

***Decolonizing Museum Cultures and Collections:
Mapping Theory and Practice in East-Central Europe***
International conference for heritage scholars and practitioners
October 21-24, 2020
Online (Zoom)

No conference fee
Register at: decolonizingmuseums.pl/registration
Part of the Horizon2020 project ECHOES: <http://projectechoes.eu/>

Book of abstracts
as of October 16, 2020
An updated version of the program, abstracts and speakers' bios are available at
<https://decolonizingmuseums.pl/program/>

All timeslots in CEST (GMT +2), Warsaw, Poland

WEDNESDAY, OCTOBER 21ST

3–5 PM

NON-EUROPEAN COLLECTIONS IN POLISH MUSEUMS

PRE-CONFERENCE ROUNDTABLE

Chair: Joanna Wasilewska

In this roundtable the Director of the Asia and Pacific Museum in Warsaw will engage in a conversation with curators from museums of various types (art, city, ethnographic, historical museums, historical residences) on the past and future of non-European collections in Poland. The discussion will start with the following questions: What is the provenance of non-European collections in Polish museums? How is postcolonialism understood by museum practitioners? What are the contacts between museums and representatives of source communities? What are the representations of the figure of the colonial “collector-explorer” in Polish museums? Do they come across questions, accusations, problems related to critical readings of their collections? How was their own professional background shaped? Finally, what are the relations between the museum sector and academia (ethnology, cultural anthropology, art history) in Poland?

The session will be held in Polish. The Asia and Pacific Museum in Warsaw is our conference partner.

5:30–6 PM

WELCOME AND INTRODUCTION

Joanna Wawrzyniak, Magdalena Wróblewska, Łukasz Bukowiecki, Aleksandra Janus

6–7:15 PM

PROF. ERICA LEHRER, CONCORDIA UNIVERSITY, MONTREAL

DECOLONIAL MUSEOLOGY AS A TRAVELLING CONCEPT – A KEYNOTE LECTURE

Chair: Aleksandra Janus

7:30–8:30 PM

BREAKOUT ROOMS, DISCUSSION, NETWORKING

THURSDAY, OCTOBER 22ND

1–2 PM

**CURATING POLISH PATRIOTISM ‘OTHERWISE’
QUEERING AND RACIALIZING AUGUST AGBOOLA BROWNE
(ROUNDTABLE)**

Nicholas Boston, Karol Radziszewski, Magdalena Wróblewska
Chair: Łukasz Bukowiecki

The roundtable is aimed at discussing the recent revival of the story and image of the jazz musician and WWII resistance soldier of African descent, August Agboola Browne (1895–1976, nom de guerre ‘Ali’), in contemporary Warsaw. ‘Ali’, son of a Nigerian father and a Polish mother, is believed to have been the only black participant in the 1944 Warsaw Uprising. After he left Poland in the late 1950s, his existence was for many decades almost totally forgotten in the city. Recently, his story has returned in discussions of Warsaw’s public history, in part thanks to a series of conspicuous portraits of ‘Ali’ painted in 2015 by Polish visual artist Karol Radziszewski.

This conversation between Nick Boston (sociologist), Magdalena Wróblewska (curator), and Karol Radziszewski himself will focus on two of his paintings from the ‘Ali’ series that were purchased by the Museum of Warsaw and then exhibited sequentially in its new core exhibition “The Things of Warsaw”: one depicted a naked black man against a white-red background recalling the Polish national flag (2017–2019), the other showed a black man dressed in a Polish insurgent army uniform (2019–). Radziszewski’s portraits of ‘Ali’ helped the museum uncover hidden entanglements between the city’s wartime past and the (post)colonial imaginary, by questioning well-established patterns of collective memory focused on a homogenous, white Polish society, and challenging its military idioms. At the same time, curatorial practices surrounding both paintings, along with memory activism performed in urban space and on social media, catalyzed a pluriverse of interpretations among visitors. The symbolic meaning and social impact of the rediscovered figure of ‘Ali’ will be discussed from the perspectives of the artist, the museum curator responsible for displaying the portraits, and the media scholar who explores them with a critical queer lens.

Nicholas Boston

Portraying Ali: A Queer Eye on the Black Guy

Mr. Radziszewski is openly gay, and has described himself as Poland’s first openly gay or queer contemporary visual artist. His practice is multimedia and he is well known for his installations challenging heteronormativity (in Polish society). Radziszewski’s archive-based methodology crosses multiple cultural, historical, religious, social and gender references. As the queer media scholar Łukasz Szulc has written, Radziszewski’s work is highly reflective of Polish history and driven by an ethos of reclamation of silenced or submerged queer Polish histories. This artistic practice has involved the exhibition of actual archives of photographs and other artefacts.

Foraying into painting, Radziszewski created the series “Ali (2015 – 2017).” One of these portraits “found his place in the permanent collection of the Museum of Warsaw that opened last night,” Radziszewski announced in a post on Instagram on May 24, 2017. The selected portrait, which depicts Ali as a shirtless young man with massive, bulging musculature, bears no resemblance, beyond race, to the archival photographs that exist of Browne. The real Ali was 49 years of age at the time of the Uprising, once married to a Polish woman and father of two children; in every photographic representation, he is slight of build and fully clad in suits and ties.

Controversy over the Ali portrait ensued, as observers remarked that Radziszewski’s portrayal is contradictory in not only its representational elements, but by consequence, its exhibition. Immediately surrounding it on the wall of the museum are, in the words of one commentator, portraits of “white Polish men looking dignified in their military uniforms.” In stark contrast, Radziszewski’s Ali is literally stripped bare, a spectacle to behold. “This is really a queer eye on the black guy,” another observer expressed. (These comments are drawn from social media and informal conversations.)

A transnational discussion took place about the hyperphysical, and what many perceived to be sexualized, depiction of this man of African descent and the extent to which Polish cultural producers undertaking representations of non-western, particularly Afro-diasporic, peoples and identities (dis)engage with a politics of difference in the conceptualization of their work. This paper, then, is a sociology of art production that deploys analyses of race and sexuality. It first draws on interview data from an in-depth interview conducted with Mr Radziszewski, discussing issues such as artistic traditions and discourses (one strand of the debate concerned the artist's composition of Ali in a style reminiscent of Picasso, and whether that decision uncritically replayed an appropriative, western relationship to African aesthetics and material culture). The paper then turns to the question of intersectionality to probe whether a queer/gay aesthetic has here misarticulated racial subjectivity.

2:30–4 pm

**CURATORIAL DREAMS FROM (POLISH) MUSEUM OUTSIDERS
(ROUNDTABLE)**

Thuc Linh Nguyen Vu, Magda Rubinfeld Koralewska, Joanna Talewicz-Kwiatkowska,
Margaret Amaka Ohia-Nowak, Karolina Ufa
Chair: Joanna Wawrzyniak

Engaging in a conversation with multicultural scholars and practitioners, this roundtable will explore how Polish historical, ethnographic, and art museums look from the perspectives of diverse communities of Poles. As museums are important tools for shaping collective memory, we will also consider new possibilities and practices for broadening the historical and cultural imaginaries our national museums present, towards a more inclusive future. In short, we ask: What is the status quo in Polish museums? What are the “curatorial dreams” of Poland’s marginalized communities? What would it take to make them come true?

4:30–6 PM

**HISTORIES OF COLLECTING
(PAPER SESSION 1)**

Chair: Thuc Linh Nguyen Vu

Lenny A. Ureña Valerio

**REPRESENTING THE COLONIAL OTHER: COLONIAL ARTIFACTS AND POLISH ENGAGEMENTS IN THE
(RE)PRODUCTION OF COLONIAL KNOWLEDGE, 1880 – 1910**

This presentation seeks to uncover the role that Polish ethnographers, scientists, explorers, and others played in the collection of colonial artifacts and the reproduction of colonial knowledge by focusing on the works of Leopold Janikowski and Jan Czekanowski. By studying their interest and engagements in the colonial world, I seek to understand the significant place that colonies had for Polish national agendas and the role that museums, exhibitions, and the act of collecting itself had popularizing colonialism in Central and Eastern Europe. My overall goal is to analyze the cultural and political tensions surrounding colonial artifacts and the status that these had for European nations and empires more broadly.

Adriana Avram

**COVERT OR OVERT COLONIALISM? CRITICAL INTERROGATION FOR REINTERPRETING FRANZ BINDER COLLECTION
OF NILOTIC MATERIAL CULTURE**

Franz Binder Museum from Sibiu, Romania, is the only “universal ethnography” museum in the country, even if scattered extra-European collections are hosted by other museums, as well. Under reorganization procedure since 2015, the museum faces the challenge to propose a more relevant message to its public, a challenge doubled by a potential “representation crisis” due to the fact that it is part of ASTRA National Museum Complex, an ethnographic institution presenting communities from Romania in their traditional dimension. Even if this region has never been a colonial rule overseas, I argue that not only the colonial dimension is embedded in the

way museum's initial collections were formed in late 19th and early 20th century, but also that this very dimension is something that has curatorial potential as the objects themselves, regardless of their intrinsic value. As a case study on one of the museum's collections I propose to analyze the ways and the context in which the Franz Binder collection was formed - even if one out of many, this collection also gives the name of the museum. The objects were collected and brought in Sibiu from Binder's voyages up the shores of the White Nile, an uncharted territory back in the 1860s. Received in Sibiu with great enthusiasm by the Transylvanian Society for Natural Sciences, as a "gift made by a prince", the curatorial approaches of this collection so far, owned by several museums in Sibiu since its donation, have ignored as irrelevant the very condition of its formation. Since it was formed around the same time that anthropology was born as a science, I also analyze the relationship between postmodern anthropology and the world cultures museum from Sibiu, in the perspective of its reopening.

Joanna Wasilewska

ENVISIONING "ASIA" IN POLAND

In 1973 the Nusantara Museum was founded in Warsaw, renamed in 1976 for today's Asia and Pacific Museum. Its founder Andrzej Wawrzyniak was a diplomat and member of communist party, collector and traveler, creating his image and persona as an explorer of exotic countries. In that time a private collection transformed into a public one gained an interest of the broad audience and an important feedback in the period's media. When analyzing the collection and archives, we can see today how – in post-colonial time, non-colonial country and anti-colonial political context – a quasi-colonial narrative was created, presented and accepted, shaping and confirming at the same time views of the audience. Museum's early activities focused strongly on exoticism, aesthetic values of collection and adventurous collecting process.

Today, we face the new challenge creating a new and first in the Museum's history permanent exhibition. For years already, a new generation of curators works for change of the "mysterious East" vision, too long in use. However, given our experience and educational needs, we decided for traditional, geographical construction of the display, called "Journey to the East". Then, we want to indicate for the fact that the collection and its history mirrors a Polish/European gaze directed to the East. We want to focus on cultural diversity and complexity of the major part of the world, traditionally described as "Asia" even if, as Tokimasa Sekiguchi wrote, Asia does not exist. On the textual level, we also want to draw the visitors' attention to the context in which collections were created and perceived. The accompanying program, especially educational activities, should also include the reflection on Western and specifically Polish attitudes toward foreign cultures and their heritage.

Tina Palaić

MUSEOLOGICAL PRACTICES FROM THE TIME OF THE NON-ALIGNED MOVEMENT IN SLOVENIA

The Non-Aligned Movement (NAM) functioned as a third way between the two blocs, aiming to creatively contribute to the existing world order. It advocated for peaceful coexistence, disarmament, territorial integrity, and supported anti-colonial struggles. Different collaborations and exchanges were established between non-aligned countries in the field of economy, business, education and culture. Yugoslavia as one of the founders of the NAM participated in those processes which significantly contributed to acquiring new museum collections from other continents.

Slovenia was one of the six republics of former Yugoslavia at the time, and its foreign policy importantly influenced the field of museology. In 1964, the new Museum for non-European cultures was established as a branch of the Slovene Ethnographic Museum (SEM). It was filled with collections from all over the world which were the result of museum curators' fieldwork, collaboration with amateur collectors and foreign students, artists' donations as well as donations from the Presidency of Yugoslavia. Between 1960 and 1990, over 80 exhibitions were organized, among them nearly half traveling exhibitions from non-aligned countries. In 2001, the Museum for non-European cultures was closed and all the non-European collections were transferred to the SEM.

Together with ethnographic museums from all over the western Europe, SEM has recently been part of two EU projects that deal with colonialism and decolonization of museum practice. According to its specific history and

museum practices from the second half of the 20th century that were marked by NAM principles of solidarity and friendship, the museum curators developed collaborative approaches with heritage holders to share the responsibility of interpreting their heritage. This was an experiment on developing new strategies and visions of collecting and interpreting non-European collections in the SEM on the basis of specific anti-colonial disposition from the time of the NAM.

Matthieu Gillibert

BLACK STUDENTS AND SOCIALIST INTERNATIONALISM: HOW TO DEAL WITH A DOUBLE EXOTICISM IN THE PUBLIC SPACE?

During the "migrant crisis" of 2015, several commentators pointed to the difference in attitudes between Western Europe and the "former" Eastern bloc towards foreigners. In Eastern Europe, the absence of a colonial and immigration past would explain the difficulty of confronting racialised otherness. Irrespective of whether this East-West distinction is justified or not, the reasons given raise the question of why certain experiences of encounters and confrontations are ignored. However, the societies of the people's democracies have been in contact with this immigration, particularly in the framework of the international solidarity of the communist bloc. By focusing on Poland and especially in the case of Lodz, this contribution aims first to show that the presence of "Third World" students under communist rules has permeated the daily life of the population, but that this legacy has been broken after 1989: the "Bloc" no longer existed, academic networks were oriented to an European whiteness (Law and Zakharov, 2019) and the colonial question was forgotten. Secondly, I would like to show how this forgotten history could be turned into a legacy. Some academic research, conferences and exhibitions have already carried out on foreigners in Polish cities. The question arises as to how to present in museums and outdoors several objects (works of art and administrative forms), places (student hostels and clubs) and testimonies not as remnants of an exotic past, but as testimonies of a shared memory. Finally, the question of this colonial presence also raises questions about the national past, the opportunities and constraints of living in state communism.

6:30–8 pm

HISTORIES OF EXHIBITIONS (PAPER SESSION 2)

Chair: Magdalena Wróblewska

Victoria Shmidt, Christopher Donohue

THE EXHIBITIONARY COMPLEX OF PHYSICAL ANTHROPOLOGY: THE MUSEUM OF MAN IN PRAGUE AND THE SMITHSONIAN AND ITS SENSITIVE COLLECTIONS

The authors' interest to revising the role of Museums of Mankind or Man disseminated around the world between the 1920s and 1980s aligns with current attempts to redefine various implications of physical anthropology as embedded into global history of race science. Ann Fabian (2010)¹, Britta Lange (2011)², Alice L. Conklin (2013)³, Samuel Redman (2016)⁴, Tony Bennett et al (2017)⁵ brought into analytical and critical lenses the legacy of anthropological collections in Vienna, Paris and Washington in order to emphasize the mission of the museums as signifiers of racism aimed at practicing the power of 'whiteness' as hierarchy through materially representing otherness and bringing about colonial reductionism.⁶ We explore critical historical reflection of anthropological collections in terms of Bhaskarian critical negation or non-identity, intention to emancipate from

¹ Ann Fabian *The Skull Collectors: Race, Science, and America's Unburied Dead left off* (Chicago, 2010).

² Brita Lange *Sensible Sammlungen* in Margit Berner, Annette Hoffmann, Britta Lange (eds.) *Sensible Sammlungen Aus dem anthropologischen Depot* (Hamburg Philo Fine Arts: 2010): pp.15-40.

³ Alice Conklin *In the Museum of Man - Race, Anthropology, and Empire in France, 1850–1950* (Cornell: Cornell University Press, 2013).

⁴ Samuel Redman *Bone Rooms: From Scientific Racism to Human Prehistory in Museums* (Harvard University Press 2016).

⁵ Tony Bennett, Fiona Cameron, Nélia Dias, Ben Dibly, Rodney Harrison, Ira Jacknis, and Conal McCarthy *Collecting, Ordering, Governing: Anthropology, Museums, and Liberal Government* (Durham, NC: Duke University Press, 2017).

⁶ Tony Bennett "The exhibitionary complex" *New formation* 1988, 4 pp. 73-102: p. 80.

the views and practices stemmed from physical anthropology. We map the critical narratives concerning physical anthropology as pending between transformative negation targeted at emancipating prominent achievements of anthropology from its false ideologies, and radical negation aimed at deconstructing European identity seen as a universal, multifaceted platform for physical anthropology.

The development of physical anthropology in Eastern Europe including the culture of museums should be seen as a part of adapting the main Western pathways for translating 'whiteness' and the hierarchy which supports 'whiteness.' Established in the early 1920s in Prague, the Museum of Man is one of the most consistent examples of such adaptation until nowadays. Aleš Hrdlička, a famous American physical anthropologist of Czech origin, directly supervised the development of Czech physical anthropology and provided solid material support for elaborating the Museum's collections. We reconstruct history of the Museum as an adaptation of Western, primarily, American and German models of anthropological museum or "repetition without replication"⁷ and shed light on the role of the Museum in legitimizing physical anthropology during different periods of Czech history.

Anna Szöke

ENGAGING WITH PAST LIVES: DEVELOPING REFLEXIVE-CREATIVE METHODS FOR DECOLONIAL FUTURES

Museums of natural history, world cultures (formerly and sometimes still known as ethnographic museums), anatomical and medical museums hold bodily remains from ancient but also more recent history. They are traces of past lives and bear witness to the living's relationship to the dead but also to remaining structural unequal power relations. Departing from an ongoing long-term collaboration with colleagues from the Natural History Museum Vienna (NHM Vienna) and the research project TRACES1 (Transmitting Contentious Cultural Heritages with the Arts. From Intervention to Co-Production), this paper analyzes how the human story of these bodily traces, incites new ways of research methodologies based on interdisciplinary (artistic, ethnographic, historical,...) approaches, and can be opportunities for transmitting difficult (imperial/colonial) heritages. How can the collective but also personal engagement with collections of human remains evoke changes in present institutional structures, foster future collaborations and build new relationships? Can it contribute to deconstruct (neo)colonial systems that are lingering on? What are the ethical implications in engaging with these collections – Some individual's remains at the NHM Vienna were collected under violent and ethically questionable circumstances. To shed light on this collection's histories, the paper unravels how Viennese collectors of the 19th and 20th centuries were entangled in the networks of the Imperial (Mapping and categorizing the inhabitants of the Austro-Hungarian Empire) and Colonial Project (Collecting and classifying human crania from overseas). Stressing Vienna's function as a center of knowledge transfer with easy access to human corpses² between Eastern and Western Europe. The paper focuses on examples from a series of creative-reflexive public engagements with the NHM's human remains collection. By doing so, it discusses if and how the analyzed formats can contribute in building ethical-reflexive and decolonial futures.

Łukasz Bukowiecki

(IN)VISIBILITY OF THE HERMANN KLAATSCH'S COLLECTION OF SKULLS AT THE MUSEUM OF MAN IN WROCLAW

Aleksandra Janus, Karolina Grzywnowicz

TITLE TBA

8:15–9:15 PM

BREAKOUT ROOMS, DISCUSSION, NETWORKING

⁷ Linda Hutcheon *A Theory of Adaptation* (London New York Routledge: 2006): p. 7.

FRIDAY, OCTOBER 23RD

1–2:30 pm

REFRAMING EUROPE

(PAPER SESSION 3)

Chair: Zofia Wóycicka

Magdalena Buchczyk

RESITUATING REGIONAL OBJECTS, REFRAMING “NEUTRAL” COLLECTIONS

Rural heritage often appears as "out of history", locked in pristine folkloric collections or unspoiled open-air museums. This presentation takes a critical anthropological approach to knowledge production about rural material culture in East-Central European museums. The paper uses the examples of "folkloric" objects as openings into the exploration of global encounters and difficult local knowledges locked in museum collections. It addresses the historical context of two museum collections to interrogate the complex provenance of rural objects within the ruptured histories and charged socio-political landscapes.

Firstly, the case of textiles held in the Horniman Museum in London demonstrates how folklore collections emerged from the difficult past of rural collectivization and deprivation, and how acts of exhibiting traditional museum artifacts across the Iron Curtain served to create certain representations of the modern state. Secondly, the collections of the Museum of European Cultures in Berlin (MEK) highlight the ways in which an anthropological insight can help unlock unconsidered histories and shed light on the manifold political relations that underpinned the movement and display of these artifacts. Through these examples, the paper provides a reflection on the potential of decolonial approaches to the study of rural collections residing in ethnographic museums, paying particular attention to the possibilities afforded by anthropological and historical methods.

By addressing questions of acquisition, movement of objects, their local context of dispossession, and their political performance, the paper challenges the perceived ‘neutrality’ of East-Central European folkloric material and the categories of ahistorical ‘ethnographic regions’ in which these collections have been acquired. Rather than presenting Europe’s people without history, rural objects have a capacity to uncover unconsidered histories, processes social transformation, and displacement of East-Central European rural communities, as well as providing a window into the political lives of objects. These perspectives can point to new avenues for changing museum cultures representing rural heritage.

Alexandra Oancă

KNOCKING ON EUROPE’S DOOR: HERITAGE-MAKING AND THE VALORIZATION OF SAXON SETTLER COLONIALISM IN SIBIU, ROMANIA

The European Capital of Culture is considered a success and a ‘brand’ of the European Union. It became a dominant policy paradigm for how culture, memory, and heritage can be articulated – and sold – in European cities. After EU enlargements to Central and Eastern Europe, ‘modernization’ and ‘Europeanization’ appeared as one of the primary aims of the programme, alongside the usual aim of developing the city and region. Sibiu’s tenure as ECoC in 2007, the year of Romania’s accession to the EU, put forward the multicultural and multiethnic history of the city in which Romanians, Saxons/Germans, Hungarians and Roma lived together peacefully, while emphasizing the German heritage of the city and the contribution made by Saxon colonial settlers to the city’s heritage at the expense of other heritage or urban forms. Romania and Sibiu signalled Europeanization and ‘return to Europe’ through the valorization of Saxon Settler Colonialism and German heritage. Museums operate(d) within a culture underpinned by what I call ‘monocultural multiculturalism’ characterized by a hierarchization of ethnicities and heritages within European cultural policies and urban development strategies such as the ECoC. As such, institutions such as the Lutheran Church and the Brukenthal Museum benefited from the ECoC, while other museums that did not fit with the narrative of urban German history such as the ASTRA museum (an open-air museum dealing with Romanian rural life) were disadvantaged within the programme. In this presentation, I will focus on contemporary heritage-making practices in Sibiu, Romania, while placing these

transformations within the broader history of German colonization to the East, Austro-Hungarian empire, and post/socialist transformations of Romanian Saxon cities. I will interrogate what these perspectives from the 'margins' of postcolonial Europe illuminate about Europeanization, heritage-making processes, and museum cultures.

Piro Rexhepi

JA SAM MUZEJ: ZEMALJSKI MUZEJ AND THE COLONIAL HISTORIES OF SARAJEVO

Established by the Hapsburg colonial administration of Bosnia-Herzegovina in 1888 as a cultural epicenter for the newly acquired province to collect and proliferate anthropological, archaeological, and historical knowledge production and analysis of the population of Bosnia, Zemaljski Muzej served as an educational institution aimed at forging a post-Ottoman Bosnian national identity. Like most other colonial museums, Zemaljski also collected, classified, and showcased the natural history and mineral resources of the province. It became an important tool in inventing, structuring, and synchronizing pre-Ottoman Bosnian identity with European history. Through its own periodical, *Glasnik Zemaljskog Muzeja*, the museum historicized and curated a Bosnian national identity while also creating a collective memory of an imagined shared past of all peoples living in the territory of Bosnia. This presentation focuses on the coloniality of Zemaljski Muzej and looks at social movements emerging around its post-socialist and post-war reconstruction. Specifically, I look at the struggles of museum employees to keep the museum running through the *Ja sam Muzej* (I am the Museum) campaign, an initiative which resulted into the gradual morphing of the museum itself into a site of contention and one in which past and present political grievances were mobilized towards the engendering and articulation of new forms of dissent and solidarity.

Read more on *The Politics of Postcolonial Erasure in Sarajevo* by Piro Rexhepi: <https://www.tandfonline.com/doi/full/10.1080/1369801X.2018.1487320>

Emily-Rose Baker

GALERIJA 11/07/95: TOWARDS A DECOLONIAL MEMORIALISATION OF THE BOSNIAN GENOCIDE AND THE HOLOCAUST

As Rebecca Jinks has recently argued, mainstream depictions of the Bosnian genocide in literature, art and museums of the former Yugoslavia have served to 'replicate the representational framework of the Holocaust'.⁸ Relying heavily on concentrationary imagery and neat categories of victim and perpetrator, Bosniak (Bosnian Muslim) writers and artists drew on, and at times appropriated, Jewish suffering during the Holocaust years to legitimise their own experiences of systematic violence and persecution at the hands of Croatian as well as Serbian forces in Bosnia and Herzegovina from 1992-1995. Yet these post-Yugoslav memory cultures, into which Jewish experience has paradoxically been subsumed, further marginalised the suffering of Bosniak victims by perpetuating a western European view of genocide as an exceptional, modernity-defining and exclusively concentrationary event. This paper examines the recent initiative of Galerija 11/07/95 – the first memorial gallery in Bosnia- Herzegovina – to commemorate the 25 th anniversary of the Srebrenica massacre, in which 8,000 Bosnian Muslims were murdered, in conjunction with the Holocaust. As part of this initiative, the gallery publicly invited 'all museums, galleries, cultural and other similar institutions' to participate in the multidirectional memorialisation of the Bosnian genocide by installing the Bosnian photographer Tarik Samarah's 2004 artwork '1945 – 1995 – 2020' on 'the exterior or interior of the museum/building in the form of a billboard, poster or photo projection'.⁹ Showing a mother from Srebrenica apprehending an image of Anne Frank and her sister outside the Anne Frank House in Amsterdam, Samarah's photograph links the respectively Jewish and Bosniak victims of mid- and late-twentieth century genocide, yet does so via invoking a central figure of western European cosmopolitan memory. In the paper I investigate Galerija 11/07/95's initiative as an example of the ways in which

⁸ Rebecca Jinks, 'Representing Genocide: The Holocaust as Paradigm?', *S.I.M.O.N. – Shoah: Intervention. Methods* (2018) 2, 54-71 (p.67).

⁹ 'A photo-historical mise en abyme: mother of Srebrenica outside the Anne Frank House', Galerija 11/07/95, 10 June 2020; <https://galerija110795.ba/a-photo-historical-mise-en-abyme-mother-of-srebrenica-outside-the-anne-frank-house/> [accessed 1st October 2020].

post-Yugoslav museum practice in Bosnia has attempted to resist the colonial memorial structures of western Europe, and consider the extent to which these efforts successfully represent the distinct genocidal experiences of Jewish and Bosnian Muslim minorities.

3–4:30 PM

REFRAMING AFRICA

(PAPER SESSION 4)

Chair: Lenny A. Ureña Valerio

Lorena Sancho Querol, Fernanda Castro, Aline Montenegro Magalhães, Rosário Severo, Ana Botas

MUSEUMS AND MULTICULTURAL SOCIETIES: CHALLENGING DECOLONIAL HERITAGE DIDACTICS AT THE NATIONAL ETHNOLOGY MUSEUM (LISBON) AND THE NATIONAL HISTORICAL MUSEUM (RIO DE JANEIRO)

The ECHOES Project focuses on the history of colonialism to collectively reshape and give voice to merged colonial memories and multicultural expressions. These memories and expressions are at the heart of contemporary heritage debates, within and beyond Europe. In this context, researchers from Work Page 4 *Entangled Cities* have been analysing the way cultural traces and identities related to musealised heritage from the African presence are being managed by the National Historical Museum in Rio (Brazil) and National Museum of Ethnology in Lisbon (Portugal). Both museums have collections related to colonial history and an African presence in their respective cities. These collections can tell us about the dissonant dimensions of this history, in order for society to understand the origins of multi-ethnic identities, the hybrid dimension of these cultures, and a multiplicity of forms of inhabiting space, without denying the rich diversity of cultural roots. In this light, both museums are using different understandings of concepts of multiculturalism to work with their collections to develop their educational programs and pedagogical tools.

This study has viewed the museum as a “culturemaker”. Not only does a museum act as a key element in the interpretation and collective uses of these cultural heritages, but it is also a powerful educational space to inclusively manage identity conflicts, seek consensus, and build democracy. Given this preface, the following research questions have guided this study’s path: How and by whom are these collections being de-codified, interpreted, and communicated? Have these heritages been repressed, removed, and reframed? Or are they re-emerging with a renewed and powerful role in current societies, so that they can be key elements for empowering subaltern memories? Are these museums helping to erase ethnic, racial, or cultural stereotypes and their multiplicities of sociocultural violence?

Monika Stobiecka

DEMYTHOLOGIZING FARAS: THE NEGATIVE HERITAGE OF POLISH ARCHAEOLOGY

One of the most famous collections of foreign artifacts in Poland is presented in the National Museum in Warsaw. The Faras Gallery, originally accessible since the 1960s and reopened in 2014, exhibits the precious finds from the Faras Cathedral in Nubia discovered by Kazimierz Michałowski. Michałowski stands out as one of the most prominent archaeologists in Poland. The Nubian Campaign (1961-64) conducted under the aegis of UNESCO was the milestone in Michałowski’s career. His scholarly achievements resulted in acknowledging his role as the founding father of the Polish Mediterranean archaeology.

Thus, the Faras Gallery in the National Museum in Warsaw displays not only the Early Christian past of Nubia but also the successes of the Polish school of archaeology. The narrative constructs the image of Polish scholars as innovative and internationally recognized for their skills and abilities. The recent study by Lynn Meskell (2018) conducted in the archives of UNESCO proves that the story behind the Nubian Campaign is different from the narrative presented to the wide audience in Warsaw. Monumentalized and mythologized achievements leave no place for the negative and colonial aspects of the Nubian Campaign.

In my presentation, I hope to shed light on the parts of the Nubian story that were hidden on the display. To interpret the new exhibition, I will use the term, “negative heritage” coined by Meskell in 2002 and place my considerations within the critical heritage studies. By discussing the fragmentary and colonial character of the

museum narrative, I aim to deconstruct the myth of Faras in Polish archaeology. Unveiling the negative character of Nubian heritage in Poland will set a starting point for offering a potential decolonizing scenario for the exhibition.

Sara Herczyńska

COLONIAL FANTASIES IN HISTORICAL HOUSE MUSEUMS. THE CASES OF THE HENRYK SIENKIEWICZ MUSEUM IN OBLĘGOREK AND THE ARKADY FIEDLER MUSEUM IN PUSZCZYKOWO

In my paper I would like to focus on a genre of museums which is rarely discussed, especially in a political context: historical house museums. These museums, usually created in homes previously inhabited by historical figures, often are seen as strictly aesthetic, without an ideological agenda, and thus are rarely analyzed through the lens of critical theory. I would like to focus on two Polish historical house museums which can be analyzed in the colonial context. The first one the Henryk Sienkiewicz museum in Oblęgorek. Henryk Sienkiewicz was a Polish journalist and novelist awarded with the Nobel Prize. He is known, among others, for his travels, which he described in his published travel essays and which inspired his book *In Desert and Wilderness*. This novel is criticized by many anthropologists for representing a strictly colonial point of view and for picturing Africans as inferior to Europeans. The second museum is the Arkady Fiedler Museum in Puszczykowo. Fiedler was also a traveler and writer. He not only wrote about his travels, but also was connected to the political groups striving for the creation of Polish colonies. In my paper I would like to discuss how this legacy of colonial fantasies, present in the works of both Sienkiewicz and Fiedler, is represented in historical house museums devoted to these writers.

Dariusz Skonieczko

THE STRATEGY OF CREATING AND PRESENTATION OF AFRICAN COLLECTION IN THE STATE ETHNOGRAPHIC MUSEUM IN WARSAW

There is a new problem in relations between African countries and the West connected with the restitution of ethnographic and art objects plundered during colonial period. It has a great significance for museums, their collections, strategy of exhibitions. However, Polish collections are not carrying a stigma of robbery and violence. Poles in Africa usually used to be teachers, engineers, doctors or missionaries. During their African residency they gathered objects buying them or getting as gifts. The State Ethnographic Museum in Warsaw in its new exhibition is going to stress the cooperative attitude of Poles and present objects with well-documented provenance. Furthermore, the strategy of building collections in The State Ethnographic Museum in Warsaw bases on taking objects from Polish collectors like Bojarscy Family from Nigeria or Krystyna Jankowska from Democratic Republic of Congo. The strategy besides practical matters addresses two important issues. The first one underlines the role of Polish collectors in the world African art market. The second one gives an opportunity for the museum to broaden knowledge about the acquisition of objects such as masks, fetishes, weapons by interviews.

5–6:30 pm

**CRITICAL CURATING 1: ACTING LOCALLY
(PAPER SESSION 5)**

Chair: Alexandra Oancă

Wojciech Szymański

AN ELUSIVE PRESENCE: CURATING ROMA ART IN POLAND TODAY

Patrycja Sikora

I WANT TO BE WHITE FOR YOU. CURATING AN EXHIBITION ON ETHNIC, RELIGIOUS AND NATIONAL DISTINCTNESS IN POLISH CONTEMPORARY ART, STUDIO BWA WROCŁAW, 2010

The presentation will discuss the exhibition which took place a decade ago in Wrocław, at Studio BWA (22 October - 10 November 2010) and accompanied the conference organized, under the same title, by the Institute

of Art History at University of Wrocław. It was a reflection on ethnic, religious and national distinctness and the possibility of cultural dialogue in a homogeneous society, with emphasis on contemporary Poland. The exhibition included the works of artists who, in their work, explore that issue at varying levels. The following artists from diverse cultural, artistic and generational backgrounds were invited to participate: Rahim Blak (Krakow), Hubert Czerepok (Wrocław), Tomasz Malec (Lublin), Julia Zborowska (Krakow / Vienna), Andrzej Kwietniewski (Lodz), Jasmina Metwaly (Poznan / London / Cairo), Dominika Łabędź (Wrocław). The title I WANT TO BE WHITE FOR YOU was taken from the refrain of the song sung by Reri – a beautiful dark skin star from Tahiti who appeared in the Polish film "Black Pearl" in 1934. From today's perspective her performance in the film does not fall within any framework of political correctness. The title, inspired by the song and the backstage history of the heroine, is symbolic – it provokes a consideration of how to evoke egalitarian dialogue between the minority and majority, on coexistence and cohabitation, which would result in a synergistic effect of enrichment on both sides instead of damaging dependence. Reri's utopian desire to become white with bright eyes and unite with her white ideal, is replaced with the utopia of a harmonious existence "next to". Questions about the preservation of cultural identities of ethnic minorities present in Poland, and about tolerance and openness of Poles to others are still valid. These problems are presented not only by the multicultural artists but also by Polish artists who are careful observers of changing realities.

Barbara Banasik

ARTISTIC COLLABORATIONS AND PARTICIPATORY PROJECTS – IN SEARCH OF NEW PERSPECTIVES FOR MUSEUMS

While working on the permanent exhibition at The Asia and Pacific Museum, we realised how much Poland has changed in the past ten years. Traveling around the globe has become easier more accessible. Teenagers visit Asia during vacations with their parents. Twenty-year olds choose Bali over Italy as their holiday destinations. We started asking questions about their perception of the world, Museum's collection, objects from Asia and Pacific and decided to invite this new generation to a project called "STIRRING". In 2019 and 2020 students from the Academy of Fine Arts in Warsaw and the University of Warsaw (Institute of Art History) participated in various workshops and discussions. They met with curators, conservators and cataloguers, visited Museum's storerooms and created their own pieces that were inspired by the Collection or commented on it. In the process we discovered what issues are crucial and most interesting for young people, what they search for in the museums of world cultures, what is their attitude towards them and how to meet the expectations of the first generation that lived their whole lives in a globalised world.

Long-term artistic collaborations have proven to be very useful tools in curatorial practices. In this paper I would like to present the method adopted in programming such collaborations using projects STIRRING (PORUSZENIE) and THIS IS POLAND / THE ASIA AND PACIFIC MUSEUM (TU JEST POLSKA / MUZEUM AZJI I PACYFIKU) as case studies.

Exhibitions are available at wystawa.muzeumazji.pl and muzeumazji.pl/wystawy_czasowe/tu-jest-polska

Justyna Laskowska-Otwinowska

FROM THE MUSIC OF DANGEROUS DISTRICTS TO THE MUSIC OF FORBIDDEN IDEAS: AN EXHIBITION PROJECT OF THE STATE ETHNOGRAPHIC MUSEUM IN WARSAW

The State Ethnographic Museum is currently working towards an exhibition concerning colonial and anti-colonial themes from our collection. Colonial realities depicted in native peoples pieces of art, sculptures and paintings, will be presented by the end of 2021. It will be supplemented with the presentation of the beginnings of the 20th century pop music which originated from colonial music such as rumba, samba, ju-ju, krocong etc. What's more, it was recorded in gramophone discs invented at the time. Newly formed giant record companies such as the French Pathe, the German Odeon, the American Columbia started sending portable recording studios to colonies in search of new music for global audiences. Anonymous folk artists were becoming global stars almost overnight. People all over the world listened to unknown styles but they also made experiments and created new types of

music, especially in multicultural colonial ports. New music was the outcome of mixing different colonial nations and diasporas, who moved to new world in search of work.

Simultaneously, a commercial success of gramophone industry has become a source of national languages popularization, influencing the identity and pride of colonized people. Despite the fact that it was not simply the music of liberation like South America nueva cancion or chimurenga from Zimbabwe, it provoked a beginning of the independent movement, evoking the need to strengthen the identity of colonized nations in other fields of art, education and law. All the cultural endeavors became political acts over time. The boom of that music was stopped by the Great Depression of 1929-33. After World War II a few popular native music stars started supporting anti-colonial movement directly and creating music for forbidden liberation ideas. The colonial invention of pop music entered the era of postcolonialism in the whole world.

Magdalena Moskalewicz

POSTCOLONIAL AND POSTCOMMUNIST CONVERGENCES IN CRITICAL CURATING: THE CASE OF *HALKA/HAITI*

Can a curatorial reuse of a well-solidified piece of cultural heritage reveal the work's critical potential to address the concerns East-Central European societies are facing today? To which extent can postcolonial and postcommunist experiences meet when faced with issues of race and identity? This presentation will address these question on the base of Halka/Haiti: 18°48'05"N 72°23'01"W, a project the author curated for the Polish Pavilion at the 56th Venice Biennale, in 2015, in collaboration with the artists Joanna Malinowska and C.T. Jasper. Halka/Haiti involved staging the Polish national opera Halka (1858) by Stanisław Moniuszko in Cazale, a Haitian village inhabited by descendants of Polish soldiers who had fought for Haitian independence in 1803. The project probed the relevance of 19th-century European artistic forms for the representation of national identities in a complex postcolonial context. The work was subsequently included in the collection of Zachęta—National Gallery of Art in Warsaw as well as the Hirshhorn Museum in Washington, DC.

7-8:30 PM

DIVERSE PERSPECTIVES FROM IMPLICATED COMMUNITIES (ROUNDTABLE)

Carine Ayélé Durand, Quinsy Gario, Léuli Eshrāghi, Rado Ištok, Naomi Recollet, Cynthia Schimming
Chair: Erica Lehrer

Since East Central Europe (ECE) did not have its own overseas colonies, there has yet to be sustained conversation on the relevance of “the colonial” to museums and other heritage sites in the region, and there has – to our knowledge – been little attempt to connect with source community members to consult about the treatment and interpretation of relevant collections and sites. Paired with a session where “internal” local representatives of minority groups in Poland discuss how they would like to engage with and be represented by museums, this session offers a window onto the experiences of individuals representing “source communities” – as well as those with more tangled connections of affinity, adjacency, or proximity – who have worked with museums and heritage in other parts of Europe. A key goal is to help ECE practitioners understand the possibilities and anticipate the challenges of engaging with the full range of communities relevant to the multiple, relational histories of their sites or collections. The topics we will explore include: the practical, political, and person challenges and benefits of trying to gather and curate the knowledge, relationships, and emotions that diverse community members bring to collections that implicate their cultural groups; the value of using arts-based practices for illuminating and presenting collections; questions of collaboration, dialogue, and the different vectors of teaching and learning as knowledge about objects is produced.

Carine Ayélé Durand

Decolonising collections: a renewed dialogue with the originating cultures for fair exchanges

The Ethnographic Museum of Geneva (MEG) is resolutely engaged in a proactive process of decolonising its practices and the history of its collections. An assumed and committed decolonial approach represents a real

challenge in a country that did not have colonies as such, but which nevertheless has a rich and complex colonial history. MEG aims to demonstrate that decolonisation concerns all countries, regions and institutions whose citizens have pursued colonial practices, sometimes even after declarations of independence. With this in mind, MEG wishes to sensitize its audiences and partners on the colonial roots of its collections, the knowledge it has produced and its museology. The general objective is to engage, from our Swiss and European reality, a translocal dialogue and fair exchanges with the descendants of those who were colonised. This dialogue is based on three foundations. The first is to shed light on the history of the Museum's collections by deepening our knowledge of the provenance of the objects, in particular their motive and the way in which they were acquired. The MEG will undertake to inform culture carriers of the presence of sensitive objects in its collections. The second is to re-establish the link between "source communities", from the five continents, and the collections or archives that concern them, with the aim of reappropriating their heritage. The point here is to gather around the collections in order to strengthen the voices of the descendants of those who created the Museum's objects, to co-construct new knowledge and new interpretations. The third is to promote exchanges with artists and artisans, with the aim of generating new artistic creations, and to encourage researchers, but also culture bearers and audiences to look to the years to come and work together to shape a decolonial future.

Rado Ištok and Léuli Eshrāghi

Placing Slovak Collections into Great Ocean Relationality

In this presentation, Rado Ištok and Léuli Eshrāghi chart the first ocean-going outrigger vessel between the colonial collections of Ancestral Belongings in Slovakia and the many Indigenous archipelagos of the Great Ocean where they originate. Unpacking the prestige, racial bias and epistemic violence implicated by creating ethnographic museums in the 19th and 20th centuries in Slovakia and East-Central Europe, we place these long languishing collections back into constellation with Indigenous communities and diasporic/migrant contemporary artists whose capacity to reinterpret and remedy these collections is salvatory and necessary.

Through understanding the historical context which shaped the establishment of non-Western ethnographic collections in Slovakia in the periods of the New Imperialism (1880–1914) and Global Neoliberalism (post-1989), Ištok's current research considers potential ways of 'unlearning imperialism' (Ariella Azoulay) in the present and near future. Ištok's research further develops methodologies for anti-racist curating of the region's non-Western collections in the near future, grounded in an understanding of their role in the past.¹⁰ Together we conduct research into Great Ocean collections in the Slovak museums in Bratislava, Košariská, Piešťany, and Martin, as well as Vienna, Budapest, and Prague, with a particular focus on barkcloths.¹¹ Eshrāghi will discuss recent artworks made in response to barkcloth and Ancestral Remains collections in museums in Europe, Turtle Island and Australia, particularly the performance paper/s/kin (2018) and the series of mnemonic animated barkcloth or siapo viliata that starts with [Tafa \(\(\(O\)\)\) Ata \(2020\)](#).¹² In dialogue with other artists and researchers working across the Great Ocean, Eshrāghi will provide an understanding of the Ancestral Belongings' meaning for Great Ocean cultures and create an artistic response to the poorly researched collections in Slovakia.

8:45–9:15 PM

BREAKOUT ROOMS, DISCUSSION, NETWORKING

¹⁰ Understanding the role that non-Western ethnographic collections played in the past is crucial for imaginaries of multiple futures. How are we to acknowledge the presence of the non-Western collections in Slovakia without reproducing a Western-centric museum of world cultures? How do we curate the collections in a context which is, unlike the metropolises of Western Europe, largely homogenous, with very small migrant communities and restrictive immigration and asylum policies? Engaging with heritage from their regions, contemporary artists could, in part, compensate for the lack of experts on non-Western collections in Slovakia.

¹¹ See e.g. Peter Mesenhöller and Annemarie Stauffer, eds., *Made in Oceania. Proceedings of the International Symposium on Social and Cultural Meanings and Presentation of Oceanic Tapa* Cologne, 16–17 January 2014, Cambridge, UK: Cambridge Scholars Publishing 2015.

¹² These works comprise new writing, moving image and animated drawings reflecting on Indigenous futurisms, data sovereignty, non-colonial museology and community-driven cultural memory initiatives in the Great Ocean and its diasporas. The second in the series can soon be accessed at [Subspace.art](#) and the third, [AOAULI \(2020\)](#), through ACCA's platform.

SATURDAY, OCTOBER 24TH

1–2:30 PM

**CRITICAL CURATING 2: THINKING GLOBALLY
(PAPER SESSION 6)**

Chair: Aleksandra Janus

Joanna Warsza

EVERYTHING IS GETTING BETTER. UNKNOWN KNOWN OF POLISH (POST)COLONIALISM

Max Cegielski

HOW WE LEARNT THE WEST IN THE EAST. OFFICIAL AND UNOFFICIAL RELATIONS BETWEEN THE POLISH PEOPLE'S REPUBLIC WITH "THIRD WORLD": ART PROJECTS

To decolonize museums first we should decolonize the collective memory. Before 1989 socio-political change, the Polish People's Republic global economic contacts were closer with so called "Third World" (now called Global South), then with the West. Curating vast archives of this historical collaborations shows how the official government agreements lead the way to unexpected, unofficial, even illegal links. This the case of Polish-Indian "friendship" as shown in the exhibition "Prince Polonia", but also of Polish engineers working in Arab countries and Arab students in Poland, as shown in performative lecture "The suits that we have in our country are not suitable for the tropical climate". These two art projects (different versions of display in Museum of Modern Art in Warsaw, Clark House Initiative in Bombay, Trafo in Szczecin and performance at Biennale Warsaw) prove that socialist "Second World" ambiguous position had many advantages.

Eszter Szakács, Zoltán Ginelli

THE TRANSPERIPHERY MOVEMENT: GLOBAL EASTERN EUROPE AND GLOBAL SOUTH (AN ARCHIVAL AND CONTEMPORARY ART EXHIBITION AT OFF-BIENNALE BUDAPEST)

The paper introduces the concept of our research exhibition, which includes archival materials and contemporary works of art—film and photography—to be presented at the third edition of OFF-Biennale Budapest in spring 2021. The OFF-Biennale Budapest is part of the East Europe Biennial Alliance of contemporary art biennials based in Budapest, Prague, Warsaw, and Kyiv. The exhibition looks at the historical relationships and parallels between the global periphery (Global South) and semiperiphery (Eastern Europe) during the 20th century through the concepts of coloniality, peripherality, and migration in a multi-focal perspective. Can Hungarian settlers in Latin America, Cuban migrant workers in Hungary, and Afro-Asian students in Eastern Europe have a common history? How did people in these regions, seemingly divided by various boundaries, perceive, interact with and shape each other? Is there a shared colonial history of Eastern Europe and the Global South? The decolonialist agenda of the Transperiphery Movement is to question and decenter history dominated by the global center from the perspective of the global peripheries, by recentering peripheral positions and their interperipheral relations. It seeks to understand the global history of Eastern Europe and the Global South through their shared peripheral experiences: dependency on the center, relation to coloniality, as well as emigration and being afar. The exhibition aims to transform our spatial understanding of the world through re-learning history in translative movement between peripheralized positions to uncover their transformative interconnections.

More about the project: <https://offbiennale.hu/en/2021/projects/transzperiferia-mozgalom>

Magda Ujma

TITLE TBA

3–4:30 PM

**HOLOCAUST AND DECOLONIALITY
(PAPER SESSION 7A)**

Chair: Roma Sendyka

Isabel Sawkins

DECOLONISING THE MUSEUM OF VICTORY, MOSCOW – A SPECIFICALLY RUSSIAN UNDERSTANDING OF THE HOLOCAUST IN “ШОА-ХОЛОКОСТ. КАК ЧЕЛОВЕК МОГ СОТВОРИТЬ ТАКОЕ?”

Until recently, Russia had not remembered the Holocaust as a unique evil in twentieth century history. This was true both in the Soviet Union and in an independent Russia. However, this position has changed markedly since Vladimir Putin’s return to the presidency in 2012.¹³ A specific Holocaust memory has now developed in the Russian Federation, one which emphasises “Soviet heroism, the fascist leaning of former republics and contemporary Russia’s supposedly tolerant, multicultural society in which the most painful periods of history are confronted”.¹⁴

This paper addresses this phenomenon by examining the temporary exhibition “Шоа-Холокост. Как человек мог сотворить такое?” (Shoa-Holocaust. How could a person do this?), displayed in 2018 at the Museum of Victory, Moscow¹⁵, but curated by Yad Vashem.¹⁶ The Yad Vashem exhibition is available in twenty-one languages, but the Russian version of the exhibition is different to the other versions that could be accessed online (English, Spanish, Hebrew).¹⁷ It seems that the Russian version was rewritten and repackaged for a specifically Russian audience, and this paper will highlight the distinctiveness of the Russian version, including the topics that only the Russian copy confronts. It will also examine the tensions between the understanding of the Holocaust in the West and the Russian interpretation of events as presented in the exhibition.

This paper will use this case-study to showcase a unique memory-culture that is developing in the Russian Federation, one that has been critically overlooked in the West and that is part of a broader engagement with Holocaust memory by ethnonationalist partners in the countries of Central and Eastern Europe. It will highlight the specific elements of this uniquely Eastern Holocaust memory, one that exposes, problematises and deconstructs the Holocaust memory practices of the West.

Maria Kobielska

MUSEUMS OF IMPLICATION. ON EXHIBITING GERMAN-JEWISH HERITAGE IN POLAND

New Polish historical museums, founded and developed within the recent “museum boom”, usually don’t carry a direct burden of their own colonial past or troublesome collections that need to be processed. However, they produce memory forms that are often embedded in problematic visions of the past that can be unpacked with the aid of post-colonial and post-dependence studies: these celebrating Polish national perspective as a default one, as well as these picturing Poland as an innocent victim of history.

This memory type obviously simplifies the story of Poland being colonised in the 19th century, and is blind to the history of Poland as an “internal European coloniser” as well as her complicated attitude towards minorities. To discuss intricate relations between these dependencies and oppressions, I examine museums that can serve as examples of maximum implication: situated in the regions of complicated German-Polish histories, connected with political oppression, cultural struggles and forced migrations, constantly negotiating their position between the regional memories and the national identity.

¹³ I Sawkins, ‘Russia’s State Mobilization of the Holocaust Onscreen – Konstantin Khabensky’s Film Sobibor (2018)’, *Modern Languages Open*, 1.23 (2020), pp. 1-8 (p. 1).

¹⁴ Ibid.

¹⁵ ‘Shoa-Kholokost. Kak chelovek mog sotvorit’ takoe? [Shoa-Holocaust. How could a person do this?], Muzei Pobedi <<https://victorymuseum.ru/exhibitions/in-the-hall/vystavka-shoa-kholokost-kak-chelovek-mog-sotvorit-takoe/>> [accessed 22 May 2020].

¹⁶ Shoa-Kholokost. Kak chelovek mog sotvorit’ takoe? [Shoa-Holocaust. How could a person do this?], Yad Vashem <<https://www.yadvashem.org/yv/ru/exhibitions/ready2print/index.asp#shoah>> [accessed 22 May 2020].

¹⁷ ‘SHOAH. How was It Humanly Possible?’, Yad Vashem <<https://www.yadvashem.org/yv/en/exhibitions/ready2print/index.asp#shoah>> [accessed 22 May 2020].

Recently opened permanent exhibition of Upper Silesian Jews House of Remembrance in Gliwice adds one more layer to the story. While this museum in a pre-war German, post-war Polish city adheres to a discourse of pluralism, acknowledging the German past of the land and providing a state-of-the-art presentation of Jewish community history, it can also be tempted to frame the story of persecution as “alien”, someone else’s heritage, placing Polish community in a relatively comfortable position of a contemporary host of the land who has yet nothing to do with its darker historical chapters. Balancing between the strategy of “othering” both Germans and Jews and this of establishing multidirectional bonds with their histories, Gliwice museum is a striking example of post-dependence implications and so will serve as a central case of my talk.

Aleksandra Szczepan

POSTCOLONIAL READINGS OF THE ARCHIVE: EARLY LOCAL COMMEMORATIONS OF THE SHOAH AND THE ROMANI HOLOCAUST IN POLAND

The presentation is dedicated to two archival exhibitions showed in the Regional Museum in Tarnów and curated by Adam Bartosz: Gypsies in Polish Culture from 1979 and Jews in Tarnów from 1982. Although ethnographical in principle, both expositions covered also the topic of genocide and tragic fates of Polish Roma and Jews in the 20th century. Based on archival materials documenting the two shows and interviews with the people engaged in their production, the presentation investigates visual imageries and regimes of representation of Roma and Jews that they employed from the perspective of global Holocaust memory and postcolonial reflection. What had been the means of rendering the Shoah and the Romani genocide before the main Western paradigms of commemoration were established? What were the affinities and differences in representing Romani and Jewish fates at these two exhibitions? What are the intersections of local and global memory of the Holocaust? Can we discuss non-Western ways of representing the Shoah and the Romani genocide? And how to approach the exoticizing representations of Jews and Roma on the grassroots level from the postcolonial perspective?

3–4:30 pm

**(POST)COMMUNISM AND DECOLONIALITY
(PAPER SESSION 7B)**

Chair: Małgorzata Głowacka-Grajper

Adam Kola

COUNTER-HEGEMONIC VISUAL ARTS: ANTI-EMPIRE AS METHOD

This paper is based on the conviction that “another type of knowledge is possible” (Stoler 2016) but must be created “beyond the northern epistemologies” – (Sousa Santos 2008). I will not focus on “the darker side of western modernity” like Mignolo (2011), but on a positive example of “border thinking” (Mignolo 2000); in this particular case a critical theory based on Second-Third World assemblages and some discursive-non-discursive approaches. The aim is not to reconstruct the history of the Second-Third World relations. I have already done that in my book *Socialist Postcolonialism* (2018). The purpose is to create a methodological framework based on a shift from First-Third World relations (the dominant subject in postcolonial studies) to Second-Third World relations. The visual arts will be treated as an illustration of the paper’s theoretical part and as an artistic expression of politically engaged critical studies. I will take a closer look at the role of non-discursive critical tools used in art. The problem is, to what extent difficulties with the conceptual framework as such, understood as part of Western discursive hegemony, can be solved in the non-discursive language of art (with some of the trans-historic dialog between Polish socialist artists and Vietnamese contemporary critical art, like the Propeller Group)? Maybe we should rather ask what sorts of not-only-discursive practices – visual arts, performance, dance, or theater – are or at least could be an alternative solution to post/colonial Western dominance?

Nelly Bekus

PROTEST AND MEMORY: USING THE PAST IN THE MAKING SENSE OF THE PRESENT IN MINSK, BELARUS

This presentation will discuss how the current protests in Belarus have transformed and re-arranged the system of historical and cultural references that shaped the foundation of Belarusian collective memory and identity

discourses since 1994, which centred on two segregated but co-existing martyrological projects – the official discourse focused on the memory of the victims of fascism, and the oppositional discourse focused on the memory of victims of Stalinism. During the 2020 protests, these previously disconnected and competing historical narratives have blended and integrated as a result of memory work aimed at supplying symbolic means of making sense of the new experience of political violence. Presentation will discuss the case of the Museum of Great Patriotic War in Minsk and its symbolic role in the spatial dynamics of the Belarusian protests in August-September 2020.

Bartłomiej Krzysztań

CONFLICTING MEMORIES? STATE-DRIVEN MEMORY POLITICS AND NARRATIVES OF LOCAL MUSEUMS. SOVIET HERITAGE IN POST-SOVIET CIRCUMSTANCES

Thirty years after the collapse of USSR, the establishment of Soviet rule and its consolidated continuance remains an inevitable part of the memory discourse in independent Armenia. Hypothetically, on the national level Soviet heritage was posited as undesirable and often obscured. Positive contradictory narratives related to the past are maintained on the local level though. Moreover, it is assumed that official institutionalized memory in Post-Soviet Armenia was strongly intercorrelated with earlier forbidden memory of Diaspora Armenians. Thus, Soviet heritage in Armenia and the memory of the past 70 years were marginalized and, in radical cases, tabooed and forcibly forgotten. Therefore, the aim of this paper is to examine interrelations between state-driven memory politics and local memories. As such, the principal research question of the proposed paper is stated as follows: how do institutional state-driven memory narratives interrelate with the forms and content of local museums and contextual public realms of memory? Additionally, the question of how the Soviet heritage is represented on the local and national level is examined. Methodologically, tools of political anthropology are implemented through interviews, observation, and in-depth semiotic analysis and positioned as the main methods. Collected data is analyzed comparatively in the aim of tracing the process of reconstruction of mnemonic structures related to the Soviet heritage. In theory, the paper is based on the memory studies framework in the context of the anthropological and semiotic analysis of the political center-periphery division. Researched material consists of local museums juxtaposed with national museums, serving to contextualize realms of memory within central and peripheral circumstances.

Margaret Tali

INTERROGATING IMPERIAL LEGACIES IN ESTONIAN AND LATVIAN ART MUSEUMS

Dealing with colonial histories in Eastern Europe necessarily means unsettling hegemonic narratives. Zooming in on regional nuances complicates these narratives and requires analysing the local level relationships between different imperialisms that define the contours of social, political and cultural processes in the region. My presentation will map curatorial practices that engage with the histories of scientific racism in the Baltic region, researching these histories both within and in collaboration with museums. My particular focus will be on two exhibitions that bring to the fore colonial entanglements in the processes of regional history-writing. “Shared History” (2018) at the Art Museum Riga Bourse curated by Inga Lāce involved new works by artists Tanel Rander and Minna Henriksson as well as curatorial research into American Indonesian-expert of Latvian origin Claire Holt presented in a newly-developed video. “The Conqueror’s Eye: Lisa Reihana’s In Pursuit of Venus” (2019) curated by Kadi Polli, Eha Komissarov and Linda Kaljundi at the Kumu museum showed the artist’s large-scale video installation previously representing New Zealand at the Venice Biennial also involved a critical investigation into the imperial engagements of the Baltic German and Imperial Russian pictorial legacies. The two exhibitions have brought along an important shift in understanding the impact of imperial histories in the region and beyond it by critically investigating the participation of local researchers in imperial forms of knowledge production. Furthermore, they have also started the process of interrogating their meanings for the local museums’ archives.

Mariya Pavlenko

DECOLONIZING MUSEUMS IN UKRAINE

The presentation is aimed to provide a general overview of state of affairs in Ukraine in dealing with colonial Soviet heritage in museums, public space, and cultural institutions. The presentation tends to provide an understanding of the controversies of the local processes and acknowledgment of the audience with the main actors of the local cultural scene. In the case of dealing with colonial heritage in Ukraine, it is rather hard to limit ourselves to museums, as long as public and media space (printed media, radio, television, and cinema) were as much important for Soviet propaganda, as actually museums in their classical form. What raises discussion today is mainly solid – it is either monuments or architecture that through the shape and its decoration still manifests former Soviet statements. Social realist paintings almost fall out attention, they are just placed in a context of overall historical narrative.

Decommunization was launched officially in May 2015, when President Poroshenko signed four laws on the subject. In 2017 Ukrainian Institute of National Remembrance informed that 1320 monuments to Lenin had been removed. Due to privatization that took place after the Soviet Union breakdown, many buildings that carried ideological meaning in terms of their architectural form and decoration with mosaics, murals, and stained glass currently are in private property and owners renovate them according to own taste - Soviet symbols also vanish in capitalistic competition by its own.

As long as there is no state intention to museificate Soviet heritage, “decommunization” is criticized by some of the local artists, art critics, curators and activists that allocate themselves “on the left” and initiate projects, on contrary aimed at the preservation of decommunized objects, however many of such projects are reminiscent and nostalgic rather than present objective scientific analysis of former Soviet that should be historicized as any other colonial artifact.

5–6 pm

ECHOES REPORTS

EXPLORING AND PRACTICING DECOLONIALITY IN MUSEUMS

Chair: Jan Ifversen

Joanna Wawrzyniak, Laura Pozzi

CITY MUSEUMS AND MULTIPLE COLONIAL PASTS: INSIGHTS FROM AMSTERDAM, WARSAW AND SHANGHAI

In this presentation, we will report on the results of the collaborative project on city museums carried out in Amsterdam, Warsaw and Shanghai between 2018 and 2020. In short, our research identifies how ‘decolonization’, a notion that has excited global interest and action, differs – regionally, nationally, locally. The cultural memory of Amsterdam as a historic colonizer poses different challenges to decolonizing the museum than the forgotten entanglements in the overseas colonization in the case of Warsaw. Shanghai museums show sharply that decolonization does not necessarily involve ‘critical’ discourse as conceived by critical museology. Moreover, both Warsaw and Shanghai add complexity to what decolonization can mean beyond the memories of overseas colonization. Overall, decolonization in museums and the associated debate have evolved in a number of different regional directions and are likely to develop in divergent ways in future. The research was funded by the ECHOES project (Work Package 3) and has resulted in several reports and publications by associated researchers.

Csilla Ariese, Magdalena Wróblewska

“PRACTICING DECOLONIALITY: A PRACTICAL GUIDE WITH EXAMPLES FROM MUSEUMS” – A REQUEST FOR CONFERENCE PARTICIPANTS FEEDBACK

Discussion on a draft of *Practicing Decoloniality: A Practical Guide with Examples from Museums* by Csilla Ariese (University of Amsterdam) and Magdalena Wróblewska (University of Warsaw/Museum of Warsaw), a book written as one of the outputs of the [ECHOES Project](#). The guide discusses six aims of decolonization of museums,

namely: creating visibility, increasing inclusivity, decentering, championing empathy, improving transparency, and embracing vulnerability.

Authors write in their introduction:

In essence, decolonization is denormalization. Although there are no easy or uniform answers on how best to deal with colonial pasts, this collection of practices functions as an accessible toolkit from which museum staff can choose, experiment, and implement according to their own needs and situations. The book is divided into six chapters, each of which focuses thematically on one aim of decolonization. Each chapter begins with an essay in two parts, which describes what the particular challenge is of decolonizing according to that theme and then follows this up by describing ways in which change can be approached. Furthermore, each chapter contains four practical examples from museums around the world.

During an online meeting, Csilla and Magdalena would like to discuss with you the idea behind the guide and to hear your suggestions for further examples or readings that would be of benefit to future readers.

If you wish to read a draft of the book, please contact us: echoes@is.uw.edu.pl

6:30–8 PM

**DECOLONIZING MUSEUMS: A GLOBAL PERSPECTIVE
(ROUNDTABLE)**

Márcia Chuva, Barbara Kirshenblatt-Gimblett, James Mark, Wayne Modest, Katarzyna Murawska

Chair: Joanna Wawrzyniak

In this final session, a range of theorists and practitioners will share their views on key issues and challenges that characterize the current debate on museums and decolonization, as seen from their diverse regional and disciplinary vantage points. What trends can we observe on a global scale? What are the regional peculiarities? What ideas, experiences, and concerns, and wisdom can these thinkers share with East-Central Europeans?

8:15–9:15

FAREWELL BREAKOUT ROOMS

CONFERENCE SPEAKERS

Speakers' bios are also available at <https://decolonizingmuseums.pl/speakers/>

Adam F. Kola is a director of the Center of Excellence IMSert: Interacting Minds, Societies, Environments (<https://imsert.umk.pl/en/>) and assistant professor at Nicolaus Copernicus University, Toruń, and Visiting Scholar at the University of Chicago (2016-2019). His research has been focused on East- and Central European intellectual and literary history of the 19th and 20th centuries, as well as on knowledge transfer and the influence of East Central European émigrés on the development of the humanities and science in the West. In 2018, he published the book *Socialist Postcolonialism: Memory Reconsolidation* (in Polish language).

Adriana Avram is a Ph.D. researcher in the field of Cultural Studies at the Centre for Excellence in Image Study, University of Bucharest, and a curator at the ASTRA Museum in Sibiu for the extra-European collections in Franz Binder Museum of Universal Ethnography. Her major research interest covers hypostases of exoticism concerning museification of material culture, intermediality, heritage interpretation. Selected papers: *Heritage re-interpretation. Shifting perspective in „Franz Binder” Museum of Universal Ethnography from Sibiu, Romania* (2020), *Redefining the role of community-driven museums: reflections on/of displacement in District Six Museum, Cape Town* (2020); *Roma engagement in project design at ASTRA Museum* (2016); *Rebuilding context for Sami collections in „Franz Binder” Museum of World Ethnography* (2016); *Museum edutainment in rebuilding the main exhibition* (2015).

Aleksandra Janus is a researcher & curator of cultural programs, graduate of doctoral studies in Anthropology at the Jagiellonian University. She is co-founder of Museum Lab training program for Polish heritage professionals, head of the Open Culture Studio and board member of Centrum Cyfrowe, co-founder of “Muzea dla klimatu” initiative (Museums for Climate) and co-curator of Exercising Modernity Academy. In her academic work she analyzes cultures of remembrance and the role of institutions in the process of institutionalizing discourse about the past.

Aleksandra Szczepan – trained in literary studies and philosophy, co-founder and member of the Research Center for Memory Cultures at the Faculty of Polish Studies of the Jagiellonian University in Kraków. She authored the book *Realista Robbe-Grillet* (2015) together with numerous articles. Her research interests include the redefinitions of realism in 20th century literature, video testimony, performative practices of memory, and oral history. Currently, she is working on space-based testimonial practices of the witnesses to the Shoah.

Alexandra Oancă, Ph.D. is a Postdoctoral Fellow at the University of Leuven, Belgium. Alexandra is specialized in the anthropology of policy, critical urban studies, and European studies, with a focus on the interplay between governance, policies, and cities. She is interested in understanding how policies are made, remade, and contested, and how policies travel. More particularly, her research analyzes the articulation of expert-knowledge systems and knowledge production in bureaucracies and policy networks.

Aline Montenegro Magalhães – Technical Officer in Cultural and Historical Matters, National Historical Museum, Rio de Janeiro, IBRAM, Brazil.

Ana Botas – Coordinator of Inventory and Collection Management. National Ethnological Museum/DGPC, Lisbon.

Anna Szöke is currently research manager at the Centre for Anthropological Research on Museums and Heritage (CARMAH), Institute for European Ethnology, Humboldt-Universität zu Berlin. She studied Art History at the University of Vienna, has worked as a curator in Vienne's museums and as a researcher at the Academy of Fine Arts, Vienna and the Humboldt-Universität zu Berlin. Her research focuses on collections of human skeletal

remains, primarily on the Viennese Natural History Museum' collection and similar ones in Europe. She explores the role of these collections in the development of scientific racism and practices of collecting from the 19th century until today.

Barbara Banasik – curator of the South Asian collection at The Asia and Pacific Museum, where she curated the exhibitions *STIRRING, THIS IS POLAND*, *Nodir kule kule* (contemporary Bangladeshi art). Researcher at the University of Warsaw, Chair of South Asian Studies, where she obtained her PhD in Sanskrit literature and aesthetics. Currently working on a book on Maithili painting within a grant funded by National Centre for Science Poland.

Barbara Kirshenblatt-Gimblett is the Ronald S. Lauder Chief Curator of the Core Exhibition at Polin Museum of the History of Polish Jews and University Professor Emerita at New York University. Her books include “Destination Culture: Tourism, Museums, and Heritage”; “Image Before My Eyes: A Photographic History of Jewish Life in Poland”, “1864–1939” (with Lucjan Dobroszycki), and “They Called Me Mayer July: Painted Memories of Jewish Life in Poland Before the Holocaust” (with Mayer Kirshenblatt). She has received honorary doctorates from the Jewish Theological Seminary of America, University of Haifa, and Indiana University. She was elected to the American Academy of Arts and Sciences, and was decorated with the Officer's Cross of the Order of the Republic of Poland. She is the recipient of the 2020 Dan David Prize. She serves on Advisory Boards for the Council of American Jewish Museums, Jewish Museum Vienna, Jewish Museum Berlin, and the Jewish Museum and Tolerance Center in Moscow, and advises on museum and exhibition projects in Lithuania, Belarus, Albania, Israel, and the United States.

Bartłomiej Krzystan - Assistant Professor at Institute of Political Studies of Polish Academy of Sciences. Graduate of Political Science at Université Libre de Bruxelles and Cultural Studies at University of Wrocław. Research interests include social and cultural memory, postcolonialism, ethnic and national identities, political anthropology of the Caucasus region within broader context of Central and Eastern Europe.

Carine Ayélé Durand is a social anthropologist and completed her doctorate at the University of Cambridge (2010) after completing an MPhil in Ethnology at the University of Aix-en-Provence (France, 1999) and a MA in International Negotiation at Aix-en-Provence (France, 2000). She has worked for nearly twenty years in various curatorial and research capacities at the Musée des Confluences (Lyon, France, 2000-2004), the University of Cambridge Museum of Archaeology and Anthropology (UK, 2004-2006), and the Nordiska Museet (Stockholm, Sweden, 2007). She has curated several public exhibitions about contemporary indigenous art and political movement for the Musée des Confluences (Inuit 2002-2003), the Cambridge Museum of Archaeology and Anthropology (Northern Skies, Southern Stars 2006, Sápmi 2010) and the Nordiska Museet (Sápmi 2007), and conducted a research project into collaborative exhibitions between Indigenous Peoples and European museums (Durand, 2010). A Cultural Heritage consultant in Barcelona, Spain between February 2011 and August 2015, she is currently Head Curator at the Ethnographic Museum of Geneva (MEG). Since 1998, she has conducted long-term anthropological field research crossing the boundaries of disciplines between social anthropology, education, performance studies, and art. Her research method is based on a transnational approach which has led her to conduct research in a wide variety of settings including anthropological museums in Italy, France, the UK, Norway and Sweden, theatres in Brazil, and the Office of the High Commissioner for Human Rights in Geneva, Switzerland.

Christopher Donohue Ph.D. is Historian of the National Human Genome Research Institute. He is the editor of various volumes in the history of biology and genetics as well as eugenics in its social and scientific contexts, especially in Central and Eastern Europe and the Balkans. He is deputy editor-in-chief of the *Ideology and Politics Journal*, an academic review which focuses on post-Soviet and post-socialist legacies. His book in the history of contemporary genetics and biology and its social and philosophical implications: *HapMap, Human Variation and Our Changing Understanding of Human Heredity* is now under contract with Springer Nature.

Csilla Ariese completed her Ph.D. in 2018 as part of the ERC-Synergy project NEXUS1492 at the Faculty of Archaeology, Leiden University. Her dissertation *The Social Museum in the Caribbean* explored 195 Caribbean museums and the practices and processes through which they engage with a diversity of communities. She continued working within the same project as a postdoctoral researcher, developing a catalog publication of Caribbean archaeological collections held in European museums. Besides her Ph.D., she holds an MSc in International Museum Studies from Gothenburg University (2012) and at the same university completed a BA in archaeology with a specialization in maritime archaeology (2010). She has been the secretary of the Museums Association of the Caribbean since 2015. She curated exhibitions in Amsterdam and Gothenburg. In the ECHOES project, she participates in the work package on *City Museums and Multiple Colonial Pasts*.

Cynthia Schimming is an internationally renowned fashion designer and clothing technologist from Namibia. In 1998 she was awarded a Laureate by UNESCO for the exceptional quality of design on the theme 'A United World for Future Generations: Beyond time, beyond Oceans'. In 2019, she was awarded the lifetime achievement award at the Katutura Fashion Week. The same year, she was a guest researcher at the Ethnologisches Museum Berlin studying the histories, materials and techniques of the Namibian collection. In this process, she created an artwork for the Humboldt Forum which not only tackles colonial violence and genocide but also understands the collection as archive of Namibian arts and crafts, interweaving historical experiences with a self-confident repositioning in the postcolonial present. After her research and work at the Ethnologisches Museum in Berlin she went home for a while and then she went back to Hamburg, where she was the costume designer for "Hereroland" a play Directed by David Ndjavera and Gernot Grünewald, based on the Herero genocide and the German Herero History, at the Thalia Theatre Hamburg.

Dariusz Skonieczko (1973) – art historian, specialization art and culture of Africa, curator of African sources at The State Ethnographic Museum in Warsaw, wrote a dissertation on the use of interactive 3D holograms in museum at the University of Lodz Doctoral School of Humanities. He is the author of a book *Zapomniany odkrywca – Stefan Szolc Rogoziński*, also he took part in scientific expedition to Africa (Democratic Republic of Congo, Cameroon, Liberia, Zimbabwe).

Emily-Rose Baker is a final-year Ph.D. student based in the School of English at the University of Sheffield. Her thesis is titled 'Post-Communist Constellations: Cultures of Holocaust Memory in central-Eastern Europe', and is funded by the White Rose College of the Arts and Humanities (WRoCAH). She is currently working on a chapter examining the ways in which the Holocaust and Bosnian genocide screen and illuminate one another in post-Yugoslav memory cultures and is co-editing a forthcoming special issue on 'Decolonising western perceptions of Central-Eastern European Holocaust memory post-1989-91' with Issy Sawkins.

Erica Lehrer is a sociocultural anthropologist and curator. She is a Professor in the departments of History and Sociology-Anthropology at Concordia University, Montreal, where she also is Founding Director of the Curating and Public Scholarship Lab (CaPSL) <http://capsl.cerev.ca/> She is the author of *Jewish Poland Revisited: Heritage Tourism in Unquiet Places* (2013); and co-editor of *Curatorial Dreams: Critics Imagine Exhibitions* (2016); *Jewish Space in Contemporary Poland* (2015); and *Curating Difficult Knowledge: Violent Pasts in Public Places* (2011), as well as publishing numerous articles. In 2013 she curated the exhibit *Souvenir, Talisman, Toy* at the Kraków Ethnographic Museum (MEK) in Poland, and in 2014 published the accompanying book *Lucky Jews* and the online exhibit www.luckyjews.com. She is currently at work on a collaborative project *Awkward Objects of Genocide*, which resulted in the exhibition [Terribly Close: Polish Vernacular Artists Face the Holocaust](#) at MEK in 2018-19.

Eszter Szakács is a curator and researcher, a PhD candidate on experimental art institutions in Hungary in the project IMAGINART—*Imagining Institutions Otherwise: Art, Politics, and State Transformation* at ASCA at the University of Amsterdam. She has worked as a curator at tranzit.hu, Budapest and was a research group member in ...OPEN MUSEUM... by the Museum of Ethnography, Budapest. She is a curatorial team member of the civil

initiative OFF-Biennale Budapest and is co-editor with Naeem Mohaiemen of the forthcoming anthology *Solidarity Must Be Defended*. Her practice revolves around methods of cultural resistance, relations between Eastern Europe and the Global South, and the exhibitionary form of research.

Fernanda Castro – Museum Educator at the National Historic Museum, Rio de Janeiro, IBRAM, Brazil.

Isabel Sawkins is a third-year PhD student at the University of Exeter (UK). Her project investigates contemporary Holocaust memory in the Russian Federation. It is funded by the SWWDTP (part of the Arts and Humanities Research Council). She has already presented her findings at national and international conferences, including the British Association of Holocaust Studies 2019 conference, and held a placement at the Summer Research Laboratory at the University of Illinois. She will also present her work at the upcoming ASEES and ICCEES Conferences in North America. Issy was postgraduate representative for the British Association of Holocaust Studies for 2019/2020.

James Mark is a Professor of History at the University of Exeter (UK). He is the author of the *Unfinished Revolution. Making Sense of the Communist Past in Eastern Europe* and co-author of *1989. A Global History of Eastern Europe*. He recently co-edited a collection of populist and decolonial approaches to historical memory: <https://www.modernlanguagesopen.org/articles/10.3828/mlo.v0i0.342/>

Jan Iversen

Joanna Talewicz-Kwiatkowska, PhD in anthropology. Currently she works in the Institute of Ethnology and Cultural Anthropology University of Warsaw and she cooperates with Intercultural Studies Institute of Jagiellonian University and Museum Auschwitz- Birkenau. Fellow of Alliance for Historical Dialogue and Accountability Program at the Columbia University (2018), Leadership Academy for Poland (2016). Grantee of the Fulbright scholarship (2015-2016), grantee of the European Commission's program - Marie Curie Conferences and Training Courses - Multi-Disciplinary and Cross-National Approaches to Romany Studies - a Model for Europe (Central European University, 2009) and of the U.S. State Department Program - International Visitor Leadership Program. Grantee of the Gypsy Lore Society. Members of European Academic Network on Romani Studies. Author and editor of the books and articles connected with Roma communities, minorities, human rights.

Joanna Warsza

Joanna Wasilewska is art historian, working at the Asia and Pacific Museum in Warsaw since 1992; since 2013, as its director. As the curator, she focused on East and South-East Asia's cultures' heritage. Intercultural relations are also her field of interest, including her PhD thesis *Image of peoples of Asia in the art of Jesuit order in Poland, 17th-18th c.* (2005, published in 2006). As the Museum's representative, she has been participating in the activities of several international organizations, such as ASEMUS and ICOM Poland. She was one of the founding members and vice-president of the Polish Institute of World Art Studies. She has been lecturing at the Asian Studies faculty of SWPS University of Social Studies and Humanities in Warsaw and of the Institute of Middle and Far East of Jagiellonian University in Krakow.

Joanna Wawrzyniak leads the Center for Research on Social Memory at the Faculty of Sociology, University of Warsaw. Historian and sociologist by training, she works on various aspects of collective memory in Poland from a comparative perspective. She is the author of *Veterans, Victims, and Memory: the Politics of the Second World War in Communist Poland* (2015); co-author of *Enemy on Display: The Second World War in Eastern European Museums* (2018Pb) and of *Cuts: Oral History of Post-socialism* (2020 in Polish); as well as the co-editor of *Memory and Change in Europe: Eastern Perspectives* (2016). In the ECHOES project, she is responsible for a work package on *City Museums and Multiple Colonial Pasts*.

Justyna Laskowska-Otwinowska, PhD, certified museum curator, author of many academic and popular publications. Participant of international research projects. She has been dealing with the topic of the cultural role of music for the last 5 years. She had discovered three recordings of Chilean national singer Violeta Parra's songs lost in Poland and she handed them over to the V. Parra Museum in Santiago Chile in 2018. Currently, together with her colleagues, she is preparing an exhibition on colonialism at the State Ethnographic Museum in Warsaw.

Karol Radziszewski

Karolina Grzywnowicz

Karolina Ufa is a trainer, activist of Fundacja Q where she is taking care of organizational archives and a student of Gender Studies, Intersectionality, and Change at the University of Linköping. Fundacja Q in cooperation with Google Arts and Culture opened the first Polish virtual LGBTQ+ museum and has its structure a historical club that is solely focused on collecting, archiving, and disseminating materials about contemporary Polish queer history. It aims to preserve the history of Polish non-heteronormative people by documenting the stories of their constant existence alongside heteronormative people in society.

Katarzyna Murawska-Muthesius teaches art history at Birkbeck College, University of London. She was Curator and Deputy Director of The National Museum in Warsaw, as well as Guest Professor at the Humboldt University Berlin. Her publications include *National Museum in Warsaw Guide: Galleries and Study Collections* (2001), *Borders in Art: Revisiting Kunstgeographie* (2000); *Kantor was Here: Tadeusz Kantor in Great Britain* (2011), *From Museum Critique to the Critical Museum* (2015, with Piotr Piotrowski). Her recent book *Imagining and Mapping Eastern Europe* is under contract with Routledge.

Laura Pozzi, PhD, a specialist of modern Chinese history and culture, with a focus on comic strips, cinema, and museums. She spent her undergraduate years studying Chinese language and culture at the University of Venice Ca' Foscari, at the Beijing Foreign Studies University, and at the Sichuan Foreign Studies University. She obtained her Ph.D. degree in 2014 at the Department of History and Civilization in the European University Institute (EUI) in Florence, Italy. Her dissertation analyses the production of satirical comic strips in Shanghai between the 1930s and the 1960s, and their employment in public history projects in contemporary China. In the ECHOES project, she participates in the work package on *City Museums and Multiple Colonial Pasts*.

Lenny A. Ureña Valerio is Associate Director in the Center for Latin American Studies at the University of Florida. She received her BA in history from the University of Puerto Rico and PhD from the University of Michigan. Ureña Valerio is the author of "An Empire of Scientific Experts: Polish Physicians and the Medicalization of the German Borderlands, 1880-1918," in *Liberal Imperialism in Europe: An Anthology*, ed. by Matthew Fitzpatrick (Palgrave MacMillan, 2012) and *Colonial Fantasies, Imperial Realities: Race Science and the Making of Polishness on the Fringes of the German Empire, 1840-1920* (Ohio University Press, 2019).

Léuli Eshraghi is a Sāmoan artist, curator, researcher and writer who intervenes in display territories to centre Indigenous presences, languages, and ceremonial-political practices. They explore Indigenous possibility as haunted by ongoing militourist and missionary violences that erase fa'afafine-fa'atama from kinship structures and archives. Living between Mparntwe/Alice Springs and Tiohtià:ke/Montréal, they are the inaugural Horizon/Indigenous Futures postdoctoral fellow at Concordia University, and a member of The Space Between Us SSHRC partnership (2020-28) led by Dr Julie Nagam at University of Winnipeg, and a board member of the Aboriginal Curatorial Collective / Collectif des commissaires autochtones.

Lorena Sancho Querol is Researcher in the area of Social Museology at the Centre for Social Studies, University of Coimbra, Portugal. Her most recent project "[SoMus: Society in the Museum](#)", is concerned with the definition of new models of participatory management in local museums. She integrates since 2016 the coordination team of the P2020 project "Creative Tourism Destination Development in Small Cities and Rural Areas" (CREATOUR), and since 2018 the coordination team of the WP4 of the H2020 project [European Colonial Heritage Modalities in Entangled Cities](#) (ECHOES).

Łukasz Bukowiecki holds an MA and a PhD in cultural studies. He is a postdoctoral researcher within the Horizon2020 project ECHOES at the Faculty of Sociology of the University of Warsaw. His academic interests focus on social construction of heritage, cultural history of museums and urban memory in the Baltic Sea Region. In 2015 he published a book on cultural history and social function of open-air museums in Sweden and Poland *Czas przeszły zatrzymany* [The past arrested]. In 2019 he defended his PhD dissertation about planned but never opened museums in Warsaw in the 20th century at the Institute of Polish Culture of the University of Warsaw. In the ECHOES project, he participates in the work package on *City Museums and Multiple Colonial Pasts*.

Magda Rubinfeld Koralewska is a social entrepreneur, cultural producer, and activist. Co-founder: Beit Krakow (the first post-war progressive community in Krakow), Jew Not Painted (presenting illustrated 19th-century history of Jews in Poland) or [FestivALT](#) (Jewish art & activism collective, investigating complexities of the contemporary Jewish Poland). Magda currently works as Limmud's Regional Coordinator for Central and Eastern Europe. She deals with the issues of Jewish memory, Polish-Jewish dialogue, informal Jewish education and community engagement. Co-author of participatory interventions offering a critical look at museum collections.

Magda Ujma

Magdalena Buchczyk is an anthropologist and an Alexander von Humboldt Postdoctoral Fellow at the Centre for Anthropological Research on Museums and Heritage (CARMAH), Humboldt University in Berlin, and the Museum of European Cultures (MEK). Her interests revolve around questions of knowledge production through material culture, museum collections, and ethnography of learning, skill, craft, and making. Magda's research was published in *Museum Anthropology*, *City and Society*, *Oxford Review of Education*, *Textile: Journal of Craft and Culture*, and *Journal of American Folklore*. She is currently working on a book monograph, *Weaving Europe, Crafting the Museum* to be published with Bloomsbury Academic.

Magdalena Moskalewicz, PhD is an art historian, curator, and editor, currently Assistant Professor, Adj. at the School of the Art Institute of Chicago. Previously, she was A.W. Mellon Postdoctoral Fellow at The Museum of Modern Art in New York, working for MoMA's global research program, C-MAP. Her academic research mostly spans the art of the 1950s, 60s, and 70s in the former Eastern Europe, while her curatorial projects engage in collaborations with living artists, examining the postcommunist condition and its parallels with postcoloniality. Moskalewicz is currently working on the history and memory of Eastern European Socialist Realism, including its museification.

Magdalena Wróblewska, Ph.D., is an art historian, a specialist of modern art and culture, with special focus on museology and photography's history and theory. Assistant professor at the Faculty of „Artes Liberales”, University of Warsaw, and Head of Research Department in the Museum of Warsaw. A visiting fellow of Kunsthistorisches Institut in Florenz- Max- Planck- Institut, Staatliche Museen zu Berlin, Lieven Gevaert Research Centre for Photography at Katholieke Universiteit Leuven, Ruskin Library at Lancaster University, Henry Moore Institute in Leeds. She is the author of *Fotografie ruin. Ruiny fotografii. 1944-2014/ Photographs of ruins. Ruins of photographs. 1944- 2014* (2014); "Things in a museum", in: *Things of Warsaw* (2017). Co-curator of Room of Portraits in Museum of Warsaw. In the ECHOES project, she participates in the work package on *City Museums and Multiple Colonial Pasts*.

Małgorzata Głowacka-Grajper, Ph.D. hab. is the sociologist and social anthropologist. She works as an associate professor in the Institute of Sociology at the University of Warsaw. Head of the Social Memory Laboratory (2018-2020). Her main interests are contemporary developments in ethnic and national identity and problems of social memory and tradition. She conducted her fieldwork in Poland, Lithuania, Slovakia and in the Siberian part of Russia. She published books and articles on ethnic minorities in Poland, ethnic identity and social memory in post-Soviet countries and on the memory of resettlements. Her last books are: *Transmisja pamięci. Działacze „sfery pamięci” i przekaz o Kresach Wschodnich we współczesnej Polsce (Transmission of memory. Activists of „memory sphere” and transmission of the memory of former Eastern Borderlands in contemporary Poland)*, 2016, *Milieux de mémoire in Late Modernity. Local Communities, Religion and Historical Politics*, 2019 (with Zuzanna Bogumił). In the ECHOES project, she participates in the work package on *City Museums and Multiple Colonial Pasts*.

Márcia Chuva is a Brazilian historian, Associate Professor in the Federal University of Rio de Janeiro State – UNIRIO and Researcher of the National Council of Research (CNPq). Her main research interests focus on the history of heritage and memory policies, ethnographic museums and the restitution of cultural assets in postcolonial contexts. She is a member of the ECHOES - European Colonial Heritage Modalities in Entangled Cities Project <http://projectechoes.eu/about/entangled-cities/>, funded by the European Union – Horizon 2020 Program, coordinating the Brazilian team with the University of Coimbra. For more information, please access <https://unirio.academia.edu/MárciaChuva>

Dr. Margaret Amaka Ohia-Nowak is a linguist, a critical discourse analyst, and a diversity and inclusion trainer. She is the President of “Word Idea”, a training company for promoting diversity and cross-cultural communication, and combating racial discrimination, and the violation of human rights of people of African descent in Poland. She received her PhD in Linguistics from the University of Wrocław. She graduated from the Black Europe Summer School and Dimensions of Citizenship, Race and Ethnic Relations. Margaret authored and co-authored lesson scenarios, educational materials and scientific publications on cross-cultural, human rights, anti-discrimination and global education topics.

Margaret Tali is a cultural theorist, art historian, and curator. She holds a Ph.D. from the Amsterdam School of Cultural Analysis at University of Amsterdam and is currently a postdoctoral research fellow at the Estonian Academy of Arts, Institute of Art History and Visual Culture. Her research interests involve curating difficult and sensitive histories and histories of the art museum. She is the author of *Absence and Difficult Knowledge in Contemporary Art Museums* (2018) and co-editor of *Archives and Disobedience. Changing Tactics of Visual Culture in Eastern Europe* (2016, with Tanel Rander). She’s also the co- curator of the exchange, exhibition, and collective research project *Communicating Difficult Pasts* (2018-21, with Ieva Astahovska).

Maria Kobielska, Ph.D. is a memory scholar, Assistant Professor at the Faculty of Polish Studies of the Jagiellonian University in Cracow, a member of the Research Center for Memory Cultures, of the Memory Studies Association, and of the Polish Association of Cultural Studies. She has written on contemporary Polish literature and culture in the context of memory, trauma, and politics. Her most recent book discusses Polish memory culture in the 21st century (*Polska kultura pamięci: dominanty. Zbrodnia katyńska, powstanie warszawskie i stan wojenny*, 2016) and she is currently working on a research project that focuses specifically on new Polish historical museums.

Mariya Pavlenko is a visual artist from Kyiv currently living and working in Kyiv, Ukraine and Wrocław, Poland. Pavlenko graduated from the MFA program “Art in Public Space and New Artistic Strategies”, Bauhaus-Universität Weimar in 2017 and the National University “Kyiv-Mohyla Academy” in 2007. She works with wide range of topics, among which are politics, history, memory, language, architecture, modernity, nuclear energy, ecology, landscape and others. The practice of the artist balances between theory and practice and addresses mainly the issues of Eastern European context.

Matthieu Gillibert –Senior lecturer in contemporary history at the University of Fribourg. As a specialist in the history of cultural diplomacy, I have focused my research on trans-bloc cultural relations during the Cold War. I have also published an illustrated monograph on the history of Warsaw (Varsovie métropole, 2016). Since 2014, I have developed several research projects in global history on student movements, especially in the socialist bloc. I also participate in a project on exchanges between Switzerland and Senegal in the field of museography and I am conducting a research on a postcolonial history of relations between Senegal and Switzerland.

Max Cegielski, born in 1975. Writer, curator. Author of nonfiction books, at the beginning of 2009 his *The eye of the world. From Constantinople to Istanbul*, for which he received the Beata Pawlak Award, was published, followed in 2011 by *Mosaic, Following the Rechowiczes*. His last book (2020) is a fiction, novel *Prince Polonia*. Author and co-curator of the art projects: *Global Prosperity* (Instytut Sztuki Wyspa, Gdańsk 2010), *Migrating University of Mickiewicz* (Istanbul 2014), *Polish-Indian Shop/Prince Polonia* (Warsaw Modern Art Museum, Bombay Clark House Initiative, Szczecin Trafo; 2017-2018). He co-founded the collective Masala Sound System. Laureate (together with Masala) of the award “Antifascist of the year 2004”.

Monika Stobiecka, assistant professor at the Faculty of “Artes Liberales”, University of Warsaw, historian of art and archaeologist. A fellow of the Lanckoroński Foundation (2016), the Kościuszko Foundation (2018) and the Foundation for Polish Science (2019). She is interested in museum studies, critical heritage studies and archaeological theory and methodology.

Naomi Recollet is Anishinaabe-kwe (Odawa/Ojibwe), Crane Clan from the Wiikwemkoong Unceded Territory. She graduated from Carleton University in 2012 with a Master of Arts in Canadian Studies, and immediately began working for her community with the Wiikwemkoong Islands Claim Unit and later with the Wikwemikong Heritage Organization. This work experience influenced her decision to enroll in the Faculty of Information at the University of Toronto. In November 2018, Naomi graduated with a Master of Museum Studies and a Master of Information (concentrating in archives and record management). Her research has also allowed her to travel to various museums to visit the collections at: Smithsonian Institution, Royal Ontario Museum, Fenimore Art Museum, Pitt Rivers Museum, British Museum, Milwaukee Public Museum, Musée de la Civilisation, and the Weltmuseum Wien. Naomi currently works at the Ojibwe Cultural Foundation working with their extensive archival records and assisting with the development of programs & workshops.

Nelly Bekus, Associated Lecturer at University of Exeter, UK. She defended her Ph.D. in Sociology (2007) at the Polish Academy of Science, held research posts at Harvard University, the Institute of Human Sciences in Vienna, New York University, and worked as Assistant Professor at the University of Warsaw (2008-2012). She published monographs *Struggle Over Identity: The Official and the Alternative Belarusianness* (CEU Press 2010), co-authored *Orthodoxy Versus Post-Communism? Belarus, Serbia, Ukraine, and the Russkiy Mir* (Cambridge Scholars, 2016), and co-edited a special issue of *International Journal of Heritage Studies* ‘Heritage, Socialism and Internationalism’ (2020). Her publications also include over twenty articles and book chapters on urban heritage, nationalism, religious and linguistic identity, and social memory. Among her recent articles are “Agency of Internal Transnationalism in Social Memory”, *British Journal of Sociology* (2019), and “Transnational Circulation of Cultural Form: Multiple Logics of Heritage-Making” in the *International Journal of Heritage Studies* (2019).

Nicholas Boston is Associate Professor in the Department of Journalism and Media Studies at the City University of New York (CUNY), Lehman College. He holds a Ph.D. in sociology from the University of Cambridge, and conducts research at the intersection of media, migration, race/ethnicity and sexuality. He is the author of *The Amorous Migrant: Race, Relationships and Resettlement* (forthcoming from Temple University Press), an 8-year

ethnography of post 2004 gay-identified male Polish migrants to the United Kingdom. He has written about August Agboola Browne in the journal *Central Europe* (forthcoming), *BBC News*, and *The Independent*.

Patrycja Sikora – Wrocław-based art historian and curator, a lecturer at the Eugeniusz Geppert Academy of Fine Arts and Design in Wrocław, the Head of Exhibitions Production at BWA Wrocław Galleries of Contemporary Art. Author of the book on institutional critique in Poland in years 2000-2010 (*Krytyka instytucjonalna w Polsce w latach 2000-2010*, Wrocław 2015) and numerous texts on contemporary art published in catalogues and art magazines.

Piro Rexhepi holds a Ph.D. in Politics from the University of Strathclyde. His research focuses on decoloniality, sexuality, and Islam. His recent work on racism and borders along the Balkan Refugee Route has been published in a range of mediums in and out of academia including the *International Journal of Postcolonial Studies*, *Ethnic and Racial Studies*, *Critical Muslims* and *The Guardian* among others.

Quinsy Gario is a performance poet and visual artist from Curaçao and St. Maarten. His work centers on decolonial remembering and unsettling institutional and interpersonal normalizations of colonial practices. Gario's most well-known work, *Zwarte Piet Is Racisme* (2011–2012), sought to denormalize the racist Dutch figure and practice of *Zwarte Piet* (Black Pete). His current practice attempts to delink from gendered and Westernized artistic genealogies by working together with his family and family of friends. He has an academic background from Utrecht University in media studies, gender studies and postcolonial studies and is a graduate of the Master Artistic Research program of the Royal Academy of Art, The Hague. Gario received the Royal Academy Master Thesis Prize 2017, the Black Excellence Award 2016, the Amsterdam Fringe Festival Silver Award 2015, The Kerwin Award 2014 and the Hollandse Nieuwe 12 Theatermakers Prize 2011. His work has been shown in Van Abbemuseum (Eindhoven), MACBA (Barcelona), SMBA (Amsterdam), MHKA (Antwerp), Witte de With (Rotterdam) and Göteborgs Konsthall (Gothenburg). In 2017 he received a Humanity in Action Detroit Fellowship and he is a 2017/2018 BAK Fellow. Gario is a member of the collectives The State of L3 and Family Connection and is currently a participant of the Advanced Performance And Scenography Studies program in Brussels.

Rado Ištok is a curator, writer and editor from Slovakia based in Stockholm. He is the curator of the European Cooperation Project 4Cs: From Conflict to Conviviality through Creativity and Culture at Nida Art Colony of Vilnius Academy of Arts, within which he curated artist residencies leading to the exhibition *The Spectral Forest* (2020) and the workshop *Dwelling on the Threshold* (2019). He is also a co-founder of Spaces of Care, Disobedience and Desire, a discursive research platform in collaboration with Marie-Louise Richards and Natália Rebelo, supported by the artistic research funding of the Royal Institute of Art in Stockholm.

Roma Sendyka –. Director of the Research Center for Memory Cultures teaches at the Anthropology of Literature and Cultural Studies Department at the Faculty of Polish Studies, Jagiellonian University, Krakow. Co-founder of the Curatorial Collective. Specializes in criticism and theory, visual culture studies, and memory studies. Focuses on relations between images, sites, and memory, currently working on a project on non-sites of memory in Central and Eastern Europe.

Principal Investigator in projects: *Polish Folk Art and the Holocaust: Perpetrator-Victim-Bystander Memory Transactions in the Polish-German Context* (Beethoven, NCN/DFG, Humboldt Univ., with Magdalena Waligórska, 2020-2023) *Challenging Populist Truth-Making in Europe. The Role of Museums in a Digital "Post-Truth" European Society* (Volkswagen, Humboldt Univ., PI: Christoph Bareither, 2020-2024). Co-curator of the exhibition *Terribly Close. Polish Vernacular Artists Face the Holocaust* (2018-2019).

Head of the research project *Awkward objects of genocide. Vernacular art on the Holocaust and ethnographic museums*, developed within the project *Transmitting Contentious Cultural Heritages with the Arts: From Intervention to Co-Production* (Horizon2020, Reflective Society, 2016-2019) and of a project *Uncommemorated Genocide Sites and Their Impact on Collective Memory, Cultural Identity, Ethical Attitudes, and Intercultural Relations in Contemporary Poland* (Polish Ministry of Science and Higher Education, the National Programme for

the Development of Humanities); 2016-2019. Awarded by Kościuszko Foundation, Christian A. Johnson Endeavor Foundation, ERSTE Stiftung, and European Holocaust Research Infrastructure.

Rosário Severo –Mediator and Coordinator of Educational Services. National Ethnological Museum/DGPC, Lisbon.

Sara Herczyńska is a Ph.D. student in the Institute of Polish Culture in the University of Warsaw. Her thesis is about Polish biographical museums. She takes part in a research project about new Polish historical museums led by Dr. Maria Kobielska at the Jagiellonian University. She has published in *Teksty Drugie (Second Texts)*, *Przegląd Humanistyczny (Humanities Review)*, *Widok (View)*, and others.

Thuc Linh Nguyen Vu (or Linh) is a postdoctoral fellow at the Research Center for the History of Transformations (RECET) at the University of Vienna. Prior to Linh's relocation to Vienna she worked at the Global History Division at the Fredrich Meinecke Institut at the Freie Universität Berlin after earning her Ph.D. from the European University Institute in Florence in 2019. Linh is currently working on two book manuscripts. The first one is on the imbrications between unofficial everyday practices of care work and the sustainability of political mobilization within a left-leaning milieu of political dissidents in late socialist Warsaw. Linh's second book project excavates the modes and patterns of exchange between Poland and Vietnam under late socialism through the prism of migration, socialist pedagogy, and cultural exchange.

Tina Palaić. I am an ethnologist, cultural anthropologist, and museum curator, as well as doctoral candidate at the Faculty of Arts, University of Ljubljana, Slovenia. My research focus is on the history and the aftermath of the non-aligned movement in former Yugoslavia with the emphasis on museum work. I am also interested in current trends in museology, increasing the accessibility of heritage in museums and particularly the inclusion of various social groups in museum work. At the Slovene Ethnographic Museum, I worked on the projects *Accessibility of Cultural Heritage to Vulnerable Groups* (2013-2015) and *SWICH – Sharing a World of Inclusion, Creativity and Heritage* (2016-2018). Currently, I lead the EU project *Taking Care. Ethnographic and World Cultures Museums as Spaces of Care* which focuses on climate change.

Victoria Schmidt, a researcher at the Karl-Franzens-University of Graz, SOEGA/SEEHA Center of Southeastern European History and Anthropology, focuses on the issue of race science in East-Central European countries as an indispensable part of building the nations. She leads the project "Race science: Undiscovered power of building the nations" aimed at exploring the role of intercountry cooperation among the scholars from CEE countries in disseminating racial thinking. Her recent publications shed light on the historical continuities in reproducing structural violence in the politics concerning people with disabilities and Roma in Central Europe.

Wayne Modest is professor of Material Culture and Critical Heritage Studies, in the Faculty of the Humanities at the Vrije Universiteit (VU) Amsterdam. He has held visiting academic positions at the University of Pennsylvania (Anthropology), New York University (Museum Studies), and Yale University (Center for British Art). In addition, he is founding director of the Research Center for Material Culture, the research institute of the Tropenmuseum, Amsterdam; Museum Volkenkunde, Leiden, Africa Museum Berg en Dal, and the Wereldmuseum, Rotterdam. The RCMC fosters research on ethnographic collections and museums, their complex histories and futures. Wayne Modest's work is driven by a concern for more historically contingent ways of understanding the present, especially in relation to material culture/museum collections. His research interests include issues of belonging and displacement; material mobilities; histories of (ethnographic) collecting and exhibitionary practices; difficult/contested heritage (with a special focus on slavery, colonialism, and post colonialism). More recently Modest has been researching and publishing on heritage and citizenship in Europe. In addition to his research, Modest has (co)curated several exhibitions including the most recent, *What We Forget – Alana Jelinek, Rajkamal Kahlon, Servet Kocyigit, and Randa Maroufi*, which explores the art making and the memory of colonialism in current discussions about European citizenship, its pasts, present, and futures.

Wojciech Szymbański, Ph.D., is an Assistant Professor in the Department of the History of Modern Art and Culture at the Institute of Art History at the University of Warsaw. He is an independent curator and art critic; member of the International Association of Art Critics AICA, author of the book *Argonauci. Postminimalizm i sztuka po nowoczesności. Eva Hesse – Felix Gonzalez-Torres – Roni Horn – Derek Jarman* [*The Argonauts. Postminimalism and Art After Modernism: Eva Hesse – Felix Gonzalez-Torres – Roni Horn – Derek Jarman*] (2015), as well as over 40 academic and 100 critical texts published in exhibition catalogs, art magazines, and peer-reviewed journals and monographs. He has curated over thirty group and solo shows and art projects held in Poland and abroad, including several exhibitions of Roma contemporary artists and Roma art.

Zofia Wóycicka, Ph.D., is a researcher at the German Historical Institute Warsaw. She studied history and sociology at the University of Warsaw and the Friedrich-Schiller University Jena. Wóycicka did her Ph.D. at the Polish Academy of Sciences (PAS). She worked at the Educational Centre of Polin – Museum of the History of Polish Jews (2007–2011), as an exhibition curator at the House of European History/Brussels (2011-2015), and as a researcher at the Centre for Historical Research Berlin of the PAS (2015-2019). Wóycicka authored amongst others *Arrested Mourning. Memory of the Nazi Camps in Poland, 1944-1950* (2013). Her most recent publication is titled “Cultural Diplomacy in War Museums. The Case of the German-Russian Museum Berlin-Kalrshorst” (with David Clarke) *History & Memory* vol. 31, no. 2 Fall/Winter 2019.

Zoltán Ginelli is a critical geographer and global historian. His research focuses on the historical relations between Eastern Europe and the Global South in the 19th and 20th centuries from a postcolonial and world-systemic perspective. He is a member of Karl Polanyi Research Centre for Global Social Studies (Corvinus University) and the [Dialoguing Posts Network](#). Between 2015 and 2019, he was Assistant Researcher in the [1989 After 1989 and Socialism Goes Global](#) research projects (University of Exeter). Currently, his [Leibniz Science Campus EEGA Fellowship](#) (Universität Leipzig) project [Postcolonial Hungary](#) explores Hungarian semiperipheral colonial history from a global historical, post/decolonialist and world-systemic perspective.