



CENTRE FOR CRITICAL HERITAGE STUDIES

newsletter

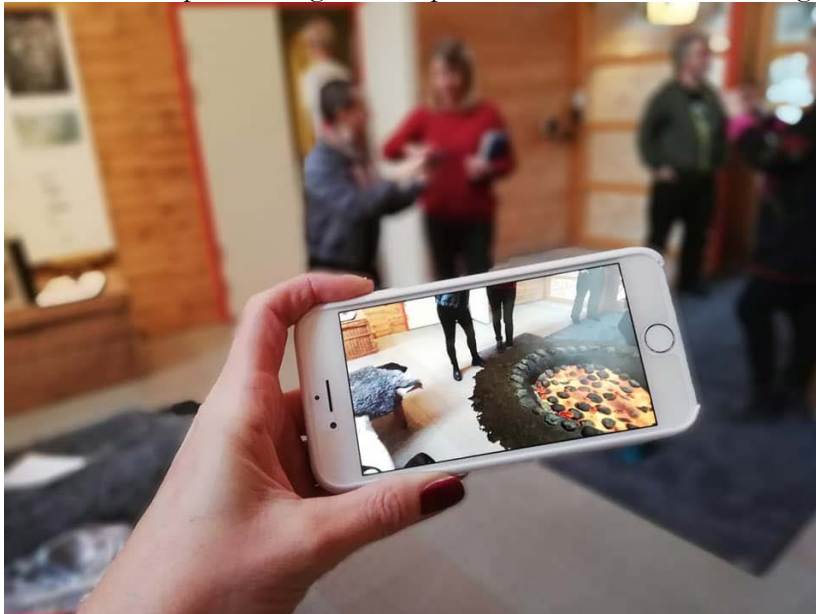
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CCHS NEWS

Making heritage available

News: Dec 14, 2018

Together with Vitlycke Museum (Västarvet), CCHS/Heritage Academy have arranged a series of three workshops focusing on interpretation of the World Heritage site Tanum.



The Heritage Academy and Vitlycke Museum have defined three themes as challenges in the interpretation work at Vitlycke Museum: displaying heritage through signboards, interactive exhibitions and digital solutions. These three themes have been the focus of three workshops that took place in 2018. A multidisciplinary approach has been a goal in the work and the participants have been come from the university, museum sector and artists.

The first workshop focused on the signboards at the World Heritage site Tanum, as existing signboards will soon be replaced by new ones. The workshop asked questions about how to think in new ways to activate the sign as a way to convey cultural environments. The workshop

also gave a historical backdrop of how the signage has changed over the years and what it looks like today.

The second workshop discussed the upcoming interactive outdoor exhibition planned and built during 2019/2020 in connection with the museum. The challenge here is to create an exciting interactive environment for all ages that can be used in different weather and seasons regardless of whether the museum is open or not. In the workshop, participants created models with ideas for themes, design and content.

The last workshop took place December 5, 2018. The theme of the day was digital solutions to activate and visualize the invisible.

– Tanum World Heritage site is facing future challenges about how the rock arts can be displayed in the landscape. Today, the most famous and visited rock arts are painted with so called “Falu red” paint, but it will no longer be done due to damage threats. How then will we be able to show the rock art in the future? Says Anita Synnestvedt, Coordinator CCHS/Heritage Academy.



During the December workshops several examples of digital solutions were presented, such as 3D printing of the rock art, different ways of using light during both day and night and apps with digital representations that in various ways make the cultural environment visible and accessible.

The workshop series "Interpretation in the World Heritage Tanum" has been aimed at giving new perspectives and ideas about the challenges Vitlycke museum is facing in terms of mediation and availability of rock art and ongoing research concerning this. The workshop series will be published in a report presented at a follow-up seminar in spring 2019.

Photo credit: M. Persson & A. Synnestvedt

Hidden Site Workshop at Äskhult

News: Dec 13, 2018

CCHS cluster Curating the City hosted the second Hidden Site workshop at Äskhult, Sweden, November 29-30, 2018.

The workshop was co-arranged by Curating the City CCHS, University of Gothenburg and the ArtInsideOut residency, Region Halland. The focus for the days was on heritage management and creative practice in making heritage places. Special interest lay on practice and methods from a cross- and transdisciplinary perspective. The workshop invitees were stakeholders related to Äskhult, artists in residence, scholars and heritage practitioners. The aim was to discuss, but also

to give individual experiences from on-site artistic workshops.



– The idea was for the workshop to enable conversations over new challenges for management of heritage sites, and how creative practice can contribute in giving new perspectives, says Ingrid Martins Holmberg, cluster leader CCHS/Curating the City.

The Askhult workshop was an extension of the ArtInsideOut residency at Askhult and built upon the conversations from the first Hidden Sites workshop that took place at House Mill, London, in May 2018, as well as the round-table discussion on “Out of site, out of mind” held at HDK, UGOT October 26th this year.

Why Askhult?

– Askhult is a tiny deserted agrarian village with a uniquely intact pattern of historical surrounding fields, says Ingrid Martins Holmberg. The site is today run as a visitors’ destination by the organization Väst kuststiftelsen in collaboration with local municipalities, and managed in an 18th century manner in line with previous reconstruction projects of the cultivated fields. The historical landscape of Askhult can be read as an open book: the varying cultivation strategies over thousands of years are traceable in for example the palimpsest character of walls, mounds and ditches.



Reflections about the workshop from participating PhD candidates

We arrived in Askhult – a tiny village that was abandoned in the 1960’s and later curated to retain the form it had in earlier times – on a cold and rainy day. As such, this place changed much over these two days. From being a hidden site in a static repetition of itself, ideas developed that allowed us to see how it reached beyond the muddy fields, dreaming of futures that lie beyond its captivity in 1825. Under the surface, there were of course struggles and stories of care, collective

living, vulnerability and resilience. A feeling remained that one would need to dwell in this place for longer to have deeper reflections about it, as such. This place, however, became an active participant in the workshop, with its own affordances, enabling and initiating thoughts and talks that might not have come up in a typical meeting room at the university. In this respect, the format of a situated workshop has the potential for fruitful conversations about the role of the past in the future.

Some of these conversations circled around the challenges that occur when creative practices meet the practices of heritage professionals. The meeting with the creative practices of artists reconfigures this conception of authenticity and this is where the value of the Hidden Sites format lies. In completely abstract terms, the different perceptions of the concept of ‘authenticity’ by the heritage professional and the artist boil down to perceptions of time and direction; the authentic artwork is creative, innovative and, in its very nature, pointing towards a perceived future. The modernist heritage professional, on the other hand, is tasked not with creating, but re-creating a certain point in the past ‘wie es eigentlich gewesen’. This means that there is an inherent danger in the collaboration between the two: the heritage professional risks getting lost in dystopian futurism and the artist in a Kafkaesque trope of repetition, rethinking only the golden age in which life was unspoiled by modern ways of life and modernist ways of thinking. One way of safeguarding the authenticity of both is however presented in the very fact that Äskhult was deserted: The people of the village did possess dreams of future in time and place – dreams that were not realised in Äskhult, but by deserting it. This crude juxtaposition of the creative artist and the modernist heritage professional emphasizes the need for the two to work alongside each other.



Reflections by:

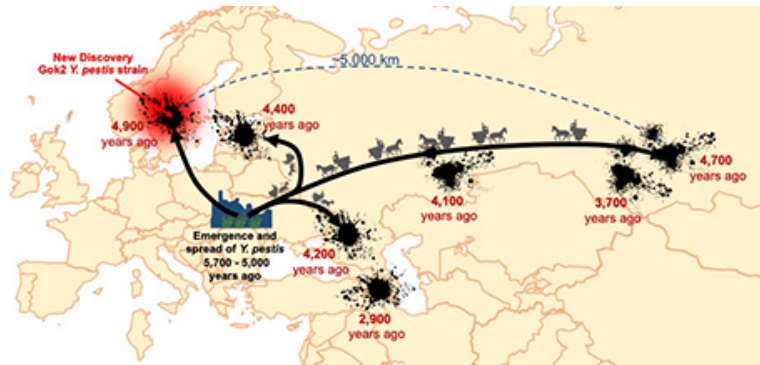
Moniek Driesse, PhD candidate, Department of Conservation, University of Gothenburg
Sjamme Van de Voort, PhD candidate, Centre for Research on Cuba, University of Nottingham
Sigrun Thorgrimsdottir, PhD candidate, Department of Conservation, University of Gothenburg

Photo credit: Sjamme Van de Voort

Oldest ever traces of the plague found in Falköping

News: Dec 06, 2018

In a 5,000 year old grave outside Falköping, scientists have found the oldest traces of the plague bacterium's DNA in the world. An international research team including archaeologists from the University of Gothenburg made the discovery using advanced DNA techniques. According to the researchers, this discovery may also have identified the first pandemic in history which stretched from Europe across to Asia as a result of the new trade routes in this period.



The remarkable finds were made at Frälsegården in Gökhem outside Falköping in a passage grave – a kind of collective grave with a large stone burial chamber. Traces of the DNA of *Yersinia pestis*, the bacterium that causes the plague, were found in the skeletons of Middle Neolithic farmers who have lived at the site approximately 4,900 years ago. The bacterium, which started the Black Death for example, is the deadliest in human history and has cost millions of people their lives.

Multidisciplinary research team

The discovery was made by a multidisciplinary research team from France, Denmark and Sweden that includes archaeologists Kristian Kristiansen (Director CCHS) and Karl-Göran Sjögren from the University of Gothenburg.

[Read more here.](#)

Funding to Beverley Butler and research team

News: Dec 03, 2018

Funding to Beverley Butler which also involves David Francis, Lisheng Zhang and Mike Rowlands (CCHS) as well as Chinese collaborators for the project "Craft China: (Re)making ethnic heritage in China's creative economy".

Beverley Butler (CCHS, Heritage and Wellbeing cluster) has received AHRC thematic funding for £202 340 for the project "Craft China: (Re)making ethnic heritage in China's creative economy".

In partnership with the Chinese National Museum of Ethnology (CNME), the UCL Institute of Archaeology research team will trace the development and reception of the 'China Craft' exhibition from Nov 2018 to Oct 2020. This project focuses on how traditional ethnic-heritage crafts across China can be developed and remade in collaboration with the 'cultural creative' industries. In particular, it seeks to contribute to the wellbeing and economic sustainability of local communities, particularly in rural areas. The UCL team of researchers will function as a critical friend for the project. We regard the China Craft project as a vibrant space for remaking both ethnic-heritage, but also the practice of exhibition-making itself. The project knits together a network of individuals and institutions with diverse interests and pursuits - academic, commercial, curatorial. It therefore creates a space for encounter and communication, as well as a means of studying how the cultural creative industry, known in China as wenchuang, functions.

More on the project: <https://gtr.ukri.org/projects?ref=AH%2FS003452%2F1>
 CCHS/Heritage and Wellbeing at UCL: https://www.ucl.ac.uk/drupal/site_critical-heritage-studies/heritage-and-wellbeing

Terracciano participated in Shanghai workshop

News: Nov 19, 2018



Alda Terracciano, CCHS/Embracing the Archive cluster was one of the participants in the first Creative Industries in China and the UK workshop in Shanghai (6-7 November 2018), organised by the Shanghai Theatre Academy and the AHRC.

The workshop was organised for researchers, creative intermediaries and creative businesses to bring together leading academic and industry experts from both

countries to explore the potential for enhanced collaboration between the UK and China. It will initiate a major new research-industry partnership between the two countries, with the expectation that it will inform a major new funding programme being developed jointly between the UK and China.

Photo and text, courtesy: Alda Terracciano

Dr Alda Terracciano BA(Hons) MA PhD, Honorary Research Associate, Department of Information Studies, University College London, London
Cluster Coordinator for Centre for Critical Heritage Studies (CCHS), [Embracing the Archives cluster](#)



CCHS LECTURES, SEMINARS, SYMPOSIUMS, CONFERENCES University of Gothenburg

Conference: The Material and Immaterial Heritage of Psychiatry

An interdisciplinary conference on the heritage of psychiatry

Psychiatry has been imbued with controversies since its birth as a discipline. Over the past decades, biomedical perspectives have become domineering, framing psychiatry as a science disconnected from contextual and cultural values and practices. The mainstream narrative represents the idea of constant progress, with previous psychiatric care being depicted as inhumane and unscientific, while current practices are considered to be humane, effective, and scientific. Emphasizing oppressive historical practices serves to justify current practices and might contribute to the occlusion of ongoing injustice. Throughout history, there have certainly been oppressive and inhumane interventions; there have, however, also been empathic and holistic perspectives and approaches, underlining the importance of wellbeing, meaning making and belonging, but these tend to be excluded from the dominant narrative.

Conference website:

<https://criticalheritagestudies.gu.se/clusters+and+heritage+academy/heritage-and-wellbeing/conference--the-material-and-immaterial-heritage-of-psychiatry>



Keynote speakers: Hans-Peter Söder (University of Munich, Germany) and China Mills (University of Sheffield, UK)

The conference *The Material and Immaterial Heritage of Psychiatry. An Interdisciplinary Conference* takes place at the Department of Historical Studies, Eklandagatan 86, Gothenburg University, Gothenburg, Sweden, 11-12 June 2019.

Contact person: [Elisabeth Punzi](#)

Organizer: CCHS/Heritage and Wellbeing in collaboration with Dept of Historical studies, Dept of Psychiatry and Dept of Social work, UGOT, Paderborn, Department of English and Bochum, Department of English

CCHS LECTURES, SEMINARS, SYMPOSIUMS, CONFERENCES University College London

Seminar with Jane Winters, University of London

Prof. Winters: 'Embracing the archive cluster': Working with the archived web - a new kind of primary source?

This presentation will explore the value of the archived web for research in the humanities and social sciences, focusing on the collections at the British Library and The National Archives of the UK. It will discuss some of the challenges posed by the archived web, and by the archiving process, but also highlight the richness of the material held in web archives and its importance for understanding how we live in the late 20th and early 21st centuries.

Date: 5 February 2019 at 5PM-6PM

Location: UCL, Room B06, Drayton House, 30 Gordon street, London, WC1H 0AX

Links: <https://twitter.com/jfwinters>

<https://research.sas.ac.uk/search/staff/126/professor-jane-winters/>

CCHS Seminar series with Sybille Frank, TU Darmstadt, Germany

Entrepreneurial heritage-making in post-Wall Berlin: The case of New Potsdamer Platz
New Potsdamer Platz has been the flagship urban development project of post-Wall Berlin. Throughout the 1990s, Potsdamer Platz evolved from an abandoned no-man's-land, delineated by the Berlin Wall, into Europe's largest construction site and, finally, into the much-vaunted new centre of the once and future capital of reunified Germany. While the piecemeal sale of Potsdamer Platz to international enterprises such as DaimlerChrysler and the Sony Corporation provoked controversial discussions in the early 1990s, the fact that several monuments and other relics from the conflictual history of Potsdamer Platz were part of the sales has hardly caught attention.

This talk will investigate the diverging interests of the public and private players involved in the politics of heritage-making and urban development at Potsdamer Platz since the fall of the Berlin Wall in 1989. It will trace how discourses and material symbols were combined to support the

transformation of selected aspects of the urban square's past into heritage while obliterating other remnants. An imaginary walk through today's Potsdamer Platz will serve to underpin my argument that the complex heritage landscape of the place was redeveloped into a landscape of corporate power that indeed commemorates the present. This was achieved through the partial destruction of protected monuments, the integration of new historicizing symbols in the urban space and the highly selective heritage interpretation that was first resisted but later sustained by the municipal government.

Date & Time: 1pm to 2pm, 27 February 2019

Location: Room B05, Darwin building, Gower street, London

Seminar series with Jocelyn Sky Bardot, University of Melbourne

Mapping Global Networks of Museum Exchange: Understanding the Dispersal of Dja Dja Wurrung (Australia) cultural items

The collection of Aboriginal and Torres Strait Islander cultural items within Australia began as a colonial project and has resulted in the global dispersal of cultural items through networks of museum exchange. In a period of museum ethics centred on relationship building between collections and people, useful ways to connect dispersed collections with descendant communities are being sought out. Using the Online Heritage Resource Manager – a relational database – the dispersal of Dja Dja Wurrung (Central Victoria, Australia) items has been explored through mapping the associations between entities – objects, people, organisations, events and places – that were involved in the collection and exchange of Dja Dja Wurrung heritage. This study argues that it is the associations between entities that allow us to make sense of complex museum collecting histories and propose a way of re-connecting collections with Dja Dja Wurrung people. This talk explores preliminary findings in Jocelyn Bardot's doctoral research and theorises what the future of dispersed collections might look like under this model of re-collection.

Date & Time: 6pm to 7pm, 19 March 2019

Location: Room 209, UCL Institute of Archaeology, 31-34 Gordon square, London

EXTERNAL NEWS AND EVENTS

Grants: Endangered Material Knowledge Programme

The British Museum Department of Africa, Oceania and the Americas recently launched a new grant programme to fund documentation of critically endangered material knowledge systems across the globe, with a focus on non-western contexts. Funded by [Arcadia](#) – a charitable trust of Lisbet Rausing and Peter Baldwin, grants will be available for digital recording of material practices, which will then be made publically available through an open access repository hosted by the Museum.

Small grants (c£15,000) and large grants (c £70,000) are available, and details of the programme and links to the application forms can be found on our [website](#).

https://www.britishmuseum.org/about_us/community_collaborations/partnerships/emkp.aspx

Endangered Material Knowledge Programme, Department of Africa, Oceania and the Americas, British Museum

EMKP@britishmuseum.org



CfP: Inaugural Heritage Dot conference: 'Joining the Dots: Partnerships, Participation and Platforms'

Event: 3-4 June 2019

Heritage Dot explores the exciting collision between the worlds of digital tools and technology and cultural heritage. This fusion is creating new relationships between past and future, tradition and innovation. It is enabling new audiences to reinterpret the past and technologies of the future to reimagine professional practice. At the same time, its continually evolving nature can be a confusing space, placing demands on people and organisations within a landscape of diminishing access to resources. Heritage Dot is an international conference focusing on digital cultural heritage and developed by the University of Lincoln. It is jointly hosted by University of Lincoln, Heritage Lottery Fund (HLF) and the Imperial War Museums (IWM) and is supported by a number of heritage sector and academic [partners](#).

Deadline 14 January 2019.

<http://heritagedot.org/about/>

CfA: Sounding Heritage

The journal *Change Over Time: An International Journal of Conservation and the Built Environment*, published by the University of Pennsylvania Press, invites abstract submissions for the Spring 2020 issue.

Deadline 4 January 2019

<http://cotjournal.com/call-for-abstracts/>

Biträdande avdelningschef Samlingsavdelningen, Statens museer för världskultur, Stockholm

Statens museer för världskultur består av Etnografiska museet, Östasiatiska museet och Medelhavsmuseet i Stockholm samt Världskulturmuseet i Göteborg. Med samlingar som spänner över flera tusen år och alla världens kontinenter kan Världskulturmuseerna ge perspektiv och ökad förståelse för vilka vi är, varifrån vi kommer och vilken värld vi vill skapa tillsammans. Med

en vision om en större, mänskligare och mer inkluderande värld är vårt uppdrag mer angeläget än någonsin!

Sista ansökningsdag: 2018-12-31. [Utllysningen hittar du genom länken](#)

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CONTACT CCHS**CENTRE FOR CRITICAL
HERITAGE STUDIES, UGOT
SWEDEN**

c/o Jenny Högström Berntson, Department
of Historical Studies, University of
Gothenburg, Box 200, 40530 Gothenburg,
SWEDEN

Visiting address: [Eklandagatan 86](#).

Phone +46 (0)31 786 4409

Website: www.criticalheritagestudies.gu.se

E-mail: chs@history.gu.se

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Heritage Studies UGOT UCL](#)

**CENTRE FOR CRITICAL
HERITAGE STUDIES, UCL
UNITED KINGDOM**

c/o Cécile Brémont, UCL Institute of
Archaeology - 31-34 Gordon Square - London -
WC1H 0PY.

Website: www.ucl.ac.uk/critical-heritage-studies

E-mail: criticalheritage@ucl.ac.uk

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