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# Cambridge Heritage Research Centre BULLETIN

21 July 2020

## CHRC News

### Recording Decisions and Actions connected with Claims for the Removal/Protection of Statues in UK Civic Spaces during the Summer of 2020 – Project update

In response to the claims for the removal/protection of statues in UK civic spaces, the Cambridge Heritage Research Centre (CHRC) is conducting a six-week recording project. Over the past two weeks we have been focusing on gathering a complete record of the statue debate in four mainstream newspapers: The Guardian, The Telegraph, The Daily Mail and The Mirror.

Continue reading on page 2

## GLOBAL HISTORY IN MY GARDEN

While much attention is currently given to the effects of colonialism on people, architecture and objects and the resulting hybridity, we tend to lose sight of how our wider environment has also been shaped by colonial and imperial collection mentalities. In my garden just now, my rhododendron is in flower. But although now a very common sight, the rhododendron originated in Asia (with some sub-species being native to the Appalachian mountain range in North America). Its presence here is also part of that history of the world. I, probably like many others, do not know the sub-species of my rhododendron and I have no idea of where it came from, but its glorious colours just now made me think about how my garden is a cultural artefact affected by long term global history.

Text and photograph: M L S Sørensen

# CHRC NEWS

## Project Update: Recording Decisions and Actions connected with Claims for the Removal/Protection of Statues in UK Civic Spaces during the Summer of 2020

### Project Overview

In response to the claims for the removal/protection of statues in UK civic spaces, the Cambridge Heritage Research Centre (CHRC) is conducting a six-week recording project. We will focus on two dimensions of the on-going debate: i) the public debate and public actions, as well as the role of advocacy groups; and ii) how core institutions are formulating their responses. We aim to record how the rhetoric develops (if it does), what factors affect the rhetoric (i.e. is it responding to critique from grassroots movements, from politicians or from various spokespersons), and how different statues are drawn into the claims (who instigates this and why). The core institutions interviewed will be grouped into national institutions, museums with collections or roles that pertain to the history of slavery, and civic organisations.

### Figure 1 (Right):

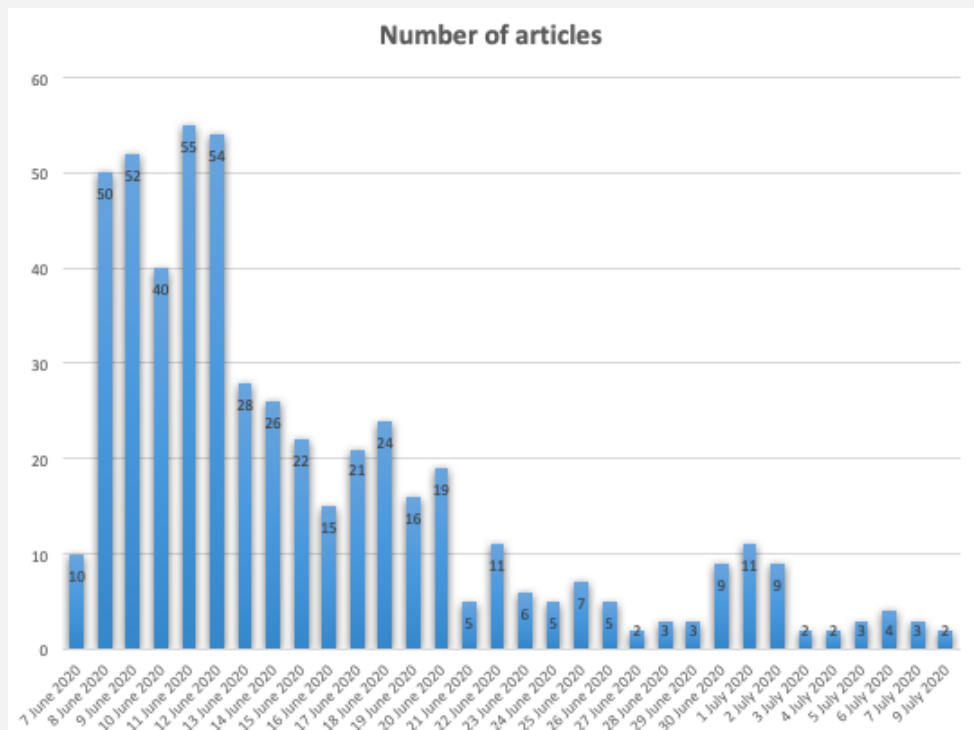
Number of articles published on the topic in The Guardian, The Telegraph, The Daily Mail and The Mirror.

### Figure 2 (Next page):

Word cloud of the most frequently used words in the articles gathered.

### Project Update - Monday 13 July 2020

Over the past two weeks we've been focusing on gathering a complete record of the statue debate in four mainstream newspapers - The Guardian, The Telegraph, The Daily Mail and The Mirror. Since the fall of the statue of Edward Colston in Bristol, these papers have published more than 480 articles, totalling nearly 600,000 words. The Daily Mail has been the most vocal, publishing more than 180 articles! This record provides a great insight into the kinds of narrative which people encounter about taking down statues; a quick look at the most common words used already starts to reveal some interesting trends (Figure on next page).



# CHRC NEWS

## Project Update Continued



We are also starting to get in touch with institutions and organisations for the second half of the project: recording their responses to recent events. Obviously, we won't have time to contact everyone who is making these kind of decisions, so we're focusing on a selection of interesting 'case studies' from across Britain which have been appearing in the newspaper articles, and which seem representative of the wider situation. If you have any interesting leads, or if you see a great article outside of the four papers we're focusing on, please feel free to get in touch!

<https://www.heritage.arch.cam.ac.uk/research-projects/uk-statues-project/uk-statues-project>

### Project Results

The results will be made open access at the end of the project through the University of Cambridge Data Repository and through links on the Cambridge Heritage Research Centre Website.

### Project Team

Project Leaders: Prof Marie Louise Stig Soresnen, Dr Dacia Viejo Rose and Dr Liliana Janik  
Project Research Assistants: Dr Mark Houghton, Tom Crowley and Andrea Kocsis  
Project Administrator: Ben Davenport



# CHRC NEWS

## Guest Editor

Oliver Antczak is Guest Editor for this issue of the HRG Bulletin: I am a 1st year PhD candidate and CHRC member from Venezuela and Poland with experience in archaeology and community work on the Venezuelan islands of Los Roques, Los Testigos, La Tortuga, Margarita, Coche, Cubagua, as well as other Caribbean islands such as Bonaire, and Martinique. I am also co-organizing the Indigenous Studies Discussion Group that receives support from the CHRC. My current PhD research, under the Supervision of Dr. Dacia Viejo Rose, relies on close work with communities on the islands of Trinidad, Margarita and Bonaire to better understand how different colonial trajectories have impacted present day indigenous identity and its creation and maintenance of heritage.

As an example, Bonaire, a Dutch island some 90 kilometres off the coast of Venezuela, was home to several hundred people referred to as the Caquetío at the time of European encounter in AD 1499. During the 1500s these indigenous inhabitants were enslaved and shipped off to work in mines in Hispaniola, some returning to the island several years later as the relationship with Spanish colonists changed. Throughout the next 400 years the

island switched Colonial ownership four times, its population growing with hundreds of enslaved Africans brought by the Dutch to exploit salt. Caquetío language, land, and culture changed and faded. Today, many on the island believe that all the indigenous inhabitants disappeared when they were enslaved and taken away, however, there are some on the island who keep this heritage alive and continue identifying as indigenous. For my MPhil in 2018, I worked with this community to better understand how present-day indigenous identity relies on heritage in this context.

The images below show some of my work at the Bonairean government in 2019, particularly at the Museo Boneiru, when I delivered on the results of my MPhil. The research revealed several ways in which heritage displays continuity with pre-colonial inhabitants and helps maintain identity. It also resulted in an improved chronological museum display at Museo Boneiru (image on the left), presentations to government and tourism workers, radio interviews, and an educational quiz with local schools that highlighted knowledge of pre-colonial indigenous peoples and their continuity to the present-day (image on the right).



# REPORT

## Heritage co-opted for hate

Alicia Stevens

*PhD candidate, CHRC*

*Gates Cambridge scholar*

The United States is in a period of political and social upheaval unlike anything seen since the 1960s. Covid-19 and the brutal murder of the unarmed African American George Floyd by a White police officer have catalyzed long existing divisions between Blacks and Whites, civilians and the police, red and blue states, and, in a new twist, the President and the People. Covid-19 face masks carry political messages from peace signs to confederate flags to swastikas. Protesters use swine calls in coarse reference to the police. Giant yellow street murals in front of the White House in Washington, D.C. and Trump Tower in New York City read BLACK LIVES MATTER. The White House – the People’s House – fenced up and armed like a compound during the protests now plans for permanent fencing and barricades to keep the people away.

As ever, cultural heritage is in the political fray with widespread destruction by protestors of Confederate monuments, voluntary removal of the same from government buildings and museums, and the President’s militant response to these actions. Yet while the destruction of built heritage tends to dominate the heritage news cycle (as it often does) a different use/abuse of heritage is making news: the alt-right’s appropriation of a form of living heritage. An extremist movement which aims to overthrow the government and start a race-based second Civil War has named itself ‘The Boogaloo’. Historically, Boogaloo is a hugely influential, collaborative Black and Hispanic musical genre of the 1960s and 70s. It is also the title of a 1984 critically panned movie *Breakin’ Two: Electric Boogaloo*, which was so widely spoofed it became an internet meme of jocular titles for any sort of ‘sequel’ (as in ‘*Kim Jong Two: Dictator Boogaloo*’). When discussing this racist movement’s decision to name itself ‘Boogaloo’, mainstream media tend to credit the recent internet meme and to overlook



Photo: Alicia Stevens

the deeper cultural phenomenon, likely because the movement calls its impending war ‘Civil War 2: Electric Boogaloo’. A 29 June New York Times article credits the name to an internet ‘joke’ involving a ‘farrago of convoluted references to a 1984 film’ (Pemberton 2020). On 29 May, the Atlantic Monthly devoted an entire article to how an internet meme from the public imageboard 4-chan grew into an extremist movement (Beran 2020). On 31 May, a National Public Radio piece about Boogaloo music suggested it was simply a ‘strange irony’ that a racist movement named itself after an internet meme which also happens to be a musical genre ‘developed by Black and Brown people’ (Lipsky 2020). Extensive evidence suggests that while the extremist movement is surely riffing on the movie meme, they also understand perfectly well the broader ethnic and racial history of Boogaloo and are using it for maximum sinister impact.

# REPORT

## Heritage co-opted for hate

Boogaloo started in Oakland, California in the 1960s as a unique form of urban Black music combining doo-wap, soul and rhythm and blues with quirky dance moves, epitomized by James Brown's 1964 'Do Da Boogaloo'. Boogaloo's sense of humor is clear in the beloved dances of 'the mashed potato' and 'the twist', as well as the unforgettable dances by the Lockers and the Electric Boogaloo on 1970s American TV shows like The Gong Show, Soul Train and American Bandstand. Boogaloo is the indelible robot dance and Bill Bailey's famous backwards moonwalk at the Apollo later copied by Michael Jackson. Aspects of break dancing and hip hop derived from Boogaloo. The Latin music community in New York City added mambo rhythms and bilingual lyrics to Boogaloo music to create a collaborative Black and Hispanic cultural art form. Boogaloo's ethos is playful, upbeat and urban. Listen to Mango Santamaria's interpretation of Herbie Hancock's 'Watermelon Man', a germinal Latin boogaloo moment, and you can hear the lighter side of America's summer city streets in the sixties and seventies. Boogaloo is also wrapped up in the social activism of the period. It is not by accident that the music originated in California's Bay Area in the same place and time that the Black Power and Black Panther movements also began. Boogaloo bands played at Black Panther rallies and the free-spirited nature of Boogaloo music and dance came to express the fight for Black rights and equality. Boogaloo bands took on names that expressed this power, such as The Black Operators, The Black Resurgents, and the Black Messengers (Vincent 2013). Interestingly, some scholars suggest Boogaloo takes its name from Bogalusa, Louisiana, where in 1965 a group of Black WWII and Korean War veterans called the Deacons for Defense and Justice confronted the Ku Klux Klan, a critical step in achieving Federal intervention against Klan violence in the South (Lipsky 2020; Watson 2020).



Photo: Alicia Stevens

The current iteration of Boogaloo stands in stark contrast to its history. Typically dressed in Hawaiian shirts and fatigues - 'Boogaloo' sometimes morphs into 'Big Luau' to evade social media bans on hate terms - and carrying confederate flags and automatic weapons, Boogaloo members regularly attend far right rallies and mainstream Republican conferences. Their recent storming of the Michigan state capital made international news, as Boogaloo members demanded the governor lift the Covid-19 stay-at-home mandate, which they viewed as a violation of their civil liberties. Three members of the movement were arrested in Las Vegas on charges of conspiring to

commit terrorist acts by igniting multiple explosives amid the George Floyd/Black Lives Matter protests. The Tech Transparency Project, a nonpartisan public research hub that monitors large technology companies, suggests that President Trump touched off these actions by tweeting 'Liberate Michigan' during the pandemic and 'Law and Order' during the protests.

Despite membership in the Boogaloo of neo-Nazi groups and the movement's use of noose and igloo memes ('Boogaloo' also morphs to 'Big Igloo'), some factions of the movement maintain that they are race blind and support the Black Lives Matter movement. While some Libertarian factions of the Boogaloo



Photo: Alicia Stevens



# REPORT

## Heritage co-opted for hate

may be primarily focused on anti-government action, even a superficial review of public Boogaloo social media reveals a widespread desire inside the movement to annihilate not only Blacks and Hispanics but also Muslims, Jews, LGBTQ, US indigenous groups, immigrants, and liberals in general. Several Boogaloo sites refer to BLM protestors as 'joggers', a reference to Ahmaud Arbury, a Black man killed by three White men on 23 February while he was jogging through a suburban neighborhood in Georgia (Miller 2020; Fausset 2020). For sale on a Boogaloo website is a t-shirt with a photograph of white supremacist John Earnest, who opened fire on a synagogue in April 2020 killing one person and wounding several (McFarquhar 2020). A popular Boogaloo hashtag is #DOTR, or 'Day of the Rope', a reference from the neo-Nazi



Photo: Alicia Stevens

novel *The Turner Diaries*, which depicts the systematic extermination of all non-Whites (Miller 2020). The Southern Poverty Law Center (SPLC), a hate group monitoring organization, points out that the Boogaloo has a strong presence on some of the 'most violently racist spaces on the internet' (Ibid. 2020). For example, on Iron March and the Atomwaffen Division forums, Boogaloo members call for 'Breivik 2: Islamist Boogaloo', referring to copycat attacks of Anders Breivik's murder spree in Norway in 2011 that left 78 dead (Ibid. 2020). In the real world, on 16 June two Boogaloo members were charged with the murder of a Black Federal security officer in Oakland, California (McFarquhar 2020). Based on this and additional evidence too voluminous to list here, it is reasonable to conclude that deep racism is indeed a defining characteristic of the Boogaloo movement. A recent article in *The Guardian* notes that 'supporters of a race war are operating under the cover of a mainstream anti-government movement' and that 'this is a deliberate strategy' (Beckett 2020). The SPLC adds that a common tactic of far right extremist groups is the attempt to 'sanitize' their White supremacist origins and intentions in order to appeal to the mainstream right. In the case of the Boogaloo, the SPLC maintains, it is 'impossible to remove race from the equation' (Miller 2020).

The act of taking the name 'Boogaloo' with its distinct racial and ethnic markers from a celebratory cultural space into a context of hate and violence is a brutally creative form of cultural appropriation. It is unfortunately common for hate groups to come up with pejorative names for particular ethnic or racial groups based on some reductionist aspect of their culture. Yet 'The Boogaloo' is not merely pejorative and essentialist, it is prejudice with the goal of defilement and a siren for annihilation. Stealing the name of an otherwise

celebratory, harmless aspect of a group's culture in the context of waging war and mass murder against that group is chillingly personal and disturbing in its unexpectedness, comparable to the Third Reich calling itself 'Klezmer'. The blending of joyful music and dance with the idea of bloodshed communicates a potent threat and a celebration of atrocity in the one word, Boogaloo. This is not a new tactic: the juxtaposition of something peaceful and familiar with violence is a time-tested method to terrorize people. Movies do it all the time. To begin to understand how it must feel to the target groups in this context, type 'boogaloo music' into a YouTube search to find a disturbing combination of thumbnail pics:



Photo: Alicia Stevens

# REPORT

## Heritage co-opted for hate

here are decades of black and brown costumed singers and dancers in joyful Boogaloo stop-action and rainbow colored album covers; there are angry White Boogaloo members displaying automatic weapons on their living room sofas. The effect is a dark carnival that all at once mocks Boogaloo heritage, sends a sinister threat to minorities, and, when called out, hides behind a harmless internet meme.

Throughout history political actors have harnessed the power of music as a call to violent action, revolution, war or genocide. Armies were called to battle with bagpipes; the Bolsheviks appropriated American Jazz as the official music of the Russian Revolution; and radio station RTLM in Rwanda was founded for the express purpose of playing songs that called for the Tutsi genocide, among countless other examples. But the alt-right's use of Boogaloo takes this to an extreme by stealing an expression of living cultural heritage to name the very movement that would annihilate the heritage practitioners. The music is not the battle cry, it is the soul and identity of the intended victims. The Boogaloo also has a musical battle cry. In sharp contrast to original Boogaloo music, the movement uses American heavy metal, rock, and confederate war songs to foment rage. At the top of the 'Boogaloo Playlist' is Leonard Skynyrd's 'God and Guns' and Metallica's angry anthem 'Don't Tread on Me'. The refrain, Don't tread on me, threaten no more, to secure peace is to prepare for war, is a versatile mantra for waging a political and cultural Civil War in America against any and all forces that threaten the Christian White male agenda. And 'Boogaloo' is a potent deployment of cultural heritage in the service of racism, xenophobia, and hate.

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# CALLS FOR PAPERS

## Studies in Twentieth and Twenty-First Century Literature: Special focus on “Narratives of Migration in Europe”

Edited by **Farid Laroussi** (University of British Columbia)

**Closing date:** 10 August 2020

by August 10, 2020. Full-length articles will be expected by January 10, 2021.

This special focus section of *Studies in Twentieth and Twenty-First Century Literature* explores and questions the diverse narratives that map twenty-first-century migrations to Europe. Ideally, contributions will aim to locate configurations comparing different perspectives and historical moments—for example, today’s experiences of the migrant in Spain, and the Spanish emigration memory from the 1930s to the 1970s. Theories abound, notably transnationalism and mobility studies, but unorthodox approaches are welcome. Is the ongoing migration process a further argument for an unfinished imperialism or modernity? How do we square global discourse (which is actually as ancient as the Roman empire) and our postmodern thinking about identity and diaspora? Does the gaze of the migrant now belong in conventional postcolonial theory, stuck in the colonizer–colonized paradigm? We invite critical views on theory itself, as it is called into question by new affiliations and links germane to the migrant’s condition.

While articles may address literature and creative artifacts in French, Spanish, or German, they must be penned in English. Their length should be between 6,000–8,000 words (including notes and references). Creative uses of the journal’s online format are encouraged. Interested authors must send a 500-word abstract along with a short bio to Dr. Farid Laroussi ([Farid.Laroussi@ubc.ca](mailto:Farid.Laroussi@ubc.ca))

*Studies in 20th & 21st Century Literature* (STCL) is committed to publishing high quality, anonymously peer reviewed articles written in English on post-1900 literature, film, and media in French, German, and Spanish. The journal is devoted to theory and criticism in the modern languages, and encourages interdisciplinary and collaborative submissions.

<https://newprairiepress.org/stcl/>

**Contact Info:**

Dr. Farid Laroussi

Contact Email: [Farid.Laroussi@ubc.ca](mailto:Farid.Laroussi@ubc.ca)

URL: <https://newprairiepress.org/stcl/>

# CALLS FOR PAPERS

## Snell Prize in European History 2020 European History Section, Southern Historical Association

**Closing date:** 1 September 2020

The John L. Snell Memorial Prize is named for Professor John L. Snell (1923–1972) who was a distinguished scholar and diplomatic historian and a founder of the European History Section. A bomber pilot during World War II, he taught at Tulane University, the University of Pennsylvania, and the University of North Carolina at Chapel Hill, where he received his Ph.D. in 1950.

The Snell Prize is given annually to the graduate student who submits the best seminar research paper in European history, written within the past year. To be eligible, a student must be enrolled in a graduate program at a Southern college or university or be the student of a member of the European History Section. Papers on any aspect and any period of European history or European history in global context are welcome.

The Prize winner will be honored at the annual lunch meeting of the Section in conjunction with the Southern Historical Association meeting in Memphis, Tennessee, in November 2020. The award carries a stipend of \$100. The Snell Award winner also receives one complimentary year of student membership in the European History Section of the Southern Historical Association. Occasionally, the Committee will also give an Honorable Mention to a second or third outstanding submission.

**All papers must meet the following criteria:**

- Students may submit only one paper.
- Only papers written during the academic year immediately preceding the granting of the award, including summer 2020, are acceptable.
- The content of the paper must focus on European history (“European” is defined as encompassing the entire continent, including Russia, from pre-history to the

present).

- A letter of endorsement from the supervising faculty member or adviser must accompany the submission. The letter should confirm that paper was written during the academic year immediately preceding the granting of the award, including summer 2020.
- The competition is open only to seminar papers, the length of which shall not exceed 50 pages, including footnotes or endnotes (the bibliography does not count toward this limit).
- While seminar papers may be related to prospective theses or dissertations, they may not be edited-down versions of completed theses or dissertations.

Manuscripts must be typed in Times New Roman 12-point font, double-spaced with 1-inch margins on all sides, and include a bibliography and the customary documentation.

One copy must be sent to each of the following three judges (either by hard copy or preferably via e-mail) by 1 September 2020 (extended deadline):

Dr. Erica Johnson Edwards  
Snell Prize Committee Chair  
Francis Marion University  
[ejohnson@fmarion.edu](mailto:ejohnson@fmarion.edu)

Dr. Bryan Banks  
Dept. of History & Geography  
Columbus State University  
[banks\\_bryan@columbusstate.edu](mailto:banks_bryan@columbusstate.edu)

Dr. Stephen Stillwell  
Retired, Independent Scholar  
[sjstillwelljr@gmail.com](mailto:sjstillwelljr@gmail.com)

URL: <https://thesha.org/ehs#ehs-awards>

# CALLS FOR PAPERS

## LEGACIES OF DETENTION, ISOLATION, AND QUARANTINE, University of Pennsylvania Press

**Closing Date:** 15 September 2020.

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

### 11.1 LEGACIES OF DETENTION, ISOLATION, AND QUARANTINE | Guest Editor: David Barnes

Historically, human societies have isolated outsiders and transgressors to defend themselves against perceived danger. Occasionally, we have isolated ourselves to protect others. The locales in which we have performed isolation range from elaborate complexes and stately edifices to prosaic makeshift shelters. Places of isolation, detention, and quarantine reveal often unspoken truths about the states and the societies that created them. This issue will explore the ways in which communities have preserved and remembered the liminal sites they once designed to tame and physically contain their fears. Some places of isolation are meant to be temporary, ad-hoc responses to a single emergency.

Others are carefully planned and permanent fixtures of a carceral landscape. All are shaped and reshaped by circumstance, by material exigencies, and by social, political, and cultural imperatives. What many of these sites share is a tacit collective shame: they are remembered at best as necessary evils, and at worst as monuments to inhumanity. Fortresses of the West African slave trade such as Elmina Castle on the Ghanaian coast bear witness to centuries of brutal commerce in human beings. Old prisons have been preserved as museums all over the world, from Alcatraz in San Francisco Bay to Tuol Sleng in Cambodia. Some prison camps, like Robben Island in South Africa and Devil's Island in

French Guiana, specialized in political prisoners or notorious offenders. California's Manzanar and Tule Lake, along with eight other U.S. sites, interned Japanese-Americans during World War II. Archipelagos of refugee camps like Jenin, Jabalia, and Shatila, arose to shelter Palestinians fleeing Israeli occupation, and similar camps continue to spring up in response to waves of emigration and emergency flight after the Syrian civil war and other crises. None of these sites provokes feelings of pride.

Other places of detention and isolation have had explicitly therapeutic purposes, including psychiatric asylums, leprosaria, lazarettoes and other quarantine facilities. Their aims have varied through space and time, but their caregiving role never superseded their fundamentally carceral function. They existed to separate the actually or potentially sick from the healthy. Their commemoration has rarely been celebratory.

2 We seek explorations, accounts, and analyses that go beyond mere celebration or condemnation in search of a fuller understanding of the sites and the contexts in which they took shape. We welcome contributions from all chronological and geographical contexts investigating the origin, design, function, and preservation of places of detention, isolation, and quarantine. We particularly invite articles that engage with the following questions:

- How did this institution arise?
- Why was this site chosen? What prompted that society to require spatial isolation at that time?
- How do qualities of the site reflect the nature of detention, isolation, or quarantine?
- How does the architecture of the site speak to its function?



# CALLS FOR PAPERS

## LEGACIES OF DETENTION, ISOLATION, AND QUARANTINE, University of Pennsylvania Press Continued

- How was the site used, and what does its function reveal about the society and culture that produced it?
- How can the site or institution speak to twenty-first-century concerns about public safety, risk, contagion, and health?
- What is the current state of the site, and what efforts have been made to preserve it?
- Has there been contestation over the purpose of the institution, its efficacy, or its preservation?
- How do visitors interact with the site today?
- How does the space express particular conceptions of separation, difference, and danger reflective of the society and the era from which it emerged?

Submissions may include, but are not limited to, case studies, theoretical explorations, and evaluations of current practices or interventions. We are especially interested in papers that situate preservation practice in a larger social, cultural, and political context.

Abstracts of 200–300 words are due 15 September 2020. Authors will be notified of provisional paper acceptance by mid-October 2020. Final manuscript submissions will be due mid-March 2021.

# CALLS FOR PAPERS

## Entangled Im/Mobilities: Perspectives from the Humanities and Social Sciences

**March 18–20, 2021**

**University of Vienna**

**Closing date:** 30 September 2020

This conference, organized by the Research Platform Mobile Cultures and Societies, conceptualizes im/mobilities as the potential for movement or stillness which is “entangled in the way societies and cultures assign meaning through talk, images and other representations and live out their lives” (Adey, referring to Cresswell, 2017: 7). The myriad entanglements between mobile and immobile actors, practices and objects shed light on different Regimes of Mobility (Glick Schiller and Salazar 2013). Through entanglements, circumscribed within unequal power relations and colonial legacies, translocal mobilities may be perpetuated or reinforced via spatio-temporal entrapments and friction “to keep global power in motion” (Tsing 2005: 6) – leading to the intersection of different scales and modes of im/mobility. Further levels of entanglement ensue from the fact that im/mobilities arise through interactions between human and non-human actors, material objects as well as the natural and built environment or spatiotemporal structures. What is more, im/mobilities are inscribed in semantic contexts and relations of meaning, becoming subjects of artistic and epistemic representations, but also of institutional discourses and policies. In order to cover a wide variety of topics and to combine reflections from the humanities and the social sciences, we have divided the conference into the following panels:

1. Entangled Inequalities: Intersectional Approaches towards Public Health Crises

2. Points of Entanglement« in and beyond the Caribbean
3. Entangled Im/mobilities in Postcolonial African History
4. Of Other Mobilities. Entangled Embodiments and Narratives Between Mobilization and Immobilization
5. Mobility Justice? The Underrepresented Entanglement of Immobilities in Climate and Environmental Change
6. Open Panel: Topics not related to panel 1-5 that contribute to »Entangled Im/Mobilities«

They intend to find out how a nuanced view of entangled im/ mobilities could reveal complex relations of meaning, shaped by geographic, cultural, and historical contexts. The organisers especially invite papers which look beyond Eurocentric forms of knowledge production when considering entanglements in relation to im/mobilities.

The organisers aim to open up a dialogue both between disciplines and between academic and non-academic participants. They proposals in English and German for papers to be presented in panel format (a 20-minute presentation followed by a discussion) as well as artistic contributions (e.g. performance, poetry or short films). We especially encourage submissions from early-career scholars.

To submit your paper proposal (pdf), please send us the following information: name, a short biographical note (100 words), contact information, the title of the paper, an abstract (max. 250 words) and the name of the panel

# OPPORTUNITIES

## CFA: NYUAD Research Fellowship 2021-2022

**Closing date: 1 October 2020**

The NYU Abu Dhabi Research Institute invites scholars who wish to contribute to the vibrant research culture of NYUAD's Saadiyat campus to apply for a residential fellowship, starting September 2021. The Institute welcomes applications from scholars working in all areas of the Humanities related to the study of the Arab world, its rich literature and history, its cultural and artistic heritage, and its manifold connections with other cultures. This includes, among others, Islamic Intellectual History and Culture, any areas of particular relevance to the MENA region, as well as projects thematically connected to existing research projects and initiatives at NYUAD's divisions of Arts & Humanities and Social Sciences (see <https://nyuad.nyu.edu/en/research.html>).

Both distinguished scholars with an established reputation and promising scholars who are at the beginning of their career can apply for a research fellowship. The program awards one-year senior fellowships and one- / two-year postdoctoral fellowships.

Each fellow receives a competitive stipend commensurate with experience, housing, health insurance, work/office space on campus, full access to NYUAD's library facilities (with close connections to NYU's main library in New York), research allowance, an opportunity to host a small workshop funded by the Research Institute, and support for travel to and from Abu Dhabi.

They expect successful candidates to commence their appointment on September 1, 2021, pending final approval.

The fellowship program is hosted by the NYU Abu Dhabi Research Institute. For more information, please visit:

<https://nyuad.nyu.edu/en/research/centers-labs-and-projects/humanities-research-fellowship-program.html>

For questions, please reach out to: Alexandra Sandu (Assistant Program Director): [alexandra.sandu@nyu.edu](mailto:alexandra.sandu@nyu.edu)



# CALLS FOR PAPERS

## Edited volume: *The Labors of Language, Culture, and History in North America*

**Closing date: 2 November 2020**

Although the corresponding conference is postponed until fall 2021, the organizers are moving ahead with preparations for the volume *Work: The Labors of Language, Culture, and History in North America*. The conference cfp also serves as the volume cfp (see below). The volume will be published in the series *Swiss Papers in English Language and Literature* (Narr/ Francke/ Attempto).

They invite chapters of 6,000–7,000 words by 1 November 2020. Send your proposed chapter as a Word document to [sanas2020@unisg.ch](mailto:sanas2020@unisg.ch). All accepted submissions will undergo blind peer review. See the conference webpage for more submission details: <https://sanas20.com/spell/>.

They are seeking chapters that address the following aspects of work, broadly conceived:

- (Non-)Representation of work in North American literature and culture
- Work and genre/form: proletarian literature, the office movie, the strike song, etc.
- Class formations and working-class histories
- Studies of workers and industries: manual and intellectual workers, white-collar/ blue-collar/ grey-collar/ pink-collar, care workers, fast food workers, digital workers, “playbor,” warehouse workers, Amazon Mechanical Turkers, artists, performers, etc.
- The university, academic labor, the work of protesting
- Work and nation, nationalism, nation-building
- Electoral politics and the 2020 U.S. presidential election
- Settler colonialism and empire
- Race, ethnicity, indigeneity
- Slavery, incarceration, surplus populations
- North American work regimes in transnational and global perspective
- “They take our jobs!”: immigration, borders, citizenship
- Gendered/sexual divisions of labor, housework and the family, social reproduction, feminist, queer, and trans critiques of work
- Religions and the work ethic
- Work’s terminologies, etymologies, dialects, accents, slangs
- Not-work: unemployment, free time, leisure, play, anti-work
- Futures of work: technological unemployment, utopian/dystopian speculation, postwork imaginaries, Minimum, UBI

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# CALLS FOR PAPERS

## RISE IMET 2021- Emerging Technologies and the Digital Transformation of Museums and Heritage Sites

**2-4 June 2021**

**Nicosia, Cyprus**

**Closing date:** 15 November 2020

The RISE IMET International Conference on Emerging Technologies and the Digital Transformation of Museums and Heritage Sites will be held in Nicosia, Cyprus, on June 2-4th 2021 (after being postponed due to the coronavirus pandemic).

The conference is organised by the Research Centre on Interactive media, Smart systems and Emerging technologies (RISE). RISE constitutes a centre of excellence and a joint venture between the three public universities of Cyprus (University of Cyprus, Cyprus University of Technology and Open University of Cyprus), the Municipality of Nicosia, the Max Planck Institute for Informatics (Germany) and University College London (UK) (<http://www.rise.org.cy>). This is the first conference in a series of RISE annual conferences focusing on Interactive Media, Smart Systems and Emerging Technologies (RISE - IMET).

The conference is dedicated to the exploration of current practices in the use of emerging and interactive technologies such as augmented, mixed or virtual reality, holographic models, 3D models, artificial intelligence, sensors and gamification in museums and heritage sites. The aim of this conference is to promote critical and interdisciplinary approaches and conversations between participants from diverse fields and to encourage interdisciplinary dialogue between academics and professionals from various backgrounds on digital advances, innovation and their impact on the field of cultural heritage.

Thus, they encourage the submission of full papers, posters or workshops from academics and professionals from the fields of museum studies, cultural heritage, computer science, heritage management, artificial intelligence, visual arts and cognitive science amongst others.

### **Potential themes include but are not limited to:**

- Advantages, challenges and limitations of emerging technologies
- Current theoretical and practical approaches in digital heritage
- Case studies of successful or not-so-successful implementations of emerging technologies in museums and heritage sites (critical approaches to the application of emerging technologies)
- Emerging trends in the digital presentation, interpretation and management of cultural heritage
- VR, AR, MR, Mobile Applications and Gamification in museums and heritage sites
- Cultural Informatics and ethical considerations
- The application of emerging technologies in specialised areas of cultural heritage, e.g. contested heritage, intangible cultural heritage, World Heritage Sites
- Immersion, immersive experiences and authenticity in cultural heritage
- Interactive/Emerging Technologies and education/museum pedagogy
- New technologies and visitor behaviour analysis/visitor studies

# CALLS FOR PAPERS

## RISE IMET 2021- Emerging Technologies and the Digital Transformation of Museums and Heritage Sites Continued

- Cultural tourism and emerging technologies: museums, heritage sites and smart applications
- Technologies of crowdsourcing for museums and heritage sites/participatory memory practices through technology
- Affective technologies and museums
- Galleries, technology and contemporary art

### Guide for submissions

To submit a full paper, workshop or poster proposal please follow the directions found on our website:

<https://cyprusconferences.org/riseimet2021/>

To submit a full paper for consideration please follow the instructions and templates found on our website:

<https://cyprusconferences.org/riseimet2021/submissions/>

The organisers also welcome proposals for poster presentations and workshops. Proposals should be no more than 500 words and should follow the specific instructions for posters and workshops found on our website.

All accepted papers will be included in the conference proceedings. It is planned to publish the proceedings with Springer in their Communications in Computer and Information Science series (final approval pending). Submitted full papers will go through the process of peer-review. In addition, all abstracts (including accepted posters and workshops) will be published in the conference abstract book which will be available as a booklet at the conference.

For any enquiries regarding the conference, please contact Dr. Maria Shehade at: [museumconference@rise.org.cy](mailto:museumconference@rise.org.cy)

URL: <https://cyprusconferences.org/riseimet2021/>



# OPPORTUNITIES

## HERITAGE AND THE CITY: Semiotics and Politics of Cultural Memory in Urban Spaces

Guest Editors: Francesco Mazzucchelli (University of Bologna), Maria Rosaria Vitale (University of Catania), Massimo Leone (University of Turin/University of Shanghai)

Closing Date: January 30, 2021

"Lexia", the international, peer-reviewed journal of CIRCe, the Center for Interdisciplinary Research on Communication of the University of Turin, Italy, invites contributions to be published in the issue n. 39-40 of the new series. The topic of the forthcoming issue is "*Heritage and the City. Semiotics and Politics of Cultural Memory in Urban Spaces*".

Here is the expected publication schedule of the volume:

January 30, 2021: deadline for contributions

February 28, 2021: deadline for referees

April 15, 2021: deadline for revised versions of contributions

June 30, 2021: publication of "Lexia".

Contributions, 30,000 characters max, MLA stylesheet, with a 500 words max English abstract and 5 English key-words, should be sent to: [francesco.mazzucchelli@unibo.it](mailto:francesco.mazzucchelli@unibo.it) [maria.vitale@unict.it](mailto:maria.vitale@unict.it) [massimo.leone@unito.it](mailto:massimo.leone@unito.it)

*Heritage and the City. Semiotics and Politics of Cultural Memory in Urban Spaces*: This Special Issue of Lexia aims at bringing together articles that critically reflect, from a semiotic angle, on the **relation between cultural memory and the city, exploring the semiotic and political role that cultural heritage plays today within urban spaces, with a specific, although not exclusive, focus on difficult, uncomfortable and dissonant heritage** (Macdonald; Tunbridge & Ashworth). Contributions from all disciplines dealing with cultural heritage are welcomed, since the issue intends to propose an **interdisciplinary dialogue about the semiotic dimension of**

heritage in urban environments, that is, its *meaning*, but also its **processes of construction, transformation, interpretation and translation.**

The main issue at stake is the **city-heritage connection**. On the one hand, **cities are places of collective memories *par excellence***: public spaces of *mise-en-scène* of historical, political, social identities and knotted fabrics of places of memory ("*loci* of collective memory", according to the popular definition by the architect Aldo Rossi). On the other hand, cities are also dynamic spaces in constant transformation and redefinition, in which identities and memories are always renegotiated through everyday practices and re-written by the manifold subjectivities and communities that inhabit them. **If the city is (a texture of) place(s) of memory, this memory has to be deemed as processual, dynamic and in constant evolution** - a palimpsest in which traces and signs of both history and memory sediment, accumulate and stratify, generating complex and diversified effects of meaning. Paraphrasing Lotman and Uspenskij, **the city is also (or perhaps even mainly) a massive semiotic mechanism of relentless translation and re-constitution (re-coding) of the Past, but also of projection and appropriation of "conceivable futures", in which the diachrony (of the different layers) becomes synchrony.** This leads towards a specificity of the status of heritage within the city, and therefore of its policies of preservation and conservation. **Cities are always something more than the sum of their single components, they are a living and complex organism by nature, and therefore hard to compress in a mere logic of protection/preservation of monuments.** Cities, and their memories, are continually subjected to processes of transformation and re-semantisation which are at the same time spontaneous and institutionally designed. **Our choice to adopt an urban perspective to frame the issue of cultural heritage is then functional to a better understanding of the active role assumed by urban heritage in political arenas, through which urban life (and that of the communities which live in the city) are shaped.** Moving from the urban dimension, many issues related to the policies of "cultural heritage design" (including the conflicts connected to their definition, the plurality of interpretation, the possibility of co-existence of diverse heritages) become

# OPPORTUNITIES

## HERITAGE AND THE CITY: Semiotics and Politics of Cultural Memory in Urban Spaces Continued

more evident. The processual and political nature of urban heritage (and its semiotic processes of construction) emerges clearly if one observes the semiotic practices in which it is involved. As we are writing these lines, the antiracist protests promoted by the *Black Lives Matter* movement after the killing of George Floyd by the American Police are questioning and disputing meanings and values attributed to some elements of urban heritage. They are also symbolically targeting and contesting statues and monuments which can be linked to an obscure colonial or racist past. From New York to Bristol, from London to Antwerp and some Italian cities as well, several monuments have been toppled down, disfigured, defiled, dilapidated. **As in the recent and the older past, such assaults against an unwieldy or uncomfortable past are expressed through tactic and performative iconoclast acts that, while destroying, provides such heritage new meanings. Iconoclasm becomes a significant practice which calls for a debate about the profound values communicated by heritage, but also about the relation between such values and the “substances” through which it is expressed.** An open public debate has animated traditional and social media, quickly polarizing around two contrary positions: the supporters of performances of removal and vandalism *versus* the advocates of urban “history” preservation. This controversy about two different conceptions of the role of monuments and their “social life” (to use Saussure’s words) – divided by opposed ideas about the necessity of a “re-signification” or a “contextualization” of the statues – has kept busy for days newspapers and social media discussions.

This stirred up a *querelle* which has periodically re-emerged in the last decades: from the protests in the USA in favor of the removal of symbols and monuments related to the Confederate past from public spaces, to the Italian debate about what should be done with the uncomfortable heritage of Fascist monuments and architectures, passing through the discussions in Germany and Spain about the material traces and monumental remains of their Totalitarian pasts and those in Eastern European countries after the fall of Iron Curtain onward. **Once again, the question could be framed rephrasing Lotman and Uspenskij’s words: urban heritage is by nature a paramount battlefield in that harsh social struggle that is cultural memory**

Nonetheless, events linked to the BLM urban movements are just a **starting point of reflection for the broader range of questions that we would like to address in this special issue. We expect contributions not only by semioticians, but also memory and heritage studies scholars, historians, architects, anthropologists, sociologists and so forth.** Such questions have obviously been already largely discussed and investigated, in Semiotics as well, but still more analyses are needed, in consideration not only of the recent events, but also of the **semantic transformations that the very notion of heritage has undergone in the last decades.** This can be seen through the succession of the various International heritage conventions that have been approved, from Athens (1934) and Venice (1964) Charters, monuments and heritage were considered mainly with regard to the preservation of their materiality and deemed as a legacy of previous generations, through the Unesco World Heritage Convention (1972), which started promoting a plural, inclusive, albeit universalistic idea of heritage. In more recent conventions, emphasis has been put on **immaterial aspects** (in the Convention for Intangible Heritage Protection, 2003) and **participatory and communitarian features and a concept of heritage as performance and process** – which expresses a **pluralism of identities and cultures** (in the Faro Convention, 2005). **Urban heritage becomes then a benchmark for the inclusion of plural subjectivities that inhabit public space.**

All these considerations open up to a variety of connected issues, not simply related to a semiotics of monuments, but that instead deal expressly with the city/heritage binomial, including the current transformation of public space in cities and, consequently, of the new languages of heritage. With no claim to completeness we mention: the necessity of rethinking heritage narratives in the era of **multicultural cities**; the issue of heritage status both as **commons** and as a **means of political action**; the changes of urban spaces determined by practices of **“place consumption”**: not only tourism, but also all those phenomena that make evident once again how cities are mainly places of social and economic

# OPPORTUNITIES

## HERITAGE AND THE CITY: Semiotics and Politics of Cultural Memory in Urban Spaces

inequality and of spatial manifestations of socio-economic systems (e.g. processes of gentrification and correlated emerging forms of heritage); the **growing spread of ICTs, which forces us to rethink the relation between heritage, public spaces and digital environments.** Lastly, all these ideas demonstrate the need to reconsider the **roles and the narratives of heritage in cities which have undergone a dramatic and quick change in the meaning structures on which they were based.** The most typical example is war, already studied in depth in the literature on urbicide for instance, but similar issues emerge also in other moments of (health, environmental, climatic ...) **emergency.** A recent example of this is provided by the current situation of pandemics and the dramatic transformations that it has caused, affecting the deep (and semiotic as well) structures of cities, some of which were fundamentally grounded on specific "uses" (and forms of exploitation) of urban heritage which lockdown had halted.

Moving from these premises, the issue wants to collect articles that aim at reframing these subjects through a multiplication of points of view and a reflection on the manifold meanings of the word heritage, so the volume can cover the different main themes listed below at the end of this call.

Appropriating Umberto Eco's opinion, who thought that one of the duties of Semiotics should be to prove how certain words have apparently just one singular meaning, while actually they convey multiple significations, **the main objective of this issue is to "unpack" and display in all its complexity the notion of heritage and the vast array of processes and senses which are grouped under such a term, that is, the dynamics and practices of negotiation and meaning attribution that give substance to it.** As already specified, we are proposing a double point of view as reading keys: 1. **Urban space**, to be meant as a paradigmatic (but also polyphonic, polysemic and syncretic) space for public representation of collective identities and memories (but also of conflict with other counter-identities and counter-memories); 2. **Conflict**, to be meant in its broader acceptance, but mainly in the sense that heritage - considered experienced and lived space - becomes a tangled point of interchange for clashes and encounters among different axiologies and subjectivities.

**What is heritage? What does cultural (architectonic, monumental, artistic, environmental, tangible and intangible) heritage do within cities? What kind of effects does it produce? How does it act in urban collective chains of enunciation? What axiologies does it hide? How is it included in urban syntaxes? What narrative roles does it assume and manifest? What languages does it speak? How does it relate, participate or clash with urban practices and processes? And also, rephrasing Nelson Goodman (in the style of semiotician Paolo Fabbri): when does a segment of city become heritage? And, on the contrary, when is it no more capable to fulfil that semiotic function? At what conditions and by whom is it considered as such? And what happens when the very definition of heritage is in crisis, is contested, refused, disputed, opposed? How can we account for the plurality of senses that are layered and sedimented in discourses, representations and practices of urban semiosphere, while their interpretative frames and translation schemes transmute? How does it codify a past and envision a future? And, finally: of what is heritage speaking? To whom?**

The (non-exhaustive) list of relevant themes for this issue includes:

1. **Heritage as narrative and as performance:** self-representations, contentions and mobilizations of urban heritage
2. **Practices of restoration and the politics of invention/foundation of urban heritage**
3. **Counter-heritage between iconoclasm, street art and anti-monuments**
4. **Discourses of heritage vs. discourses on heritage:** representations, translations and exploitation of urban heritage in different discursive domains (media, art, academy, politics, law, etc.).
5. **The future of public space and new narratives of heritage**
6. **Heritage and urban emergency**
7. **Digital heritage and smart cities:** blended spaces, online museums, augmented reality, etc.
8. **Urban spaces of heritage and heritage consumption:** new museums, tourism, regenerations and gentrifications, heritage & city-branding



# OPPORTUNITIES

## ACHS Committee Member Nominations are Open

**Closing Date:** 27th July, 2020

ACHS UK Chapter

The ACHS is seeking nominations for election to the roles of Coordinator and 4 Committee Members

### NOMINATIONS FOR UK CHAPTER

### COORDINATOR AND COMMITTEE MEMBERS EXTENDED!

We are extending the time for nominations to the ACHS UK Chapter Committee. We are seeking nominations for election to the roles of Coordinator and four (4) Committee Members.

Please get in touch at [b.a.onciul@exter.ac.uk](mailto:b.a.onciul@exter.ac.uk) if you have any questions or would like an informal chat about the roles.

The elections will be held in conjunction with the ACHS London 2020 virtual conference, and the results will be announced at the UK Chapter General Meeting, held at the conference in August 2020.

### Process for Nomination

Nominations for Coordinator and Committee Members should be made by application by the nominee and endorsed by two (2) members of the Association (please provide their names and emails). Nominees are required to provide a short statement (no more than 200 words) that outlines relevant experience, their aims for the UK Chapter, and the role they prefer (Coordinator or Committee Member) [3]. These statements will be circulated prior to and during the election process.

### Updated Timeline for Nominations and Election

- \* Call for nominations deadline extended to 27th July 2020
- \* Nominations will be announced on 31st July, ahead of voting opening.
- \* Instructions on how to cast your vote will be sent by email.
- \* Voting will close the day before the UK Chapter General

Meeting at the ACHS London Conference in late August 2020, and the results will be announced at the meeting.

### Membership

Remember you must be a current member of the Association of Critical Heritage Studies to register for the London 2020 conference and vote in the election.

Please remember to check and update your membership details as needed.

The 6th International ACHS Conference in 2022

Will be hosted by the Center for Intercultural and Indigenous Research in Santiago, Chile. For more information see

<https://www.criticalheritagestudies.org/conference-bids-2022-1>

# OPPORTUNITIES

## NYU Jordan Center for the Advanced Study of Russia Post-Doctoral Fellowship (2020-2021)

**Closing date:** 3 August 2020

**Application components:**

The Jordan Center is pleased to announce a call for applications for a post-doctoral fellowship for the 2020-2021 academic year. The program is designed to provide a transition to career independence for recent PhD recipients and to provide time to conduct post-PhD research.

Fellows will conduct independent research and writing and regularly attend Jordan Center events (in-person and virtual). Fellows may be given the opportunity to organize a symposium and to teach one course in the department of Russian and Slavic Studies in the Spring of 2021 (pending interest from both the candidate and the department). This position will not be overseen by a faculty supervisor.

Required education: PhD granted in past five years in History, Comparative Literature, Slavic Literature, Anthropology, Political Science, Sociology, or any other discipline, with a focus on Russia and Russian studies

Current CV

2-3 page description of research proposal for postdoc year

Writing Sample (e.g, chapter from dissertation, draft or published journal article)

3 letters of recommendation

1 page proposal for an undergraduate course to be taught in Spring 2021

1-2 page proposal for a one-day symposium with at least six speakers to be hosted by the fellow

Submit your application via Interfolio by 3 August 2020:

<https://apply.interfolio.com/77011>

# OPPORTUNITIES

## Asst/Assoc Professor, African American Women's and Gender History, pre-1900 Cornell University

**Closing Date:** 1st September 2020

Disabilities.

The Department of History at Cornell University seeks applicants for a position in pre-1900 African American women's and gender history at either the tenure-track Assistant Professor or tenured Associate Professor level. We welcome all areas of specialization. Applicants must have their Ph.D. in hand by July 1, 2021. Please upload a letter of application, curriculum vitae, and writing sample to <https://academicjobsonline.org/ajo/jobs/16545> by September 1, 2020. Applicants are encouraged to submit their materials early. We will request letters of recommendation from those candidates selected for the second round of review. Questions about the position and the search can be sent to the chair of the committee, Professor María Cristina García, at [mcg20@cornell.edu](mailto:mcg20@cornell.edu).

Contact Info:

Professor María Cristina García; [mcg20@cornell.edu](mailto:mcg20@cornell.edu)

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URL: [https://www.h-net.org/jobs/job\\_display.php?id=60224](https://www.h-net.org/jobs/job_display.php?id=60224)

Diversity and Inclusion are a part of Cornell University's heritage. The College of Arts and Sciences at Cornell embraces diversity and seeks candidates who will create a climate that attracts students and faculty of all races, nationalities, and genders. We strongly encourage women and underrepresented minorities to apply. Cornell University is a recognized EEO/AA employer and educator, valuing AA/EEO, Protected Veterans, and Individuals with

# CONTACT US



## CONTRIBUTE

We would be especially interested in hearing from you about events and opportunities. Contributions in the form of short reviews of conferences, exhibitions, publications or other events/material that you have attended/read are also welcome. Please note that advertisements for any non-HRG events, jobs, or programs do not imply endorsement of them.

## SUBSCRIBE

If you would like to be added to our mailing list to receive our bulletin, or if you have a notice to post, please contact the editors ([heritage-bulletin@arch.cam.ac.uk](mailto:heritage-bulletin@arch.cam.ac.uk)). For more information about the Heritage Research Group, visit the CHRC website: [www.heritage.arch.cam.ac.uk](http://www.heritage.arch.cam.ac.uk)

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On behalf of the Heritage  
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