



26-29 April 2023

Tracing Temporalities // Unearthing Archives

Brochure

Locations

Helmholtz-Zentrum für Kulturtechnik (HZK), Humboldt-Universität zu Berlin
Research Institute for Sustainability (RIFS), Potsdam



Co-funded by the
Creative Europe Programme
of the European Union



TRACTS COST Action (20134) on "Traces
as Research Agenda for Climate Change,
Technology Studies, and Social Justice"



GENERAL INFORMATION

Date

26-29 April 2023

Locations

Helmholtz-Zentrum für Kulturtechnik (HZK) | Humboldt-Universität zu Berlin Philippstraße 13 (Campus Nord, Haus 3), 10115 Berlin

Research Institute for Sustainability (RIFS) – former IASS | Potsdam Berliner Straße 130 (Villa | Ballroom), 14467 Potsdam*

Registration

<https://eveeno.com/tracingtemporalities>

Streaming

<https://us02web.zoom.us/j/83754543844>

Meeting ID: 837 5454 3844

Passcode: 627 687

*Please note that traveling from Berlin to Potsdam requires BVG public transport ticket for zones ABC

ABOUT THE WORKSHOP

Collections are sites for preserving traces of the past for the future. Acquired, cared for, and interpreted in museums and archives, they have been developed concurrently with scientific disciplines. In geosciences, collections of geological and stratigraphic specimens extracted from territories worldwide have served to mark deep time. They contribute to the scientific imagination of nature that can be contained and classified. Ethnographic collections acquired to represent peoples and cultures have rendered them as if frozen in time. Conservation practice has worked to keep objects timeless, reflecting the moment they entered the collection. This ahistorical perspective is entangled with coloniality and continues to affect collections' classification, safekeeping, and interpretation. This poses ethical challenges for both collections comprising ethnographic objects and those acquired in earth archives, holding records of human and more-than-human pasts.

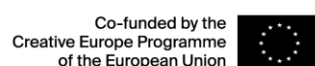
Collections seek to tell a coherent story about “nature” or “culture” from traces of social lives and geological formations. However, these traces and their environments defy and challenge the classificatory efforts and measurement practices. Although collections are kept to span through time, their objects are not timeless. They require vast energy, materials, and infrastructure. The cost of prolonging the lives of things and keeping collections stable in museums and scientific archives creates ethical dilemmas regarding resource management, preservation, and sustainability. In this TRACTS workshop, we ask

What are the ethical challenges of tracing temporalities and researching collections in museums and earth archives?

Organized by the COST Action “Trace as a Research Agenda for Climate Change, Technology Studies, and Social Justice” (TRACTS), we critically explore the ethics of collections in museums and geological archives through the lens of temporality. The event seeks to ignite an interdisciplinary exchange between the disparate fields of inquiry in the critical studies of different forms of collections and archives. Using a range of case studies of collections and (earth) archives, we dig into the ethics of acquisition, preservation, interpretation, use, and re-activation of this material today and explore its potential for the future.

Organisers

Magdalena Buchczyk | Martín Fonck | Tina Palaić | Tomás Usón



TRACTS COST Action (20134) on "Traces as Research Agenda for Climate Change, Technology Studies, and Social Justice"



PROGRAM

TIME CET	WEDNESDAY, 26.04.2023 Pre-workshop Day (HZK)	THURSDAY, 27.04.2023 Workshop Day 1 (RIFS)	FRIDAY, 28.04.2023 Workshop Day 2 (HZK)	SATURDAY, 29.04.2023 Post-workshop Day (Treptower Park)
9		Registration 9:15 – 9:45		
10		Welcome & Presentation round 9:45 – 10:15	Registration 9:30 – 10:00 Welcome & intro 10:00	Guided visit Treptower Park by Francisco Mondaca 10:00 – 13:00
11		PANEL 1 Archives as aftermath of violence 10:15 – 11:45	Keynote Pratik Chakrabarti 10:15 – 11:30	
12		Coffee break	Coffee break	
13		PANEL 2 Implicated archives 12:00 – 13:30	PANEL 4 Geostories and temporal scales 11:45 – 13:15	
14	Welcome & intro 13:45	Lunch break	Lunch break	
15	Guided visit Tieranatomisches Theater by Laurence Douny 14:00 – 15:30	PANEL 3 Contesting conservation 14:30 – 16:00	PANEL 5 Archiving otherwise 14:15 – 15:45	
16	Break	Coffee break	Coffee break	
17	WARP Lecture Patricia Álvarez Astacio 16:00 – 17:30	Keynote Daniela Agostinho 16:30 – 18:00	FINAL DISCUSSION 16:00 – 16:30 Coffee break	
18			Keynote Andrea Ballestero 17:00 – 18:30	
19				
20		Dinner Schleusen Krug Müller-Breslau-Straße 14b, 10623 Berlin	Dinner Sophieneck Große Hamburger Str. 37, 10115 Berlin	

PROGRAM

26 April | Pre-workshop program (optional)

HZK Berlin | Philippstraße 13 (Campus Nord, Haus 3), 10115 Berlin

Meet at 13:45 in front of Tieranatomisches Theater

14:00–15:30

Guided visit | DAOULA/Sheen Exhibition at the [Tieranatomisches Theater](#)

Laurence Douny

16:00–17:30

Lecture | Textural Analytics: Weaving Alpaca Wool, Ethics and Indigeneity in Ethical Fashions

Patricia Álvarez Astacio

27 April | Workshop Day 1

RIFS Potsdam | Berliner Str. 130 (Villa | Ballroom), 14467 Potsdam

Registration and Welcome | 9:15 – 10:15

10:15–11:45

Panel 1 | Archives as Aftermath of Violence

Diego Ballesterio | Órla O'Donovan & Róisín O'Gorman | Susanne Kass | Angelos Theocharis

Moderation: Magdalena Buchczyk

12:00–13:30

Panel 2 | Implicated Archives

Martina Bobinac | Anna Remešová | Marija Živković | Magdalena Zych | Tina Palaić

Moderation: Tina Palaić

14:30–16:00

Panel 3 | Contesting Conservation

Alberto Berzosa Camacho | Ayesha Fuentes | Pablo Martínez

Moderation: Tina Palaić

16:30–18:00

Keynote | Curating Ghostly Matters: Tracing, Spectral Evidence, and Colonial Archives

Daniela Agostinho

28 April | Workshop Day 2

HZK Berlin

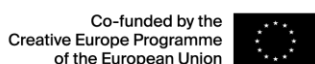
Philippstraße 13 (Campus Nord, Haus 3), 10115 Berlin

Registration and Welcome | 9:30 – 10:15

10:15–11:30

Keynote | Deep History and the Colonization of Time

Pratik Chakrabarty



TRACTS COST Action (20134) on "Traces as Research Agenda for Climate Change, Technology Studies, and Social Justice"



11:45–13:15

Panel 4 | Geostories and Temporal Scales

Livia Cahn | Cameron Hu | Florin Prună | Giovanbattista Tusa

Moderation: Martín Fonck

14:15–15:45

Panel 5 | Archiving Otherwise

Lee Douglas | Anaïs Florin & Mijo Miquel | Miguel Errazu & Isabel Seguí | Miguel Mesa del Castillo & Juan Manuel Zaragoza

Moderation: Tomás Usón

16:00–16:30

Final discussion

17:00–18:30

Keynote | Casual Planetarities: Choreographies, Resonance, and the Geologic Presence of People and Aquifers

Andrea Ballester

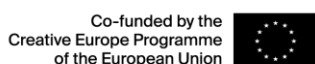
29 April | Post-workshop

Treptower Park | S-Bahn Station Treptower Park, 12435 Berlin

10:00–13:00

Guided tour | A reflection on Treptower Park's Urban Palimpsest and its Colonial Past. Context, Memory, and Oblivion of the Great Industrial Exposition of Berlin

Francisco Mondaca



TRACTS COST Action (20134) on "Traces as Research Agenda for Climate Change, Technology Studies, and Social Justice"



ABSTRACTS

26 April | Pre-workshop

HZK Berlin

14:00-15:30 | Guided tour

Tieranatomisches Theater

Laurence Douny | Matters of Activity, Humboldt-Universität zu Berlin

Daoula is a term in Burkina Faso for »sheen« and »charisma«. For the Marka-Dafing community daoula is innate in certain animals, people, and things. For Western eyes, animals, plants, and people are involved in the production of this sheen. Its meaning and knowledge are accessible to different communities, but in their ways: textile makers from Burkina Faso, microbiologists, material scientists, and architects from Germany each have their own terms and specific tools. The caterpillar's mouth, the spinner's spindle, and the weaver's loom are replaced by microscopes and pipettes in Berlin laboratories.

DAOULA | sheen focuses on the natural formation and cultural history of wild silk obtained from caterpillars in West Africa and the multifaceted view of this unique material by microbiologists, material scientists, and architects from Germany. From the outset, Daoula is a matter of the collective: the wild silkworms of the Anaphe species set out in the West African savannah in search of a tree to collectively build a nest, in which each individual spins its own cocoon and starts its metamorphosis. DAOULA | sheen is a project of the Cluster of Excellence »Matters of Activity. Image Space Material« at the Humboldt-Universität zu Berlin, funded by the DFG. The exhibition was co-curated by Laurence Douny, Karin Krauthausen, and Felix Sattler.

Laurence Douny is a Social Anthropologist specializing in the ethnography and history of materials and techniques with a focus on West African wild silks and indigo. Since 2001, she has conducted extensive field research across West Africa, such as in Mali, Burkina Faso, and Ivory Coast. Some of her research interests include Indigenous knowledge systems, science and technology; the anthropology and history of West Africa; Museums and heritage studies; Methods and methodologies in anthropology.

16:00-17:30 | WARP Lecture

Textural Analytics: Weaving Alpaca Wool, Ethics and Indigeneity in Ethical Fashions

Patricia Álvarez Astacio | Brandeis University

Ethical fashions place renewed emphasis and value on sustainable materials and artisanal manufacture to address the fashion industry's environmental impact and labor exploitation. Discussed as “revalorizing indigenous aesthetics and materials,” alpaca wool has been cast as a sustainable, luxury material in fashion. In this scheme, alpaca wool’s sustainable and ethical qualities hinge on the ways it is linked to Andean indigeneity. This emphasis on the material has shifted the focus from the visible elements of garments to the textures made with alpaca wool and to obtain the right *feel* of a garment. In doing so, I argue that fashion actors, who seek to “respect culture” and accrue value from tejedoras’ skill and material knowledge, open the door for Andean material and animal ontologies to become part of these capitalist supply chains. In Andean cosmology, alpacas move across and tie together human and non-human worlds, knotting people to community and land in relations of responsibility. Non-indigenous actors who do not claim to fully access this ontology, value this unknowable quality of the wool and claim that these qualities make alpaca wool textures unique and uniquely Peruvian. In doing so, the textures of alpaca wool become emblems of a national design identity, anchored not on the visible Andean indigenous aesthetics but on the *feel* of garments and the encounter this *feeling* creates with imaginaries of the Indigenous as fashionable. This lecture is the first session in the WARP seminar series on weaving and material knowledge, part of the summer semester colloquium of CARMAH and the HZK.

Join online here: <https://hu-berlin.zoom.us/j/64719208170>

Meeting ID: 647 1920 8170

Patricia Álvarez Astacio is an anthropologist and filmmaker whose scholarly research and creative practice develops in the folds between ethnography, critical theory, sensory ethnography, and the documentary arts. Her more recent works explore the nexus between capitalist “ethical” industries and indigenous aesthetics, knowledges, and labor in neoliberal, post-authoritarian Peru. Her new ethnography and film project explores the symbolic, cultural, racial, gendered, political, and industrial life of the color magenta obtained from cochineal. Patricia is a co-editor of the Multimodal Anthropology section of *American Anthropologist* and an Assistant Professor in the Anthropology Department at Brandeis University.

27 April | Workshop Day 1

RIFS Potsdam

10:15-11:45 | Panel 1: Archives as Aftermath of Violence

Moderation: Magdalena Buchczyk

Tracing Identity Resistances, Unearthing Spaces of Coloniality: Provenance Research and Repatriation Process in Southern Abya Yala

Diego Ballestero | Department Anthropology of the Americas, University of Bonn, Germany
– dballest@uni-bonn.de

Since the second half of the 19th century, South America's Indigenous Peoples have been conceived as anachronistic existences. This particularity made them an essential study object for the anthropologists of the time, who transfigured Indigenous Peoples' bodies into a study object that contained in itself traces of humanity's primordial times. These traces made it possible to pierce the thick temporal veil that separated the present time from the remote past where humanity originated. In this way, the leading Western anthropological centers managed massive collaborative projects on a transatlantic scale with a specific objective: to document, classify and collect bodies and mortal remains of the Indigenous Peoples.

Based on the repatriation case of the young Aché Kryygi, this presentation explores the role of anthropological collections as timeless material elements that allow us to investigate the deep and inextinguishable traces of asymmetrical/violent cultural interrelationships and the spaces of coloniality in which anthropological collections were shaped, the economic geopolitics of anthropological knowledge, the hypocrisy of scientific ethics concerning the preservation of collections of Indigenous Peoples' bodies and mortal remains, and finally the fundamental political relevance of anthropological collections for current processes of repatriation and for rethinking the role of museums and anthropological practice.

Diego Ballestero holds a Ph.D. in anthropology from the National University of La Plata (Argentina). He was a research fellow in Argentina and Germany, where he conducted studies in collections and archives of various museums and institutions. Since 2017 he has been a guest lecturer at the Department of Anthropology of the Americas (University of Bonn) and a member of the interdisciplinary research group AmazonAndes. He is researching the

decolonial history of anthropological knowledge in South America, provenance research, and the development of a counter/anti-colonial perspective on anthropological practices.

Researching and Reckoning with Outcast Traces in the University Bioarchive: Experimenting with a Sentipensary Approach

Órla O'Donovan | School of Applied Social Studies, University College Cork, Ireland – o.odonovan@ucc.ie

Róisín O'Gorman, Department of Theatre, University College Cork, Ireland – r.ogorman@ucc.ie

In this presentation, we will discuss a transdisciplinary study underway at University College Cork aimed at investigating and enacting new ways of reckoning with the legacies of universities' histories of use of the bodies of "outcasts" in medical research and education. By outcasts, we mean classes of people located at the interface of the human, the commodity, and the object (Mbembe and Goldberg 2018). Stigmatized and frequently incarcerated, outcasts are those whose bodies or remains were cast as resources and "scientific things" (Roque 2014) by the university. We are researching ways of reckoning that emerge from deep engagement with feminist hauntology and posthumanism and working with traces in the university bioarchive.

We will talk about our experimental sentipensary approach to working with a 19th-century collection of wax moulages currently in the storage facilities of University College Cork. Once used as medical teaching tools, moulages are troubling because they were often crafted in exploitative and painful processes using casts of body parts of incarcerated women infected with syphilis, but also because they unsettle prevailing categories of time, evidence, and inert matter. Just as the moulages are not either-or works of art or science but both, a sentipensary approach is both discursive and sensual, involving both thinking and feeling aimed at bringing us beyond the restrictions of individual artistic and academic disciplines. In addition to taking inspiration from the concepts and practices of sentipensar and the thinkery, we are guided by Ursula Le Guin's carrier-bag theory of knowledge advocated so strongly by Donna Haraway (2015) and many others. Contrasting with hubristic approaches to knowledge that close and simplify, the net bag approach is open, full of holes. It collects different knowledges in ways that acknowledge the complex nature of the world. An article we published in a joint issue of *Global Performance Studies* and the *Journal of Dramatic Theory and Criticism* (King et al. 2021) was an experiment or exercise in prefiguring a sentipensary approach. Working together on the problem of archival erasures of the subjugated, the article is both scholarly and artistic, both discursive and sensual. It is a mixed bag that

collects experiences of encountering the UCC collection of moulages, theoretically informed historical, archival, ethnographic, and sonic research, reflections on our diverse disciplines, and speculative fabulation.

This presentation will continue this process of working together on the problem of archival erasures of the subjugated. Extending the article's effort to entwine both discursive and sensual registers, the presentation will reflect on research processes that allow for troubling and messy encounters that are always incomplete and yet, also allow for a rich collection of reckonings. These reckonings draw on theoretically informed historical, archival, ethnographic, and artistic research and collaborative speculative fabulation, and evoke traces of absent presences in our work with the UCC archives.

***Órla O'Donovan** is a feminist scholar who works in the School of Applied Social Studies at University College Cork, Ireland. Her research and teaching are centrally concerned with the cultural authority of science and medicine and social movement struggles involving confrontations between Western scientific and other knowledges. She is also interested in the university's history and its entanglements with global biocapitalism.*

***Róisín O'Gorman** is a Lecturer in the Department of Theatre in the School of Film, Music & Theatre at University College Cork. From her background in theatre historiography, dramatic literature, theory, feminism and visual culture, Róisín's current research lives between embodied practices and theoretical understandings of performance. Her recent research explores modes of embodiment and corporeality as transdisciplinary epistemologies.*

Reimagining the Diorama for the Anthropocene

Susanne Kass | Media and Communication Studies, Faculty of Social Sciences at Charles University, Czech Republic – susanne.kass@fsv.cuni.cz

This case study on the work of Australian photo media artist Anne Zahalka presents an insight into how representations of the natural world, once presented as static and timeless dioramas, can be reimagined with the help of 21st-century knowledge and imaging technologies. This series of works also connects to the early 20th-century practices of collecting specimens for museum exhibits, as shooting photographs of animals in the field was just as much a part of the process as shooting animals (Haraway 2004). In researching the project, Zahalka has not only worked with her own archive of images of still-existing dioramas but also explored and reassembled collections in storage and unearthed archive materials documenting exhibits no longer in existence, challenging constructed histories and introducing novel temporal dimensions. Formerly parallel (his)stories and modes of storytelling become entangled in these images, some skewed and idealized, while others are omitted or lost to

time. Reimagining these scenes with a contemporary sensibility to post-Anthropocene critiques brings renewed agency to at least some of these voices whose lives were interrupted and displayed for the sake of the Western gaze.

Susanne Kass is a Ph.D. researcher in Media and Communication Studies at the Faculty of Social Sciences at Charles University. She studied conceptual practices at the Academy of Fine Arts in Prague and works with performance, pedagogy, language, and communication. Her current research focuses on how changing semiotic technologies affect environmental knowledge and communication.

Freezing Time: The Ethics of Indigenous Museum Collections in Vietnam

Angelos Theocharis | Durham University, UK – angelos.theocharis@durham.ac.uk

Ethnographic museums often focus on Indigenous communities through exhibitions that present artifacts, traditional clothes, and various rituals introducing visitors to underrepresented and quickly disappearing cultures. With 53 ethnic minorities, Vietnam has two leading ethnographic museums, both located in Hanoi: the Vietnam Museum of Ethnology and the Vietnamese Women's Museum. On the one hand, the Ethnology Museum has a main exhibition hall dedicated to the traditional ways of life of the Vietnamese ethnic groups, from everyday activities to religious events and symbolic rituals.

This paper examines the ethics of collecting Indigenous artifacts, filming rituals, and even moving whole buildings to ethnographic museums to freeze time and show endangered livelihoods in an idealized and often exoticized manner. Even though Indigenous peoples are under threat globally, these collections refuse to address the role that national policies and the climate crisis play in these communities' increased vulnerability, reaffirming the extractivist and colonial approach of ethnographic museums.

Angelos Theocharis is a Postdoctoral Researcher in Film, Visual Culture and Media at Durham University and the UKRI GCRF Living Deltas Hub working on the project "Community Digital Storytelling and Delta Futures" that focuses on Indigenous communities in Bangladesh and Vietnam. He holds a PhD from the University of Edinburgh where he studied global migration and its impact on transnational communities and identity construction. He is the author of "Mayakovsky in Love" (Idyepia, 2022) and the co-editor of the collective volume "River Delta Futures: Endangered Communities in Audiovisual Media" (Bloomsbury Academic, Forthcoming).

12:00-13:30 | Panel 2: Implicated Archives

Moderation: Tina Palaić

The “Other” in Zagreb’s Ethnographic Museum: The Collection of World Cultures

Martina Bobinac | Institute of Art History in Zagreb, Croatia – mbobinac@ipu.hr

In a postcolonial light, one of the biggest challenges of European colonial heritage was re-inventing and adjusting the ethnographic, especially the colonial museums, to contemporary theoretical approaches. This work will try to illustrate this change in perspective on the example of the Ethnographic Museum in Zagreb and its World Cultures collection, previously named the collection of Non-European Cultures. This collection, which holds around 3500 artifacts and art pieces from Africa, Asia, South America, and Australia, is presented in a permanent exhibition and sometimes in temporary exhibitions.

By studying this collection, the shift in the perception of the "other" in the Croatian public and cultural sphere over time is reviewed. This was accomplished using Natural Language Processing tools and Sentiment Analysis to examine archival data related to this collection that brings professional, journalistic, and public perceptions in press articles from 1950 to 1990. The paper argues that this shift in perception had, among other, to do with ex-Yugoslavia’s involvement in the Non-Aligned Movement since many of the countries in non-European collections were also member states of the NAM. Yugoslavia’s political standpoint towards Third World Countries as friends and allies and its efforts to promote and implement decolonial discourse is visible through a change in discourse in articles of that period related to the collection of Non-European Cultures in Zagreb and, with that, through a shift in the collection itself.

Martina Bobinac is an assistant / Ph.D. candidate at the Institute of Art History in Zagreb, employed on the bilateral research project *Models and Practices of Global and Cultural Exchange and the Non-Aligned Countries Movement. Research on Spatial-Temporal Cultural Dynamics* (project leader Ljiljana Kolečnik, Ph.D.). Under the mentorship of Tamara Bjažić Klarin, Ph.D., she is currently preparing her doctoral thesis on *Models of Housing and Urban Renewal in Third World Countries – Transfers and Adjustments*. Her areas of interest are cultural exchange and diplomacy and the work of international organizations, issues of social memory and memorialization of places of memory, and the processes of decolonization in the context of the history of art, architecture, and urbanism of the 20th century.

Lonely Objects, Stolen Objects: Cultural Restitution as a Material Precondition for Decolonization

Anna Remešová | Academy of Fine Arts in Prague, Czech Republic –
anna.remesova@gmail.com

Suppose the museum is a weapon, as Dan Hicks argues in *Brutish Museum*, highlighting that colonial violence is still reproduced in museum collections. Can it also be a tool that becomes part of the global decolonial project? And what are the pitfalls of the decolonization of museum institutions?

The export of cultural artifacts from the colonies must be understood in the context of the principle of material accumulation that laid the foundations of Europe's epistemological advantage. The involvement of countries "without colonies," as in the case of many post-socialist countries, in colonialism must also be understood in this way. Along with coffee, cocoa, palm oil, and rubber, countless crates of travelers' goods flowed in Europe. For example, the traveler Emil Holub, the Czech hero and 'discoverer,' needed three train sets to transport his collection from Prague to Vienna.

In my presentation, I will draw on my doctoral research at the Academy of Fine Arts in Prague, focusing on the history of the Náprstek Ethnographic Museum (founded in 1873). I show how the museum participated in the extractivism of natural and cultural resources from non-European territories. I consider the vital role of the material accumulation of cultural heritage in Europe, highlighting the continuity of colonialism to the present.

Anna Remešová (based in Prague) is the editor of the Czech online art magazine Artalk. She studied art theory and history at Prague's Academy of Arts, Design, and Architecture. Anna is an occasional curator and organizer, mainly interested in institutional conditions of art in the context of current politics and society. She is currently a Ph.D. candidate at the Academy of Fine Arts in Prague, where she focuses on the history of the Náprstek Ethnographic Museum and its permanent display.

Non-European Cultures Collection of Ethnographic Museum in Zagreb

Marija Živković | Ethnographic museum in Zagreb, Croatia – mzivkovic@emz.hr

Non-European cultures Collection of Ethnographic museum in Zagreb contains over 3500 objects collected by travelers, explorers, sea captains, and missionaries, to name a few, at the end of the 19th and throughout the 20th century. A large part of the collection was acquired by Dragutin Lerman, who lived between 1882 and 1896 in Congo, where he held

several high offices for the Belgian government and was part of one of the cruelest colonial regimes in the history of Africa. The diaries he wrote during his stay in the Congo helped research his role in the colonial regime and the acquisition of objects.

Another critical part of the collection includes items collected by brothers Mirko and Stevo Seljan. They worked for the Ethiopian emperor Menelik II between 1899 and 1901. At the beginning of the 20th century, they traveled throughout South America and were assigned by the local authorities to explore the possibility of establishing traffic connections between important trade hubs. They were pioneers in opening trade routes from the east coast to the interior of Brazil, which, primarily, in the last 50 years, resulted in the brutal destruction of the environment. In 2022 I had an exhibition about the Seljan brothers in 5 South American countries and was confronted with ethical dilemmas. In my presentation, I would like to emphasize the ethical implications of my own work of presenting and interpreting collections.

***Marija Živković** graduated in History and Ethnology and Cultural Anthropology at the Faculty of Humanities and Social Sciences (University of Zagreb). She is a museum advisor in the Zagreb Ethnographic Museum in charge of the Collection of Non-European Cultures. She is the author of the exhibitions "Smoke – the story of tobacco" (2015) and "The Seljan Brothers in Wilderness and Desert" (2018, 2022), co-author of the exhibition "Fire" (2011), and curator of several international exhibitions. She published professional, scientific, and popular texts and two online catalogs.*

Into Deep Forest of Ghosts, we are Alone.

Magdalena Zych | Ethnographic Museum in Kraków, Poland – zych@etnomuzeum.eu

This paper focuses on the „Siberian collection” stored in the Ethnographic Museum in Kraków. Between 2016 and 2019 researchers from the museum conducted fieldwork in West Siberia, Kamchatka, and Chuchotka and presented exhibitions and online sources in 2020. We were working with local communities in the places of origin of those objects. The collection, acquired in the late 19th century, is linked to the experiences of Polish political prisoners of the Tzarist empire. These were mostly independence fighters who were able to come back to their homeland after their years of imprisonment and contacts with local people. The collection comprises 350 items: fabrics, models, tools, and sacral objects. In addition to material culture, we were working with the ghosts of travelers and collectors. For example, the Polish anthropologist Maria Czaplicka asked her spirit about taking shaman objects from the graves, currently presented to the public in the Pitt Rivers Museum in Oxford.

Curators working with the collection deal with emptiness and fear after the immense violence perpetrated by decades of activity of Soviet ethnographers against the indigenous peoples

of the Russian North and repeated by successive generations of anthropologists Today, when Russian imperialism continues to destroy people from the forests, rivers, and coasts, using them as soldiers and their land as sources of oil and gas deposits, it is time to ask new questions: *you, objects, are you still with them? Do you care for them? Do you listen to their sorrows and despairs? Are you just another layer of silence? How to make your stories audible?* Perhaps a geological perspective, using other metaphors, could be helpful for developing new ideas on these objects today. I discuss connections between museum people and people from the source communities, using the collection as the bridge. I explore the stories of the objects – how were they used in the past and by whom - asking what might happen next with the future of these complex relations.

Magdalena Zych is a cultural anthropologist with a Ph.D. in anthropology at the Jagiellonian University in Kraków. Curator and keeper at the Seweryn Udziela Ethnographic Museum in Kraków. Since 2009 she has coordinated research projects and has cooperated with artists, activists, and academics. She is creating space for critical intervention inside the institution based on collections. Currently, she collaborates in the research project *Polish Folk Art and the Holocaust: Perpetrator-Victim-Bystander Memory Transactions in the Polish-German Context, Thinking Through the Museums (2020-2027)*, TRACTS Cost Action 20134 (2021-2025).

Changing Conceptions of the Other: The Museum of Non-European Cultures in Ljubljana during the Non-aligned Movement

Tina Palaic | Slovene Ethnographic Museum, Slovenia – tina.palaic@etno-muzej.si

The Slovene Ethnographic Museum (SEM) took up the Goričane castle near Ljubljana in 1964 as its dislocated unit and began showing only non-European collections there. To represent the people and places of other continents, the newly established unit, named the Museum of non-European cultures, used its own collections, obtained mainly by the 19th-century missionaries and travelers, objects acquired by Yugoslav diplomats and business representatives in other non-aligned countries, and traveling exhibitions, most of which were organized with the assistance of non-aligned countries' embassies in Yugoslavia.

Based on my research, which included interviews with museum workers, ethnologists, and other scientists associated with the Museum, as well as analysis of museum catalogs, peer-reviews of exhibitions, evaluations of the museum's work, and articles on the Museum in daily and weekly newspapers from 1964 to 1990, I will reflect on how the Yugoslavia's participation influenced the museum's activities and readings of the museum archives in the Non-Aligned Movement (NAM). I will investigate whether the professional and public

perceptions of the museum's purpose and place in society changed over time and whether the NAM's principles of friendship and solidarity impacted the museum's exhibition policy. Additionally, I will examine the persistence and transformation of previous conceptions of the Other during the NAM.

Tina Palaić is an anthropologist, museologist, and curator at the Slovene Ethnographic Museum in Ljubljana. She leads an EU-funded project titled Taking Care. Ethnographic and World Cultures Museums as Spaces of Care. Her research interests include investigating colonial projects and their afterlives from the perspective of the European periphery through museum collections. Palaić is a Ph.D. candidate at the Department of Ethnology and Cultural Anthropology at the Faculty of Arts in Ljubljana. She explores ethnological and museological practices of knowledge production on non-European cultures that emerged during the Non-Aligned Movement in Slovenia, the former Yugoslav republic.

14:30-16:00 | Panel 3: Contesting Conservation

Moderation: Tina Palaić

On Accumulation, Cold, Memory, and Territory: Film Archives under Fossil Modernity

Alberto Berzosa | Institute of History, Centre for Human and Social Sciences, Madrid, Spain
– alberto.berzosa@cchs.csic.es

This paper highlights several issues from a materialist approach to film archives within the cultural logic of heritage and fossil modernity. It focuses on the specific case of the Arquivo Nacional das Imagens em Movimento (ANIM), located in a eucalyptus forest near Lisbon, Portugal. Archives are spaces of conflict, revealing the dynamics (colonial, hetero-patriarchal, productivist) that constitute power over time. Their practice relies on the principle of accumulation, whether physical or digital. In their daily work, from classification, conservation, and restoration, to dissemination, this accumulation involves a vast investment of energy resources to ensure the best conditions for the safekeeping and exhibition of the material. In particular, film archives involve particularly energy-consuming conditions and preservation needs, ranging from care of the photochemical formats (due to their extreme degradation fragility) to high-energy digitization processes aiming to preserve the moving image digitally.

My presentation uses the ANIM case study to explore film archives at three levels: (i) the material relationship with the natural environment, such as the care of the eucalyptus forest, a tree species entangled with the colonial-productivist management of rural soils by the philofascist government of Salazar; (ii) by the intensity of its energy consumption to maintain the collection in extreme conditions, such as the 10°C environments for cellulose nitrate films; and (iii) by the seeking of alternatives that, beyond the immaterial utopia of massive digitization and its tremendous environmental impact, paying particular attention to audiovisual memories, produced in a non-professional way in narrow-gauge formats (8 mm, super 8, 9.5 mm or 16 mm).

***Alberto Berzosa** holds a European Ph.D. in Art History and Theory. He is based in Madrid and works as a member of the project "Aesthetics Fossil" of the National Council for Scientific Research (CSIC) and the Management Committee of the TRACTS Cost Action. He works in the space where contemporary art, Film Studies, political archives, and curatorship intersect. He recently published the book *Materiales para una utopía ecologista (Icaria)*, on the archives of the ecological movement in Spain.*

Buddhism, Death, and Thermodynamics: Decentering the Language of Conservation Expertise

Ayesha Fuentes | University of Cambridge Museum of Archaeology and Anthropology, UK
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What determines conservation expertise and its authority in the care of material heritage? Over the past two centuries – supported by and reflecting eurocentric systems of knowledge production at the heart of museum practice – conservators have come to qualify themselves through empirical methods of learning, observation, and documentation understood as “scientific.” However, using objects, technologies, and conditions drawn from the global material heritage and its preservation, this paper will explore the potential limitations of critical narratives and vocabularies fundamental to conservation and museum practice, including monumentality, material integrity, utility, damage, and deterioration.

Further, though existing standards for collections care prioritize stability, longevity, and restricted access, this paper explores opportunities to engage with the complex and dynamic temporalities illustrated by material heritage through conservation practice. By juxtaposing evidence for multiple “sciences” in the custodianship of material heritage, this paper proposes to re-contextualize conservation, and collections care within global traditions of skill, study, and knowledge exchange. This research will suggest that understanding and accepting the variety of temporalities in which different forms of material heritage exist is essential to their ethical handling and maintenance.

Ayesha Fuentes is currently Isaac Newton Trust Research Associate in Conservation at the University of Cambridge Museum of Archaeology and Anthropology. She has a Ph.D. from SOAS University of London, where she wrote her dissertation on using human remains in Tibetan and Himalayan ritual objects. For more about her work: www.ayeshafuentes.com.

Energy, Temperature and Time: Museums as Real-Time Systems

Pablo Martínez | MACBA, Barcelona, Spain – pablopandu@gmail.com

The current crisis of civilization resulting from ecological collapse requires new curatorial, administrative, and intellectual strategies to set up a museum that responds to the challenges not only of the material but also at the level of imagination that humanity is facing. In 2021, Catalan artist Joana Moll proposed to reduce the energy consumption of the Santa Mónica art center by 50% during the four months that her piece, *16/2017*, would be exhibited (the name of the work corresponds to a 2017's Catalan law that, among other things, obliges the government to halve its Co2 emissions by 2030, as stated in the Paris Agreement). To do so, the institution was forced to define an energy self-regulation mechanism not to exceed the budget during the set time. As they couldn't make the reduction, the center had to close the last days of the exhibition.

From 1966 onwards, Hans Haacke generated "real-time system" works linked with the general systems theory developed by Karl Ludwig von Bertalanffy, who described systems as a set of interacting elements and who proposed that the laws of thermodynamics might be applied to closed systems, but not necessarily to all open systems. In this presentation, I will take some works, such as Moll's but as well as others from the tradition of institutional critiques, such as Haacke's *Condensation Cube* (1965), to analyze how some artistic practices not just pointed out the eco-social conditions of the museum but as well can inspire the museum yet to come.

Pablo Martínez works as Margarita Salas postdoctoral researcher at the Institute of History of CSIC in Madrid. His institutional work seeks to challenge the limits of the museum to imagine an eco-social institutionality. He was Director of Programmes at MACBA Museu d'Art Contemporani de Barcelona (2016–2021), Head of Education and Public Activities at CA2M Centro de Arte Dos de Mayo in Madrid, and Associate Professor at the Faculty of Fine Arts, Universidad Complutense de Madrid.

16:30-18:00 | Keynote

Curating Ghostly Matters: Tracing, Spectral Evidence, and Colonial Archives

Daniela Agostinho | University of Aarhus

As museums, archives, and other cultural institutions make their colonial collections digitally available online—giving contested materials a digital afterlife— unresolved histories and new ethical matters are bound to emerge. What can be traced, remembered, and imagined through archives rife with omission and harm? And how do we care for the presences and absences they conjure? (Odumosu, 2020). In this presentation, I reflect on the exhibition *For Alberta and Victor: a collection of conjurings and opacities*, by visual artist La Vaughn Belle, that I curated with ARIEL – Feminisms in the Aesthetics in Copenhagen (2021). Grappling with questions raised by the temporality of colonial collections, the presentation thinks with ghostly matters and care together to consider the challenges and possibilities of surfacing past and ongoing coloniality through various traces. Following Belle’s artistic engagement with “temporal collapse,” I draw attention to the value of bringing archival traces into deeper conversations with material and ghostly traces of coloniality in order to unpack the complex temporalities of working with colonial archives in the present. Rather than conceiving colonialism as a historical period whose traces haunt the here and now, the presentation will look at retracing as bringing attention to the persistence of colonial structures as well as the ongoing processes of living, remembering, and archiving them.

Daniela Agostinho (she/her) is an Assistant Professor at the Department of Digital Design & Information Studies, University of Aarhus, Denmark. She works in the fields of visual and digital culture, artistic and curatorial research with a focus on colonial archives; care and display of contested heritage; and artistic engagements with imperial histories. At Aarhus University, she is a co-founder of the research unit “Postcolonial Entanglements.” She is co-editor of several books, including “(W)Archives: Archival Imaginaries, War, and Contemporary Art,” “Uncertain Archives: Critical Keywords for Big Data,” “The Uncertain Image,” and “Panic and Mourning: The Cultural Work of Trauma.” Daniela is also an independent curator and currently co-leads the network “Reparative Encounters: a transnational network for artistic research and reparative practices” with colleagues from Denmark, the US Virgin Islands, Ghana and Greenland (Nordic Culture Fund 2023-2024).

28 April | Workshop Day 2

HZK Berlin

10:15-11:30 | Keynote

Deep History and the Colonization of Time

Pratik Chakrabarti | University of Houston

This talk explores how Deep history, which emerged from the 18th century as a European temporal vision, assisted by geohistorical explorations, became the dominant narrative of time in the 19th century. European savants speculated about the possibilities of Deep history, a timeframe beyond conventional historical time, precisely when European powers were expanding their colonies overseas. The latter accompanied deep exploration of colonial earth in search of minerals or to expand commercial agriculture and plantations. It also studied aboriginal populations and their geomyths. The talk shows that these two processes were critical in shaping Deep history.

The discovery of fossils in colonial mines defined the contours of deep history, and aboriginal myths of time and creation were incorporated within emerging geohistorical time. In the process, Deep history provided Western epistemology and European nations with deep access to people's lives, their genealogies, and their natural resources. It is no coincidence that this deep knowledge of the earth evolved in the nineteenth century at the same time when vast natural resources, particularly in the colonies, were being encroached upon and exploited. It also overwrote, in the case of India, various medieval or early modern imaginations of antiquity. Deep history is complicit in the Western and colonial appropriation of global nature, time, myths and commodities.

*Pratik Chakrabarti is the National Endowment for the Humanities Cullen Chair in History & Medicine. Pratik has contributed widely to the history of science, medicine, and global and imperial history, spanning South Asian, Caribbean, and Atlantic history from the eighteenth to the twentieth century. He has published five sole-authored monographs and several research articles in leading international journals on the history of science and medicine. His most recent research monograph, *Inscriptions of Nature: Geology and the Naturalization of Antiquity*, was published by Johns Hopkins University Press (2020).*

11:30-13:00 | Panel 4: Geostories and Temporal Scales

Moderation: Martín Fonck

Digging into Core Collections, Belgium

Livia Cahn | Rachel Carson Centre for Environment and Society, University of Munich, Germany – liviacahn@googlemail.com

Cores are mineral samples of the underground that reach exceptional depths compared to other geological samples. Indeed, drilling for cores involves heavy and costly electro-mechanical and engineer-driven equipment that pulls samples up and out of place. Depth is essential when locating sites for waste disposal and resource extraction since valuable deposits can lie so far down that they can be challenging to attain, even when drilling. Once surfaced, cores offer two readings of time: they can be read as archives of deep time and as the testimony of a historical moment of probing.

The 'Havelange' core is a case in point: it broke record depths in Belgium when drilled between 1981-1984 and has been kept in the national Geological Survey's core collection since. Initially studied to inform a gas extraction project, access to the same core was granted thirty years later to explore the economic potential of a geothermal heat source. Collections make it possible to work with existing cores again and again. New questions make changing expectations of the underground evident and how these, in turn, shape understandings and relations to the subsurface., Considering the funding, drilling, storing, and reading of drill cores from a social science perspective hints at how geological samples have much more to answer to than a scientific imaginary.

Livia Cahn, Ph.D. candidate in the International Doctoral Program (Re)Thinking the Environment at the Rachel Carson Centre for Environment and Society, University of Munich. Trained in social anthropology at the University of Cambridge and the EHESS in Paris, has conducted research in various collaborative academic and activist contexts, co-authoring: "Terres des Villes ..." (Éditions de l'Éclat, 2017) and "Port Miou, enquête sur les traces et les devenirs d'une carrière" (PTTL, 2022).

Fracking, or Historicizing

Cameron Hu | IASS, Potsdam, Germany – cameron.Hu@iass-potsdam.de

This paper considers the political economy of natural history through ethnographic reflection on the uses of geological core samples in an American fracking zone. In West Texas' Permian Basin, warehouses of geological core and geophysical logs archive two inseparable pasts: the "deep" past of the Earth and the "shallow" past of the modern petroleum industry that exploits it—the history of the Earth and the history of fossil capitalism through which the Earth has come into view as a historical object. Toggling between these aspects of the archive, we may see extraction as a historiographic operation and fracking as a way of historicizing, which displays essential yet unacknowledged moral-political dimensions of contemporary historicism.

Cameron Hu *Cameron Hu studies emerging formations of technoscientific capitalism and North Atlantic imperialism. His ongoing projects include Knowing Destroying, an ethnography of American fracking; The Undertow, a critical exploration of geo-cybernetic reason; and a series of essays on the tacit sensibilities and investments that underwrite prevailing languages of contingency, historicity, and agency in social theory. He received a Ph.D. in anthropology in 2021 from the University of Chicago. He is a fellow at the Research Institute for Sustainability (Potsdam).*

In Medias Res

Florin Prună | Centre for Spatial, Environmental and Cultural Politics, University of Brighton, UK – efpruna@gmail.com

The act of mediating presupposes a fundamental double-voicing: an indissoluble relationship between the extraction and the construction of knowledge. Visual content is a highly versatile medium where the relationship between theory, experience, and reality can be precisely particularized. Beyond the simple act of representation, production, distribution, and media consumption (ever-more) highly influences cultural construction, social identities, and positionalities.

Building on the existing literature regarding the reciprocity between subject and observer, the paper looks at the ethos and methods of photo-ethnographic acquisition and portrays the researcher as an engaged and embodied part of the process. As opposed to seeing visual acquisition as a merely abstract and objective tool for data gathering, the paper argues that the researcher's own subjectivity and participation is not something opposed to scientific

observation but rather an invaluable precondition, a solid asset for perceiving, navigating, and further communicating the tempo-materialities of a continuously settling world.

For ecosocial communicators, the greatest challenge is making climate change culturally meaningful to people's social realities. Photography offers powerful ways of fleshing out the socioenvironmental complexity and reaching wider, non-specialized audiences. Finally, photo-ethnographical practice in the researcher's toolbox shows how research does not 'discover the world' but actually (substantially) contributes to its constitution.

Florin Prună is an environmental humanities scholar, philosopher, and visual ethnographer. His work results from an experimentation process of crossing and overlapping diverse environmental communication and knowledge (re)producing practices. While exploring (eco)epistemologies and (eco)genealogies, he is keen on bringing to the surface post-dualist perspectives, the coming to being of post-natural landscapes, and articulating the vagaries of the Anthropocene. His visual work and scholarly output circulate throughout academic and alternative outcomes alike. Diverse segments from his more-than-human visual ethnography can be found at <https://www.plumcloud.ro>.

Ancestral Futures

Giovanbattista Tusa | Nova Institute of Philosophy, Universidade Nova of Lisbon, Portugal
– giovannitusa@fcs.unl.pt

Climate change potentially marks an epochal threshold in history because the deep history of humanity has erupted into the present of political history, not only destabilizing some of its most fundamental assumptions but threatening its material foundations. In this sense, the ethical discourse concerning humanity's part in the history of climate change must account for the indebtedness and responsibility of human life to the 'inhuman' and 'non-vital' forces of the earth to unlock the potential for radically transformative conceptions of history and historical action itself. Our memory is thus expanded to rethinking not only ancestral events of human beings but also the prehistoric silences that have continued to exist at the edges of our time in the history of modernity.

In my contribution, I will explore – through unearthing and interrogating narratives embedded in objects, times, and places – the ongoing impacts of colonialism. Indeed, I will seek to subvert the masters of time from their hegemonic dominance over the present by examining, in the sensible materials of the contemporary world, traces of anachronic justice subtracted from the dominion of a global project of universalization, which, in seeking to create a unified space in which commodities can move without resistance, has also colonized and synchronized all the different temporalities of the planet.

***Giovanbattista Tusa** is a philosopher and video artist based at the Nova Institute of Philosophy of the Universidade Nova of Lisbon in Portugal, where he coordinates the research program X-CENTRIC FUTURES. His research focuses on the new possibilities of ecological thought, as well as the connection between artistic praxis, economic and aesthetic mutations, and contemporary philosophy.*

14:00-15:30 | Panel 5: Archiving Otherwise

Moderation: Tomás Usón

The “Molecular Museum,” the Archive of the Commons: Collecting and Displaying Ephemeral Political Art at MNCARS. Thoughts on Decolonizing Institutions

Lee Douglas | Department of Anthropology at Goldsmiths, University of London, UK – ldouglas@fcsn.unl.pt

Reflecting on collections-based research at the Reina Sofia Museum (MNCARS) in Madrid, I examine how an institutional focus on what museum director Manuel Borja-Villel calls the “molecular museum” reimagine museum collection and display as a revindication of “the commons.” Focusing specifically on the collection's acquisition and display of Latin American political art produced between the 1960s and 1980s, whose performative foci often resulted in action-centered interventions that left behind only ephemeral material traces, I will consider what it means to collect and display artistic works intentionally made to resist and critique museum institutions through refusing temporal and material permanence. Paying close attention to alternative projects emerging from Latin America, particularly the Red Conceptualismos del Sur and its “Archives in Use” project, I will consider what other models might be useful for pushing the “molecular” and “the commons” toward a museum practice otherwise that not only recognizes but also challenges, extractivist approaches to contemporary art collection by considering networks of solidarity and exchange. Looking at projects that emerge from social movements, particularly Interference Archive, Archivo Queer, and the 15M Archive, I will also consider how activist ecological practice might also provide an interesting approach to rethinking how we collect (or not) and display (or not) ephemeral works that straddle activism and art while also centering art museum practice around more ecological modes of labor and more speculative modes of imagining alternative futures.

Lee Douglas is an anthropologist, curator, and filmmaker. Currently a Lecturer in the Department of Anthropology at Goldsmiths, University of London, she convenes the MA in Visual Anthropology. Combining ethnographic research and multimodal media production, she unpacks how the past is reconstructed and the future reimagined through collective and individual engagements with the traces of political violence, displacement, and decolonization in Spain, Portugal, and the Iberian Atlantic.

Archives of Disappearance

Anaïs Florin | Universidad Politécnica de Valencia, Spain – anaisflorin@gmail.com

Mijo Miquel | Universidad Politécnica de Valencia, Spain – mijomik@gmail.com

The friction zones found on the edges of cities could be defined as areas in conflict, since they are subjected to expansion logics that do not correspond to a population increase but to processes of revaluation of areas with clearly speculative interests. As a result, they absorb a series of tensions that make them progressively uninhabitable, deteriorating their living conditions and devaluing their modes of existence.

In the case of Valencia, the expansion of the metropolitan area has been carried out at the cost of eliminating productive agricultural land, leading to the disappearance of two thirds of it in the last 50 years, which has also caused a strong territorial fragmentation. This disappearance occurs both in its most literal sense (the destruction and fragmentation of the existing territory) and in its more symbolic and identity-related dimension since it simultaneously breaks pre-existing ties, affections, and attachments, eliminating the associated territorial referents.

In this sense, the archive is an opportunity to collect the traces of disappearing narratives. Through different case studies, we will see how archiving practices make it possible to establish connections between past and present to make visible narratives associated with territories that have disappeared. In the same way, the activation of certain documents through collaborative and situated practices contributes to enriching the imaginary framework in which we exist, deepening the understanding of these processes of territorial destruction.

Anaïs Florin's work belongs to the territory of intervention in public space and gives particular importance to collaborative practices with other cultural agents and platforms of citizen resistance. Her work combines visual and activist practices through banners, billboards, photography, and social gatherings. Taking the archive as a starting point, Florin builds new participation narratives through interviews, attentive listening, and cooperation.

Mijo Miquel holds a degree in Philology and Fine Arts and PhD in Public Art (2013). She is a member of the History and Philosophy of Experience group of the Center for Human and Social Sciences of the CSIC (2014-2023). Since 2003, she has been dedicated to teaching Sculpture at the Faculty of Fine Arts of San Carlos and to independent cultural management. As a researcher, she is constantly involved in seminars and various meetings as both organizer and speaker, as well as in research and innovation projects at the European level. She is the author of numerous scientific publications. She also collaborates with recognized university masters (Ecology, Urban Regeneration, or Art Therapy).

Tracing the Archives of the 1983 Bolivian Miners' Super 8 Workshops

Miguel Errazu | Universidad Autónoma de Madrid, Spain – miguel.errazu@uam.es

Isabel Seguí | University of Aberdeen, UK – isabel.segui@abdn.ac.uk

In 1983, the French Centre de Formation et Recherche Cinéma Direct and the Federación Sindical de Trabajadores Mineros de Bolivia (FSTMB), with the state support of the Corporación Minera de Bolivia (COMIBOL), signed an agreement for the organization of a Super 8 Film Workshop in the mines of Telamayu (Potosí, Bolivia). Sixteen people, young sons and daughters of miners from different regions of the country, participated in the workshops. They made 13 film projects, following the methods of direct cinema. But the films were barely screened in the region. All of them were brought to Paris soon after the end of the workshop. A few of these films were screened in Solidarity and Super 8 Film Festivals during the 1980s. Soon after, the Ateliers Varan sold their broadcasting rights to the French Institut National de l'Audiovisuel, as part of a late-night tv program of TF1 dedicated to broadcasting Varan short films.

Following some of the critical issues raised by this CFP, we aim to offer a reading of this workshop as a key “contact site” between the political and aesthetic agendas of the Bolivian Unions and the methodologies of non-formal education and direct cinema developed by the Varan group in France. Also, we want to raise some questions regarding the relations between cinema and mining; local discourses of autonomy and western cultural extractivism; screening and collecting as colonial practices of depoliticization and accumulation, and the need for cultural restitution.

Isabel Seguí is a Lecturer in Film and Visual Culture at the University of Aberdeen (Scotland). Her research work interrogates Latin American political cinema from a feminist anti-auteurist approach. She has published extensively about cinematic processes and practices in the Andean region from the 1960s to today. She is a member of the steering committee of RAMA, the Latin American Women's Audiovisual Research Network.

Miguel Errazu is a postdoctoral researcher "María Zambrano" at the Universidad Autónoma de Madrid (Spain). His work addresses the cultural history of Latin American counter-hegemonic cinemas, specifically focusing on Mexican filmmaking. Recently, he co-edited the monographic issue "Super 8 contra el grano" in *Secuencias. Revista de historia del cine* no. 55 (2022), accompanied by a screening program presented at the Punto de Vista 2023 Festival in Pamplona.

Collecting your own Past: Bottom-Up Museums and the Moral Economy of Collections

Juan Manuel Zaragoza | Universidad de Murcia – jm.zaragozabernal@um.es

Miguel Mesa del Castillo | Universidad de Alicante – miguel.mesa@ua.es

One of the recurrent criticisms of museum collections has been based on their colonial origins and the violence implicit in their creation. Whether they are ethnographic, art history, or archaeology museums, only a few Western museums can escape it. In the face of this, the need for an ethical review of both collections and exhibition practices has been raised. However, not all museums have their origins in these practices. Another possible origin is the voluntary contribution of a grassroots community involved in the creation, from below, of museums and collections that seek to explain their own history. This is the case of the Museo del Mar (Museum of the Sea) in San Pedro del Pinatar (Murcia): a space created and managed by the fishermen themselves, who turn the museum into a "community memory" that they have defended against recent institutional attempts to "appropriate" it.

In addition, the Museum of the Sea has become an essential source of information on the evolution of the Mar Menor, where it is located. As is well known, the Mar Menor (the largest saltwater lagoon in Europe, a unique ecosystem protected by various national and European laws) has suffered severe eutrophication processes in recent years, mainly due to the agricultural activity carried out in its catchment area. The process of ecosystemic degradation has meant that this museum can be read as a trace, a remnant of a previous moment of the environment in which it is inserted.

Juan Manuel Zaragoza is a postdoctoral researcher at the University of Murcia (Spain). He was a Marie Curie Research Fellow at the Centre for the History of the Emotions at the Queen Mary University of London and a BBVA Foundation Leonardo Fellow. His research has focused on the history of experience and emotions, specifically around the experiences of discomfort and well-being. He is the PI of the project "Climate crisis, mental health and

well-being in the Anthropocene” and a member of the ehCOLAB research collective (<https://www.um.es/ehcolab/>) working on the development of the blue humanities.

Miguel Mesa del Castillo is a Ph.D. architect, researcher, and professor in Architectural Projects at the University of Alicante. His theoretical work and architectural practice focus on the cross-cutting relationships between politics, design, society, and technology and the relevance of the everyday in architecture from a socio-technical perspective. He has published articles and architectural works in specialized media such as *Revista de Occidente*, *Domus*, *Architectural Record*, and *Arquitectura Viva*.

17:00-18:30 | Keynote

Casual Planetarities: Choreographies, Resonance, and the Geologic Presence of People and Aquifers

Andrea Ballesterio | University of Southern California

Planetary awareness has become synonymous with understanding large-scale temporal, geographic, and geologic events. Given the scalar multiplicities and instabilities of life on earth, concepts such as the planetary, the Anthropocene, and even the global have provided an analytic reprieve. They name what is difficult to objectify: the geographic and historical vastness of geological presence. But those concepts grow from knowledge habits inherited from Imperial and Cold War logics and can presume the existence of an all-encompassing observer who can grasp the unity of the planet as such. This paper explores alternative assumptions. It asks how other practices of the earth deal with planetary scales of sense-making. I conceptualize those practices as forms of casual planetarity which, instead of drawing on pre-existing scales such as the planet or the Anthropocene, produce senses of closeness and/or distance between everyday life and the geological implications of human presence. I follow the work of geologists in Costa Rica who rely on a 3D physical model to bring about scalar oscillations that connect human experiences with the vastness of underground worlds. This association is made possible by focusing on the movement of water as a hydro-geo-social choreography of everyday life. I show how the resonant power of the 3D model geologists use to enact these choreographies open pathways for people to come to terms with their geological presence without having to see the planet as a whole or presume the capacity for total observation.

Andrea Ballestero is Associate Professor of Anthropology at the University of Southern California. Her work looks at the unexpected ethical and technical entanglements through which experts understand water in Latin America. She is writing a book, tentatively titled "Expanding the Social World Downwards," that examines the re-invention of underground space as a new planetary frontier. Since 2011, Andrea has run the Ethnographic Studio, an interdisciplinary experimental space that brings together students interested in the peculiarities of ethnography as a textual form, as a research strategy and as a modality of knowledge production. She is author of "A Future History of Water" and co-editor of "Experimenting with Ethnography: A Companion to Analysis. Her research has been supported by the National Science Foundation, Wenner Gren Foundation, Mellon Foundation, and Fulbright Program.

29 April | Post-workshop

Treptower Park

10:00-13:00 | Guided visit

A reflection on Treptower Park's Urban Palimpsest and its Colonial Past. Context, Memory, and Oblivion of the Great Industrial Exposition of Berlin

Francisco Mondaca Molina | Architect, researcher, and Master in Urban Design at BTU, Germany – franciscomondacamolina@gmail.com

A palimpsest is the product of a book intervened multiple times, where its erasures and rewritings give us a temporal characteristic of the object. By using this literary metaphor as a tool for approaching cities, the circuit focused on understanding Treptower Park's physical space as an urban palimpsest; in this way, we will reach different layers of its memory and symbols currently in oblivion. The circuit is a synthesis of years of research and projects, both academic and other types, around the topics of collective memory and decolonization that arise from this particular space and its quality as an archive of a memory belonging to different parts of the world.

There are three instances in the circuit: A first one is to review the importance of the site as an implementation field of two contrasting visions of the world: Kosmos and Elektropolis; A second instance is to deepen the colonial archive of the Elektropolis and remnants of the Great Industrial Exposition of Berlin; A third instance focuses on the area's present situation and the reasons for oblivion. We will discuss how decolonizing initiatives have used the remnants of this uncomfortable memory as reparatory actions, such as the Egyptian human zoo and the project of the autumn leaves.

***Francisco Mondaca Molina** is an architect, researcher, and Master in Urban Design and Revitalization of Historic City Districts at the Technical University of Brandenburg, focusing on memory. Through understanding the remnants of certain symbols in physical space as an opportunity for re-signification, he has explored reparative strategies in Germany, Egypt, and Abya Yala, complementing his professional and academic work with initiatives from other disciplines, bringing to discuss issues of decolonization and collective memory.*