



In this Issue

Cover Story | 2

News | 5

Publications | 6

Calls | 7

About Us | 11

Cambridge Heritage Research Centre

BULLETIN

23 June 2020

CHRC News

New CHRC project

New CHRC project to record decisions and actions connected with claims for the removal and protection of statues in UK civic spaces during the summer of 2020.

Continue to read on page 5.

COVER STORY

Why Colston Had to Fall

Dan Hicks is Professor of Contemporary Archaeology at the University of Oxford and Curator at the Pitt Rivers Museum. He is the author of *The British Museums*, forthcoming on Pluto Press. In the cover story he explains why Colston had to fall.

Continue to read on page 2.

Photo: Statue of Edward Colston toppled into Bristol Harbour, 7 June 2020. Courtesy: Flickr; Creative Commons

COVER STORY

Why Colston Had to Fall

‘Dialogue’ has stifled action for decades – ridding our cities of monuments to white supremacy is about dismantling systems of oppression.

It can be tricky, we learn from the rolling news coverage of COVID-19, to put your finger on the precise time and place at which a disease emerged. The same is true for the epidemiology of anti-blackness. But the task of tracking and tracing where the virus of white supremacy came from is an urgent one, not least in places where racial slavery had been part of the culture and economy, and where prejudice and violence endure. From Charlottesville, Virginia to Brooklyn and the Bronx, more than 100 Confederate statues and plaques have been removed since the 2015 Charleston church shooting (though more than 1500 remain standing). Scores of American communities have come to understand how, during a surprisingly narrow window of time between the 1890s and the 1920s, white supremacists built monuments to the heritage of slavery; monuments that sought to naturalise inequality, and to turn public spaces into hostile built environments. As the scholar Nicholas Mirzoeff has observed, these statues were never “just statues”, but part of an apparatus of racism. Statues were used to make racial violence persist. Today, their physical removal is part of dismantling systems of oppression.

In the wake of last month’s racist killing of George Floyd in Minneapolis, on Sunday 7 June the Fallism

movement reached Bristol, in the UK. Calls and protests for the removal of the city’s statue of seventeenth-century slave trader, philanthropist and Tory MP Edward Colston had been continually made since the 1990s. Originally commissioned from Mancunian sculptor John Cassidy by a coalition of four local mercantile groups chaired by Michael Hicks Beach – Chancellor of the Exchequer and Tory MP for Bristol West – the bronze figure of Colston with rod, wig, and velvet coat was erected in November 1895, just a few months after the coalition Unionist government came to power. This was a government that oversaw a virulent intensification of British military violence in Africa, including the Ashanti War of 1896, the Benin punitive expedition of 1897 and the Battle of Omdurman in Sudan in 1898. At a time in which Cecil Rhodes’ British South Africa Company and George Goldie’s Royal Niger Company were leading this new ultraviolet form of corporate colonialism, building a monument to a leading figure from an earlier phase of chartered companies, the slave-trading Royal Africa Company, was a powerful piece of propaganda. As in the Jim Crow-era American South, so in Bristol just a month before Rhodes’ Jameson Raid in South Africa, a statue was erected to celebrate a renewed politics of anti-black violence, by memorialising the age of slavery.

The ongoing daily presence of the Colston statue in the centre of Bristol, and the sustained inaction of authorities over a quarter of a century despite an ongoing grassroots campaign, gave way last weekend to its removal by protestors, pulled down

COVER STORY

and thrown into the harbour. Some will seek to depict this moment as destructive or iconoclastic. Others, looking at a community addressing the fact that racist monuments of colonial proto-fascism are still with us – their messages of hate and intimidation clearer than ever – compare it to the active removal of symbols of National Socialism and Communism in Germany. As Zarah Sultana MP asked in the House of Commons on Monday 8 June, “[is it] right that black Britons have to walk in the shadows of statues glorifying people who enslaved and murdered their ancestors?”

Here, the lines of British public debate about heritage and racism are being redrawn. Through the #BlackLivesMatter movement, people are using statues and museums as public spaces to re-frame how we think about anti-blackness and social justice in the twenty-first century. They are becoming places to gather, and to acknowledge the ongoing nature of the colonial past. The transformative actions that result can take many forms, including removals. These actions are operating at a new pace. Twenty years ago the Macpherson report into the killing of Stephen Lawrence showed how institutional racism could cause inaction by the authorities in the face of racist violence. Now people are asking why, after 25 years of community dialogue, the work of erasure had to be performed by protesters. In a landmark announcement, on Monday 8 June Historic England stated that they do not believe that the statue “must be reinstated”. As a

city-wide dialogue about the fate of Colston begins, attention is shifting to how Bristol might next dismantle its other principal bronze monument to anti-blackness – by returning the Benin head violently looted from Nigeria in 1897, currently on display at the other end of Park Street in Bristol City Museum. This trophy of colonial war was – like the 1895 statue of Colston – displayed in order to celebrate, and thus to naturalize, the ongoing dispossession of the global south through anti-black violence. And as with removing the Colston statue, so for restitution to Africa, ‘dialogue’ has stifled action for decades.

Achille Mbembe responded to the fall of the statue of Cecil Rhodes at the University of Cape Town in 2015 by describing it as “a moment when new antagonisms emerge while old ones remain unresolved.” In Britain today, the #BlackLivesMatter movement is joining the dots between the unresolved antagonisms of an 1895 bronze statue of a slave trader and a bronze statue looted from West Africa in 1897. Calls for action are not about iconoclasm, but about ridding our cities of the enduring infrastructures of white supremacy, tracking and tracing a disease that attacks the ability to breathe. On the same weekend as Colston fell, many responded to the British Museum’s Black Lives Matter statement by demanding not words, but action on the restitution of artworks and human remains to Africa. As the parallel demands of the Fallism and Restitution movements grow, it is the

COVER STORY

duty of Britain's arts and heritage sector to no longer care for and protect objects more than we care for and protect people. Yes, silence is complicity; but so is dialogue masking inaction.

Dan Hicks is Professor of Contemporary Archaeology at the University of Oxford and Curator at the Pitt Rivers Museum. He is the author of *The Brutish Museums*, forthcoming on Pluto Press. Pre-order the book from the Pluto website:

<https://www.plutobooks.com/9780745341767/the-brutish-museums/>

The article was originally published in ArtReview on 6 June 2020. Find the original article here: <https://artreview.com/why-colston-had-to-fall/>

New CHRC project to record decisions and actions connected with claims for the removal and protection of statues in UK civic spaces during the summer of 2020

The current responses to statues in public spaces in the UK is unprecedented. In the wake of the 'Black Lives Matter' movement, we are witnessing a public engagement with history, its long-term impacts and symbolic expressions, at a startling scale. Moreover, the demands are wide-ranging and radical, focusing on needs for a reckoning with the past that is future orientated and takes into account the damages of past wrongs. In this movement, heritage is becoming a potent social-political tool.

Whereas the demands are familiar, we are witnessing something new as debates about statues in civic spaces have moved from being the tasks of committees to be a concern of a wide public. In this process, a historicist urban topography is being rejected, and in its place bottom-up grassroots views on the usage and meanings of heritage are being formulated.

There is an urgency to this recording as positions are being articulated and developed now and debates are ranging widely. The CHRC will be carrying out a two-month period of recording of two dimensions of the on-going debates:

- i) the public debate and actions
- ii) how key institutions and organisations are formulating their responses.

Public debates will be recorded through the collection and archiving of media articles as well as debates on social media platforms, looking at:

- a) how the rhetoric develops (if it does)
- b) what factors affect the rhetoric,
- c) how do different statues become drawn into the claims (who instigates this and why).

Recording the decision making process of key institutions and organisations will be possible through recording of official statements, and spokesperson interviews as well as through questionnaires and interviews conducted by CHRC researchers.

This is an extremely important and interesting process. Recording it will provide data of importance for further analyses of the roles of heritage in social movements, and through that we could learn more about how heritage can be harnessed by policies aiming at social well-being and justice.

More information about the project will be included in future issues of the bulletin but you can also follow development on the CHRC website:

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



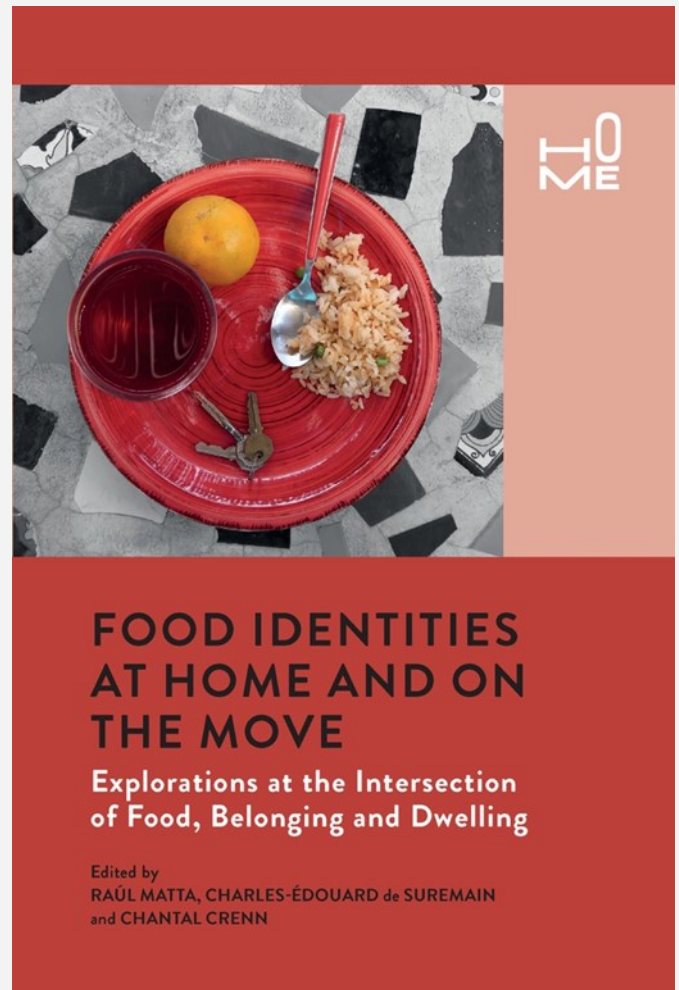
[The empty pedestal of the statue of Edward Colton in Bristol by Caitlin Hobbs / CC-BY 3.0](#)

PUBLICATION

Reimagined Community in London: The transmission of food as heritage in the Afghan Diaspora

Rebecca Haboucha, a graduate member of the CHRC, recently published a chapter in the edited volume *Food Identities at Home and on the Move: Explorations at the Intersection of Food, Belonging and Dwelling* (eds. R. Matta, C.E. de Suremain and C. Crenn), titled 'Reimagined Community in London: The transmission of food as heritage in the Afghan Diaspora.' A product of her master's dissertation conducted in Archaeological Heritage and Museums at the University of Cambridge, the chapter explores the transmission of food as heritage in the Afghan diaspora in London, both within and beyond the familial dwelling. Through the accounts of forcibly displaced Afghan women, she argues that culinary practices can forge reimagined, creolized communities that overcome regional differences in the homeland, while attesting to a group's willingness to identify with their host nation without belittling their cultural identity of origin.

For more information on the volume, visit: <https://www.routledge.com/Food-Identities-at-Home-and-on-the-Move-Explorations-at-the-Intersection/Matta-Suremain-Crenn/p/book/9781350122314>



CALLS

International Conference on Digital Representation and Research in Art, Humanities and Culture

13-14 November 2020 (Friday – Saturday)
School of Humanities and Social Science and
Centre for Greater China Studies, The Hang
Seng University of Hong Kong
Closing date: Before 1 July 2020

With the advent of digital technologies and their applications, the humanities disciplines that are traditionally text based have been reconceived in newer relations and newer modes of representation. Such new representations make it possible to probe the hidden connections behind large sets of data and reconfigure them in temporal and spatial dimensions that are unnoticed before. The use of digital technologies also helps uncover the visual and interactive nature of the hidden connections. Put simply, it is the digital database that has demonstrated its power in uncovering new relations and in presenting new images.

The revolutions digital representations have brought about are not limited to new modes of representation, they also are capable of showing new connections in relations. All such changes demand new research methodologies that look at data beyond texts. When text representation is replaced by images and when connections are supplemented by database generated relations, what will be the role of critical interpretations? What will remain to be done in close reading? New research methodologies in digital humanities have posed questions that challenge not only data management, data curation, text encoding and extraction, but also new conceptions of critical interpretation. How are these problems handled in Asia, Australia, Europe and North America?

Submissions of individual papers and panels are welcome but not limited to the following topics:

- (1) Digital Art, Image and Visualization of Culture
- (2) Digital Archives and Museums
- (3) Digitization and Simulation in Spatial History

- (4) Literature in Digitized Forms
- (5) Problems of Representation in Digitization of Humanities
- (6) Humanistic Education in the Digital Age
- (7) Human Language in the Digital Age
- (8) Human Subjectivity in the Digital Age
- (9) Digital Humanities in Asia
- (10) Social Media in the Digital Age
- (11) Performing Arts in the Digital Age
- (12) Gamification in Culture and Education
- (13) Digital Culture and Interactive Games
- (14) Intermedia Art and Digital Performance
- (15) Digital Database, Data Curation and Image Analysis
- (16) Digital Humanities in the Greater China Region
- (17) Digital Humanities in the Publishing Industry

Please send proposals to
Centre for Greater China Studies
Hang Seng University of Hong Kong
Siu Lek Yuen, Shatin
Hong Kong

Email: cgcs@hsu.edu.hk

English will be the official language of the conference. There may be one or two panels in Chinese.

Selected papers will be published in book form by Springer. Please follow the MLA style (8th edition with in-text citation) when submitting the full paper.

URL:
<https://dh2020.hsu.edu.hk/>

CALLS

The Garage Journal: Studies in Art, Museums & Culture

Closing date: 15 July 2020

The Garage Journal: Studies in Art, Museums & Culture is inviting submission for Issue 02: 'After Crises: Art, Museums, and New Socialities' (Spring 2021). They are interested in submissions that discuss the influence of the COVID-19 pandemic and other crises on the art market, including their impact on art fairs and similar events as well as efforts of art market players to produce alternatives to the former.

The Garage Journal: Studies in Art, Museums & Culture is an independent interdisciplinary academic platform that advances critical discussions about contemporary art, culture, and museum practice in the Russian and global contexts. It publishes original empirical, theoretical, and speculative research in a variety of genres, celebrating innovative ways of presentation. Fully peer-reviewed, The Garage Journal provides a source book of ideas for an international audience. The journal's website, (thegaragejournal.org), features call for submissions for future issues.

These include:

- Issue 01: 'Transitory Parerga: Access and Inclusion in Contemporary Art' (autumn 2020), guest-edited by Jonas Tinius (Humboldt-Universität zu Berlin) and Vlad Strukov (University of Leeds)
- Issue 02: 'After Crises: Art, Museums, and New Socialities' (spring 2021)
- Issue 03: 'The Museum as a Research Hub' (summer 2021)

URL: <https://thegaragejournal.org/en/announcements/call-for-submissions>

CALLS

Call for Chapters: When East is North and South. East Asia, Latin America, and the Decolonization of Trans-Pacific Studies

Closing date: 15 July 2020

This project, which has the backing of a well-known publishing house, tries to provide devices for the common construction of an inter- and trans-disciplinary academic scenario that incorporates debates happening across the Global South. It defends the relevance of working on the establishment of epistemological bridges across the Pacific that can finally leave behind the constraints of treating the experiences of these regions merely as an “area studies” or a “peripheral” concern. This book will attempt to build on decolonial attempts of disassembling these conceptual and methodological scaffolds by encouraging what we consider is an underdeveloped debate: the Pacific as a space of exchange, mutual dialogue, and an arena for decolonial comparative studies. Problematizing categories themselves is one of the principal axes of this book. We will analyze and re-signify the very definitions of “Latin America”, “East Asia,” and the shared space in-between of “Trans-Pacific” as well as regional, national, ethnic, religious, and cultural borders.

There is no denying that episodes of confrontation resulting from extreme poverty, unemployment, environmental disasters, and methods of predatory resource extraction constitute a systemic threat. These sources of oppression range from religious fundamentalisms to the imposition of states of exception, just like the one we are currently experiencing across the globe due to the COVID-19 pandemic, with its untamed and unknown long-lasting effects on civil rights and liberties. Repression is, however, not horizontally distributed. While the Global North and the nation-state establishment have been seen as the carrier of “Western” and “modernizing” values, subaltern subjects have been silenced, expelled to the unofficial and non-scientific field of “memories.” Identity diversity represents, across the two shores of the Pacific, an element that is worth dignifying and drawing attention to.

Submission:

Please send an email to olivieric@ugr.es and jordi.serranom@gmail.com containing:

Author Name and Affiliation

Chapter Title

Chapter Abstract (300-500 words)

Short Bio (150 words)

The deadline for the reception of proposals is July 15, 2020.

Editors will share their decision regarding the proposals by July 30, 2020.

Full manuscripts will be due by October 15, 2020.

Contact Info:

Jordi Serrano-Muñoz

Guest Researcher at El Colegio de México and Lecturer at the Open University of Catalonia

Contact Email:

jordi.serranom@gmail.com

CALLS

Call for Chapters — The Stories We Tell: Myths, Legends, and Anecdotes about Tea

Closing date: 1 August 2020

The Global Tea Initiative for the Study of Tea Culture and Science (GTI) seeks chapter proposals for a peer-reviewed anthology, *The Stories We Tell: Myths, Legends, and Anecdotes about Tea*. Papers may also be considered for conference participation in GTI's annual colloquium of the same title (set to be held at the UC Davis Conference Center, Thursday, January 21, 2021.)

They welcome proposals that take any approach from the humanities and social sciences, to the sciences and health, to business and farming, and from anywhere in the world. All must address the theme: *The Stories We Tell: Myths, Legends, and Anecdotes about Tea*.

They aim for a mix of papers on culture and science (broadly conceived), which together will present a representative global perspective. Whether papers address such topics as production, connoisseurship, health benefits, social practice, or the narratives that lead to successful marketing and

connections with consumers, academic and industry experts are invited to share their expertise in these chapters.

The drafted chapters should be in the 5000-10,000 word range.

Contact Info:

Katharine P. Burnett, Ph.D.

Founding Director, Global Tea Initiative for the Study of Tea Culture and Science

Advisor, Graduate Program in Art History

Associate Professor, Chinese Art History

Department of Art and Art History

University of California, Davis

160 Everson Hall

1 Shields Ave.

Davis, California 95616

Contact Email: kpburnett@ucdavis.edu

URL:

<https://globaltea.ucdavis.edu/https%3A//globaltea.ucdavis.edu/form/6th-GTI-colloquium-CFP>

Call for Chapters: The Lived Religious Lives of Women in 21st Century Britain

Closing date: 30 September 2020

Little is written about the lived religious lives of women in 21st century Britain. The editors are describing the term, lived religion, as the ways in which people practice religion in their everyday lives. This may or may not include worship in a religious setting and can be formal or informal. Vernon Press invites chapter proposals that look at this topic across religions and religious denominations. This may include subjects such as:

Food

- Clothing
- Prayer
- Female Ordination
- Navigating the patriarchy in conservative religious denominations

- Ritual
- Women only religious spaces
- Solidarity and support through religion
- Family worship and religious observation

Please submit an abstract no longer than 500 words. The proposal should also include a short biographical note. Complete chapter lengths should be between 6000-8000 words.

All submissions to Yvonne Bennett at yhb64a@gmail.com by 30 September 2020.

URL:

<http://www.vernonpress.com>

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

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). For more information about the Heritage Research Group, visit the CHRC website: www.heritage.arch.cam.ac.uk

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/>

