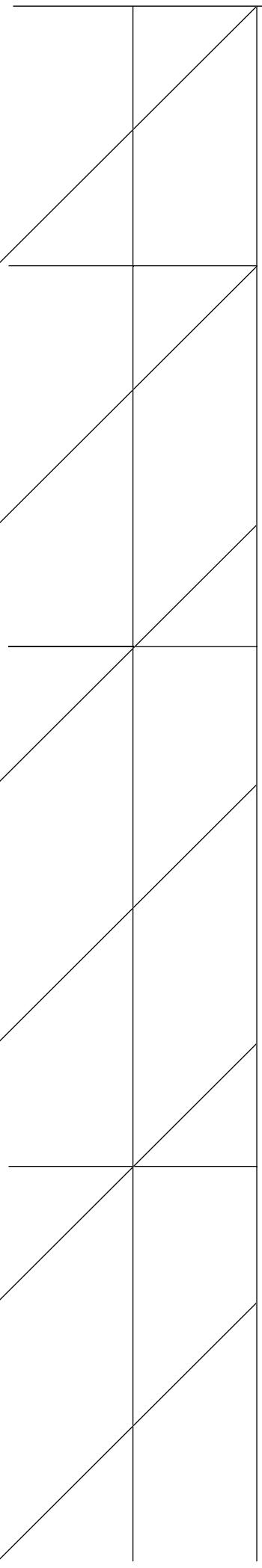
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Ruins of the World: Rethinking Heritage and Photography

This paper re-situates the work of heritage and preservation against the backdrop of three distinct yet complementary theorisations of ‘the ruin’. These encompass Ann Stoler’s notion of ‘imperial debris’, Yael Navaro-Yashin’s work on ‘affective spaces’, and Anna Tsing’s engagement with life in capitalist ruins. Triangulating the concept of ruination via these frameworks allows us to see how archives, sites, objects, ecologies and social worlds are constantly reconfigured through the active reverberations of the past in the present. These ‘aftershocks’ – to borrow from Stoler – are not reducible to material leftovers or crumbling infrastructure (although both of these are important), but instead cut across economic systems, non-human forces, bureaucratic and discursive structures, and physical environments. Heritage and preservation are implicated in such processes in ways that take us far beyond issues of site management and historical interpretation. To help navigate these aftershocks I look to photography and photographic collections as material-discursive ‘sites’ of empirical investigation. Two core case studies will be introduced in this paper, related to the World Heritage Site of Angkor and the town of Famagusta in Cyprus. In particular, I want to show how reconceptualising photographs and photographic collections as ruins can help us to question and critique the broader heritage processes that have emerged in relation to these two spaces. Furthermore, I will argue that understanding the ‘ruins’ of preservation in any meaningful way means locating heritage within broader patterns of conflict, empire and capitalism – each of which both produces and reworks visual registers of the past in the present. My ultimate aim here is to reposition heritage and photography as integral components in what Tsing has called ‘the ruin that has become our collective home’. Only by recognising the entanglement of preservation and precarity can we begin to imagine alternative pathways for heritage.

Colin Sterling is a post-doctoral researcher and AHRC Leadership Fellow at UCL Institute of Archaeology. His research addresses critical-creative approaches to heritage practice, looking broadly across questions of preservation, photography, the Anthropocene, and art and design. Colin was previously a Project Curator at the Royal Institute of British Architects and a Research Associate with the heritage consultancy Barker Langham. His first book, *Heritage, Photography, and the Affective Past*, is due for publication by Routledge in September 2019.



Counter-Archives II



Chair

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Hana Morel is a Post-Doctoral Research Associate for the AHRC Heritage Priority Area. She was awarded her PhD from University College London in 2016, in which she explored the impact of neoliberalism on the development of planning policy and the protection of the historic environment in global cities, and the impact this has on those involved with the practice. Her previous roles include working with policy in higher education as Global BU Researcher (Executive Office) for Bournemouth University's Pro Vice Chancellor (Global Engagement); archaeologist, researcher and lead for community engagement at Izmit's Nicomedia Project, Turkey; project manager of the NYC Heritage project at Landmark Preservation Commission, New York; researcher at the American Institute of Archaeology; co-director at independent publisher Morel Books; and editor-in-chief of the journal Papers from the Institute of Archaeology.

Her research involves exploring the role of heritage research in policy production, and its contribution towards addressing global challenges. She also sits on various heritage and archaeology groups such as APPAG, TAF, RESCUE and RHAG.

Kate Hill
Principal Lecturer in History
University of Lincoln

'Realer than History': Bodies, Emotions and Living with Objects at the Highland Folk Museum, c. 1935-1950

The Highland Folk Museum (HFM) was among the earliest British attempts to create a 'living history' museum and has usually been understood in the context of a democratisation of museology and heritage, often led by women, in the mid-twentieth century. It has a unique archive in which personal and professional or bureaucratic archival voices are not separate but completely merged, thus revealing the partiality of 'normal' museum archives and offering a glimpse of the ways in which museum staff might live with historic objects in the mid-twentieth century, if given the opportunity, in ways which open up the bodily experiences of wearing, using and inhabiting buildings and artefacts, and even of working with landscape and animals.

This paper aims to explore two issues raised by the HFM material; firstly, questions about the nature of museum archival material and the extent to which it exerts a disciplinary effect on the people, objects and spaces of the museum. This 'disciplinary' view of museum archives has emerged from the study of orthodox museum archival material; but the existence of material such as that in the HFM opens up a space for acknowledging the ways in which objects, people and spaces could escape from such disciplinary control and make meaning in personal, bodily and emotional ways.

Secondly it looks at the understandings of heritage produced at the HFM, focusing on the ways in which emotional practices of care and play were developed through close bodily interaction with the materiality of old objects and reconstructed built spaces. Through dressing up, spinning and weaving, playing musical instruments, rearing sheep and cattle, or living in the museum, the museum's community developed a deep imaginative and emotional bond with the collection and museum, which they came to see as having an individuality of its own. Such a relationship which is both lived and performative underlies the attraction of many contemporary 'living history' sites, re-enactments, and reconstructions; these have mainly been investigated through interview methods, yet archival material, the paper argues, can enable a wider sense of this corporeal and affective dimension.

Kate Hill works on the history of museums and collecting and is particularly interested in the development of regional and local museums and heritage; her most recent book was *Women and Museums 1850-1914* (MUP 2016). She is also co-editor of the *Museum History Journal* and Chair of the *Museums and Galleries History Group*. Kate is currently editing a volume on the histories of museums and conflict.

Mustafa Kemal Baran
PhD Candidate
Koç University

Labour and Local Communities in the History of Archaeology in Turkey: Archival Politics, Hybrid Methodologies, and Public Engagement

This paper questions the ways in which the phenomena of labour and local communities in the history of archaeological practice in Turkey can be investigated. Based on a set of documents authored specifically by the local communities from Turkey, which is currently kept in several archives in Germany, the US, and Turkey, this paper reveals different dimensions of relationships between archaeologists and local communities and the life around excavations in Turkey from the 1930s onwards.

In contrast to the historiography of archaeology where local communities are contextualised often through archaeologists' field notes and voices, this paper aims to shift the perspective and construct a narrative based primarily on documents that were authored by local communities. In this regard, it focusses on stories which, initially, seem to have little to do with archaeology and often do not fit within the scope of archaeological research, but nevertheless, have great potential in thickening the narrative of the history of archaeology by resituating important members of the archaeological community into the foreground.

Additionally, this paper will further problematise the voices and personalities found in these archives within the context of the historiography of archaeology in Turkey and re-examine the politics of archives, archiving, and archival research in archaeology and heritage from a critical perspective. It will offer alternative hybrid methodologies which combine historical research with on-site ethnographic research based on a case-study from Turkey, and re-evaluate the shortcomings and potentials of a wide range of methodologies.

Mustafa Kemal Baran is a PhD candidate at the Department of Archaeology and History of Art, Koç University. Mustafa's dissertation research involves investigating the history of archaeological practice in Turkey in the twentieth century with a particular focus on labour dynamics, involvement of local communities, and the development of Turkish academia in archaeology. Mustafa holds a Bachelor's degree in Industrial Design (2009) and a Master's degree in the History of Architecture (2011) from the Middle East Technical University, Ankara. Mustafa completed another Master's degree in Classical Archaeology (2014) at the University of Oxford where he held the Ertegun Graduate Scholarship in the Humanities. His research has been supported by the State Museums of Berlin International Scholarship, Princeton University Library Research Fellowship, and SALT Research Grant among others.

Rachel King
Lecturer in Cultural Heritage Studies
UCL

Marginal time: Scientific Cultures and Knowledge Production at the Edges of southern African History

A persistent critique of the relationships between texts and objects is that the former have been accorded too much authority to dictate how we think about time: documents (and, ultimately, historians) are empowered to create temporal partitions like colonial and post-colonial, while material cultures (and by extension, archaeologists and anthropologists) are then slotted into these periods. The reaction from many who work with objects and landscapes has been to reject or qualify texts and their archives, arguing that material cultures are better-suited to breaking out of temporal boxes and evoking a wider, less-disciplined range of emotions and knowledges. While recognising the value of this critique, I suggest that we look again to textual archives as places that can both resist temporal partitioning and also rely heavily on the material world to make knowledge about the past. I focus on a family archive from Lesotho (southern Africa) that chronicles three generations of scholars from 1866-1962 as they helped to shape a community of scientific researchers, and specifically on the margins of this archive. There, marginalia by women scientists and African historians register scepticism, anxiety, and inspiration over the course of this century-long project, and reference experiences of archaeological fieldwork and oral histories as alternative sources of knowledge. I propose that these marginalia challenge our ability to treat colonial science and history-writing as completed projects, and that this successful challenge draws support from specific sites of field research only available to those working at the margins. I take this as an opportunity to interrogate histories of scientific cultures in Africa, their epistemic legacies, and how these were disputed even as they were being produced. More broadly, I consider where revising our habits of reading archives can lead to revising habits of thinking about time, producing more diverse visions of the past and more nuanced understandings of how archival sources do their intellectual work.

Rachel King's work focuses on multi-disciplinary approaches to the last 300 years in southern Africa's marginal environments, with special attention to themes such as criminality, unruliness, distress, and (ultimately) betterment or development. Included in this is a particular research interest in critical approaches to material and archival sources and their associated methodologies, as well as histories of scientific thought in Africa. In addition to papers in History and Anthropology, Archaeological Dialogues, Africa, and the Journal of African History (among others), Rachel is the author of *Outlaws, Anxiety and Disorder in Southern Africa: Material Histories of the Maloti-Drakensberg* published in July 2019.

