

UNIVERSITY OF
CAMBRIDGE

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Cambridge Heritage Research Centre

BULLETIN

Sea - The Wh

21 May 2020

CHRC News

We hope that all our subscribers are safe and well. We continue to produce and distribute the Cambridge Heritage Research Centre Bulletin regularly, however, the circulation date may vary over the next few months as centre staff get used to working remotely. The content may slightly change as well since the number of event notices and opportunities will be few in number. We still aim to create quality content regularly for those who are interested in Heritage Studies.

COVER STORY

The heritage of hunting

This issue discovers three films about the different forms of the heritage of hunting. Firstly, it introduces the videos created from research led by Dr Liliana Janik (CHRC member) and Dr Nadezhda Lubanova (Karelian Branch of Russian Academy of Sciences), the Rock Art of the White Sea. Secondly, it features "Angry Inuk", a film by and about the Inuit women and families that depend socially, economically, and culturally upon the seal hunt. Finally, it features National Geographic films about the last remaining populations of Hunter Gathers.

Cover photo: scene from The whale hunt. <https://www.youtube.com/watch?v=Zfj28MrxXFc> Artists: Katarzyna Szczesna, Krzysztof Danilewski with Liliana Janik

COVER STORY

The Rock Art of The White Sea

The Rock Art of the White Sea was an international collaborative project initiated in 2008 is led and directed by Dr Liliana Janik (CHRC member) with the help of Dr Nadezhda Lubanova (Karelian Branch of Russian Academy of Sciences). The project has led to the creation of preservation by record archives of 14 sites of White Sea rock art, and has also investigated heritage aspects of rock art preservation in post-Soviet Russia.

Establishing innovative interpretations of rock art as a multifocal/ polyphonic way of nonverbal communication allowed accessing the presence of different community members. The project has established the use of the rock surface as a one-to-one 'canvas' carved into rock, leading to a unique understanding between the prehistoric artists, their landscape and experiences.

The results of this research project have been presented to the public in the exhibition Time and Space in Storytelling: Image and Text, Past and Present (16 Nov – Dec 2016) in The Pomeranian Library, Szczecin, Poland. Outcomes of this exhibition included artworks created by local amateur artists as well as engagement with a number of primary and secondary schools, pensioners. A lasting tangible legacy of the exhibition were the puzzles with the rock art inspired imagery used by autistic children.

Preservation, Display and Communicating Prehistoric Art is an international project led by Dr Liliana Janik (University of Cambridge) and Prof Sangmog Lee (Ulsan Petroglyphs Museum, Bangudae-gil, South Korea). One of the themes of this project is to establish the most ancient records of deep

and open seas exploitation using rock art imagery, specifically rock art as expression of prehistoric communities' artistic prowess and tangible evidence of know-how.

The exhibition Land the Sun Never Sets: The Rock Art of White Sea co-curated by Dr L. Janik (University of Cambridge) and Mr J. Park (Ulsan Petroglyph Museum) was opened on 26 October 2018, by Dr L. Janik, Prof S. Lee and Dr N. Lobanova at the Ulsan Petroglyph Museum, Korea in the presence of scholars from Chile, France, Korea, Norway, Russia and UK. The exhibition organisation was greatly facilitated by the efforts of Ms H Lee and Ms M. Zoh.

The exhibition for the first time brought the rock art of the White Sea to an audience outside Russia and focused on the research led by Dr L. Janik.

While highlighting the academic outcomes of the research, the exhibition also brought together the rubbings of the carvings created by the Russian artist Ms. S. Georgievskaya, photography by Mr I. Georgievski and digitally generated visualisations by Ms K. Szczesna and Mr K. Danilewski of the multi-vocal/polyphonic stories 'captured' by the ancient artists (c 6000- 4000 years ago), that can be compared to the Cubist revolutionary movement in early 20th century European art.



Rock Art of the White Sea - Korean Subtitles

Watch the full exhibition video here:

https://www.youtube.com/watch?v=tco_Lq9v3sY&t=2s

COVER STORY

The Rock Art of The White Sea

The exhibition also presents an artistic impression of the hunt, including carvings of winter scenery with three hunters pursuing three elks, made by Ms K. Szczęsna . The original of this scene used the rock surface as a three-dimensional canvas, a representation of the real landscape as indicated by skis, ski poles and elks prints, all carved into the rock as if showing the skiers' physical movements through the snow as an early form of experiential art.



The Rock Art of the White Sea - The Whale Hunt 1

Watch The whale hunt 1 online: <https://www.youtube.com/watch?v=ZfJ28MrxXFc> .Artists: Katarzyna Szczesna, Krzysztof Danilewski with Liliana Janik



The Rock Art of the White Sea - The Whale Hunt 2

Watch The whale hunt 2 online: <https://www.youtube.com/watch?v=ZfJ28MrxXFc> .Artists: Katarzyna Szczesna, Krzysztof Danilewski with Liliana Janik

The research and the exhibition has been funded by: British Academy, Girton College, Isaak Newton Trust, John Templeton Foundation, McDonald Institute for Archaeological Research, Ulsan Petroglyph Museum and the University of Cambridge.

The themes can be explored further by looking at the following articles by Dr L. Janik:

2017. Rock art as an independent evidence of prehistoric marine hunting: The case of harpoon and float in the rock art of Eastern Scandinavian Peninsula, Russia and Bangudae, Korea, in *Whale on the Rock*. S. Lee (ed). Ulsan: Ulsan Petroglyph Museum, 101-109

2014. Seeing visual narrative. New methodologies in the study of prehistoric visual depictions. *Archaeological Dialogues* 21 (1): 103-126

2012. 'Noble death', images of violence in the rock art of White Sea in *Visualising the Neolithic: abstraction, figuration, performance, representation* in *Visualising the Neolithic: abstraction, figuration, performance, representation*. A. Cochrane and A. Jones (eds). Oxford: Oxbow Books, 39-49

2010. The development and periodisation of White Sea rock art carvings, in *Acta Archaeologica*, 81: 83-94

2007. with C. Roughley and K. Szczęsna. Skiing on the rocks: experiential art of prehistoric fisher-gatherer-hunters from Northern Russia. *Cambridge Archaeological Journal*, 17: (3) 297-310

COVER STORY

Angry Inuk

"Angry Inuk" is a film by and about the Inuit women and families that depend socially, economically, and culturally upon the seal hunt. The film confronts the controversy surrounding the seal hunt challenging the viewer to consider and engage with Inuit perspectives on this vital aspect of Inuit heritage.

<https://www.amazon.co.uk/Angry-Inuk-Alethea-Arnaquq-Baril/dp/B07B8L3J8H>



The contemporary Hunter Gatherers

Pulitzer Prize winning author and National Geographic Explorer Jared Diamond traveled to one of the last remaining populations of Hunter Gatherers in Papua New Guinea

Watch it online here: <https://www.nationalgeographic.org/video/hunter-gatherers/>

Another National Geographic video explores the sights and sounds of meal time with a Hadza family in Tanzania. The Hadza of Tanzania are the world's last full-time hunter-gatherers. They live on what they find: game, honey, and plants, including tubers, berries, and baobab fruit.

Watch it online here: https://www.nationalgeographic.org/video/the-hadza-of-tanzania/?utm_source=BiblioRCM_Row



EVENTS

UCL ISH Virtual Guest Lecture

Sustainable digital heritage - what is it and why should we care?

Wednesday 27 May 2020, 5:30pm

Maja Maricevic, Head of Higher Education and Science at the British Library.

Digital heritage has been educating, inspiring and cheering up millions throughout the COVID crisis – from a growing number of virtual museum tours to the ingenious interpretations of classic artworks of the #tussenkunstenquarantine trend.

As the importance of digital presence continues to gain momentum as a response to the present crisis, this talk will discuss longer-term sustainability of digital in heritage, the complexity of its varied manifestations and how we might move towards more sustainable and harmonious digital futures.

In particular, this talk will highlight areas other than technology that should not be overlooked as we go forward – from governance and policy to skills development and the importance of embracing innovation and partnerships.

This virtual lecture will consist of a 45 minute presentation from Maja Maricevic, followed by a 15 minute Q&A chaired by Prof Richard Sandford. Following the Q&A, the webinar chat will be left open for participants to chat informally.

Maja Maricevic is Head of Higher Education and Science at the British Library, responsible for development of strategic relationships, policy and partnerships with higher education and science sectors. She is also responsible for developing the Library's relationship with the Alan Turing Institute.

Maja's research focuses on the research functions in heritage organisations – how these organisations support research, how have such functions developed over time, their future and key enabling policies as well as barriers. This also includes different aspects of digital research and infrastructures and policies that underpin them. Maja is currently Co-Investigator on the Living with Machines project, a five-year collaborative project between the Alan Turing Institute and the British Library, investigating history of the Industrial Revolution using data-driven approaches.

Maja is an Advisory Board Member for the Arts and Humanities Research Council and a Board member of the Knowledge Quarter. She has previously worked in universities, government departments and as a professional consultant for PricewaterhouseCoopers.

URL: <https://www.ucl.ac.uk/bartlett/heritage/events/2020/may/virtual-event-sustainable-digital-heritage-what-it-and-why-should-we-care>

OPPORTUNITIES

Projects and Partnerships Leader - Proud Places

The Heritage of London Trust is seeking a Projects and Partnerships Leader for its new schools programme, Proud Places.

The Heritage of London Trust restores buildings and monuments that tell the story of the city and its people. Their work is across the whole of London and their projects help enhance the city and its communities. Proud Places is an initiative to help young people find out about the history of their local area and develop personal resilience and employment skills.

They are looking for an inspirational education professional to lead the Proud Places programme. The

post-holder will build partnerships with schools in selected London boroughs, develop and produce content for key stages 2, 3 and 4, arrange class visits and travel, deliver classroom workshops, liaise with project partners including heritage volunteers and conservation teams, and support a mentoring scheme with corporate partners. The post-holder will need experience of classroom teaching and an understanding of current legislation and guidelines for the delivery of learning support.

URL: <https://heritageoflondon.org/vacancies/>

Social Media Manager - Maternity Cover

The British Library

Full Time, Fixed term Maternity Cover for 14 Months

Salary: £32,000

Closing date: 26 May 2020

The British Library is looking for a strategic thinking Social Media manager to help them tell the British Library story across our social media channels to a global audience in the millions. We need someone who loves to engage, excite and plan social media content and campaigns. Someone who understands different audience needs and who loves to come up with creative ideas that work within social media culture. We need someone who knows their Tik Tok from their Insta Stories, their threads from their GIFs and can craft socially engaging, smart and relevant posts across our social media channels.

Working within the Digital Engagement team, this role will cement new processes, devise creative and execute social media content every day.

The ideal candidate will have knowledge of all social media platforms and trends but especially know how Twitter, Facebook and Instagram work both to publish and the cultures on each of these platforms.

This is a great opportunity to help deliver against their social media strategy using incredible collection items and exhibitions. We need someone who can hit the ground running and keep momentum going during a busy campaign period.

For further information and to apply, please visit our website via the button below quoting vacancy ref: 03325

Interview date: 4 June 2020

URL: <https://britishlibrary.recruitment.zellis.com/birl/pages/vacancy.jsf?latest=01002229>

OPPORTUNITIES

New funding round: Disaster and Climate Change Preparedness in East Africa

The Cultural Protection Fund, a partnership between the British Council and the UK Government's Department for Digital, Culture, Media and Sport (DCMS), was established in 2016 to protect heritage at risk. Since then, 51 grants have been awarded to protect heritage and support communities.

In recent years, there has been increasing awareness of the need to expand the cultural heritage sector's capacity to prepare for and mitigate the effects of disasters such as fire and floods.

They have launched a new funding round for projects (up to £125k) relating to preparedness measures to protect cultural heritage against the effects of natural disasters and climate change in one or more of the following countries: Ethiopia, Kenya, Sudan, South Sudan, Rwanda, Tanzania and Uganda.

This pilot round will help to test the Cultural Protection Fund's approach to developing our work in this area. Please note that due to the timescale and available budget we anticipate funding only 3-5 projects.

URL: <https://corporate-org.email19.com/t/ViewEmail/y/793BFABB2266A9D8/BO71758194B2F1664415EB25BE999822>

CALLS

Call for book proposals: A Modern History of Politics and Violence

A Modern History of Politics and Violence is a book series that scrutinises the history of political violence in the modern world. It publishes research monographs, edited collections and reference works that explore the movements, cultural settings and wider contexts that have allowed political violence to become, somehow, desirable.

As well as considering the protagonists of violence and cultures that foster violence, books in the series also examine the impact of violence on victims, and its longer-term implications for modern societies too.

Current titles in the series explore themes such as European fascism and genocide, but the series is also seeking submissions that explore contexts beyond Europe, examining political violence in Asian, African and the American settings. It seeks proposals that engage with themes such as:

- Gender and violence
- The history of emotions and violence
- Mass violence and genocide
- The history of terrorism
- Transnationalism in relation to political violence
- Violence and revolutionary ideologies
- Cultural memory of violence
- Oral history and violence

A Modern History of Politics and Violence encourages submissions from leading and established scholars as well as early career academics. If you have a proposal that you think may be suitable for the series, please do get in touch with the series editor who will be delighted to give you feedback on your idea.

Contact Email: paul.jackson@northampton.ac.uk

URL: <https://www.bloomsbury.com/uk/series/a-modern-history-of-politics-and-violence/>

CALLS

Unrealized Futures: Post-Socialist Memory in German-speaking Literature and Culture (edited anthology)

Closing date: 31 May 2020

The editors are currently inviting abstracts for contributions to a peer-reviewed edited collection that examines the socialist legacy in Eastern Europe in its relation to the present and the future. We would particularly welcome contributions that focus on German-speaking film, theater, and other media in order to complement already secured contributions that primarily focus on literature.

Much of the post-1989 scholarship on the socialist past has focused on *Aufarbeitung*. Our collection aims to bring into view another dimension of engagement with Eastern Europe's past, i.e. an engagement with the hopes and dreams that never came to fruition and the unrealized, alternative futures embedded in the socialist past. These unrealized pre-1989 expectations and envisioned futures are often conceived of as failures since they did not come to pass. However, remembering them in contemporary literature, film, theater, and other cultural media not only creates new perspectives on the past but also offers a different lens to envision and evaluate possibilities and pathways into the future. In line with scholars such as Silke Arnold-de Simine, who analyses nostalgic memory "as a yearning for the dreams and possibilities that never became reality" or with Paolo Jedlowski, who describes "memories of the future" as "recollections of what individuals and groups expected [of the future] in the past", this collection seeks to expand our understanding of the re-imagination of the socialist past in contemporary culture through critical discussions of the future-oriented quality of post-socialist memory.

Potential lines of questioning include but are in no way limited to:

- How (both thematically and stylistically) do literature, film, theater, and other media about former socialist countries written and produced in German remember and evaluate aspects of the socialist past beyond an exclusive focus on its obvious negative aspects such as authoritarianism, surveillance, or dictatorship?
- How can critiques of "real existing socialism" before 1989 lead to positive, future-oriented projections for a post-socialist world?
- To what extent can narratives of dissidentism and rejections of "real existing socialism" in literature, film, theater, and other media not only engage the past, but also challenge current social and economic assumptions and serve as thought experiments for alternative futures?
- How do transcultural reflections on these shared histories and memories in Eastern Europe contribute to a sense of European unity in the present?
- What kinds of alternative visions for communities and social formation as well as social and political engagement can be formulated based on post-socialist memory?
- How do these cultural products remember and/or envision the relationship between the individual and the collective in socialist and post-socialist societies?
- Can 'positive' memories of pre-1989 Eastern Europe be adequately conceptualized by the various existing definitions of nostalgia and/or how can they be brought into conversations with critical discourses around utopia, hope, mourning, 'Heimweh', etc.?

Please submit a 500 word abstract and a short bio by 31 May 2020 to Michel Mallet michel.mallet@umoncton.ca, Maria Mayr mmayr@mun.ca and Kristin Rebien krebien@sdsu.edu. (Submission of completed chapters: October 31st, 2020).

CALLS

“Fascism and the Radical Right: Comparison and Entanglements,” Third Convention of the International Association for Comparative Fascist Studies (ComFas)

Central European University PU, Vienna
25-27 September 2020
Online Convention
Closing date: 31 May 2020

Ever since their emergence on the political scene, fascism and the radical right had an intricate tangled relationship, marked by close cooperation but also conflict. Yet, despite the ideological affinities and socio-political ties between fascist and radical right movements and parties, a majority of works in the field approach these phenomena in isolation, ignoring their multifaceted historical interactions. The ComFas Convention aims at stimulating synchronic and diachronic comparative perspectives on fascism and the radical right at the level of ideology and political practice in order to contribute to a better understanding of both phenomena. Participants are encouraged to reflect on the historical trajectory and political metamorphoses of these political phenomena, on their similarities and differences, and on their multiple interactions and entanglements.

They invite comparative as well as single case-study contributions to the study of fascism and the radical right, coming from various social science disciplines including history, political science, sociology, international relations, anthropology, etc. Conference papers should preferably (but not exclusively) address the following topics:

- History of fascism and the radical right from the 1920s to the present
- Fascism and the contemporary populist radical right
- Continuities and breaks between interwar and postwar fascisms
- Populism in the radical right and Fascist ideology
- Fascism, the radical right, and media representations
- Fascism, the radical right and the internet / social media
- Gender in fascist and radical right movements
- Right Wing Political violence and Terrorism

- Fascist and radical right transnational networks
- Fascism, the radical right, and the history of emotions
- Fascism and the radical right beyond Europe and North America
- Cultures of fascism and the radical right (music, sport, clothing, etc.)
- The construction of the Other in fascism and the radical right (e.g. antisemitism and anti-Muslim attitudes)
- Metapolitics of post-1945 fascism and the radical right
- The political language of post-1945 fascisms and the radical right

Scholars interested in attending or contributing to the conference should send a mail with an abstract (max. 250 words), short bio and contact information to comfasconvention2020@comfas.org no later than 31 May 2020. We welcome individual papers as well as panel proposals. Acceptance decisions will be communicated on 15 June 2020.

Participants are expected to send their pre-recorded presentation (voice over slides) by August 31; and to be available to attend the panels live in order to answer questions about their contribution and take part in the discussions. Technical instructions about the preparation of the virtual contributions and details about the way in which the convention will be broadcast will be sent to participants over the summer.

A panel will invite the authors of selected papers to submit revised and fully written up versions of their papers for publication in an edited volume or in the online journal *Fascism. Journal of Comparative Fascist Studies*. Guidance to authors and examples of previously published articles are available at <https://brill.com/view/journals/fasc/fasc-overview.xml>.

Contact details: comfas@comfas.org.

Contact Email: paul.jackson@northampton.ac.uk

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.

Our Editors

Andrea Kocsis
On behalf of the Cambridge Heritage
Research Centre

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Our Address

Downing Street
Cambridge
CB23DZ
United Kingdom

Phone: 01223-339291

E-mail: heritage@arch.cam.ac.uk

Facebook: www.facebook.com/cambridgehrhg

Instagram: www.instagram.com/cambridge_heritage/

Website: <https://www.heritage.arch.cam.ac.uk/>

