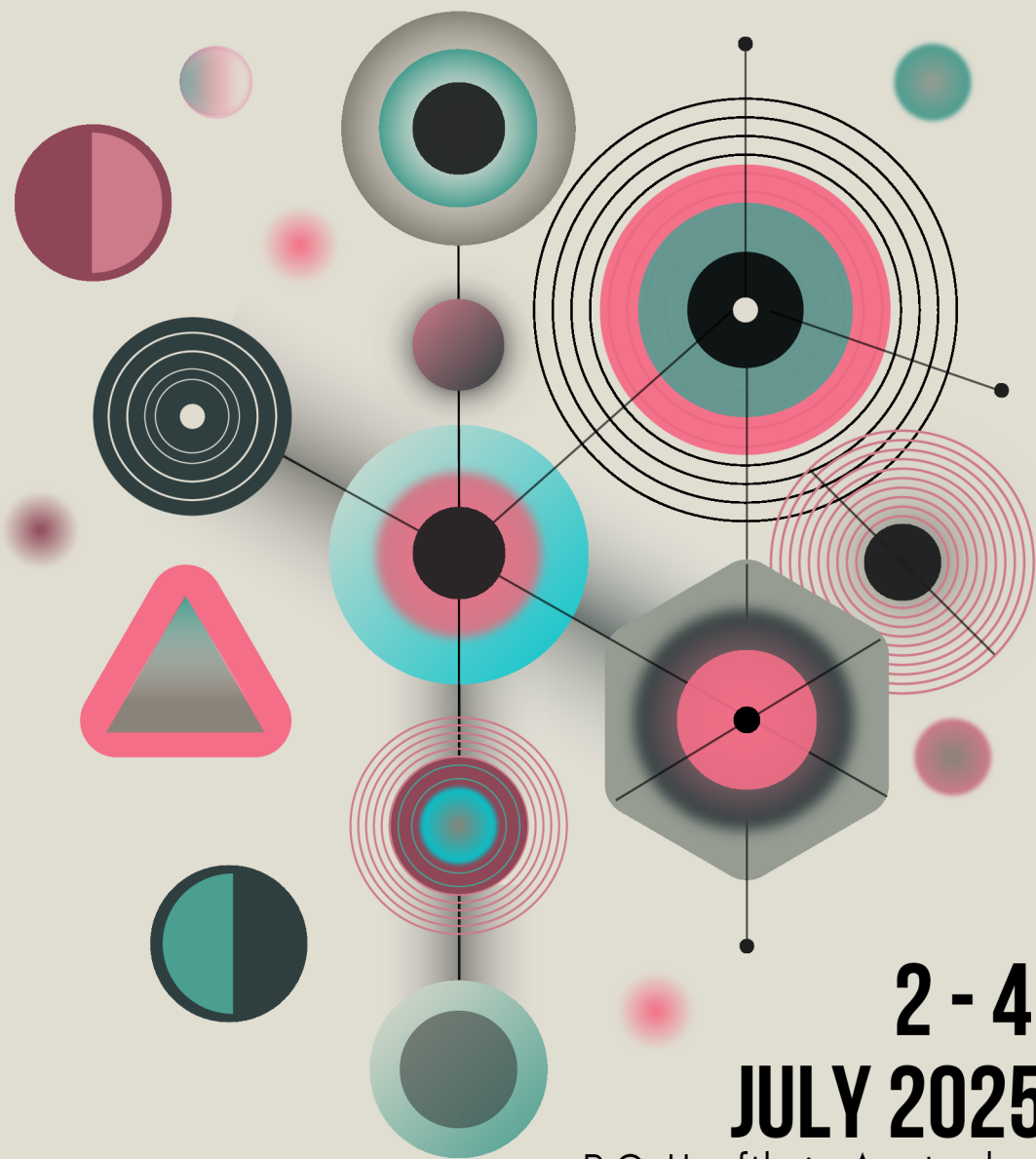


# A POLYPHONY OF EMOTIONS

Thinking Affect in Heritage, Memory and Material Culture



2 - 4

**JULY 2025**

P.C. Hoofthuis, Amsterdam



Amsterdam School for Heritage, Memory, and Material Culture  
11th Annual Conference

# SESSION 1: EMOTIONS IN THE MUSEUM 1

*Emotional National Narratives: Belonging and Exclusion at the Izmir Atatürk Museum* - **Bahar Aykan**, Istanbul Marmara University

The İzmir Atatürk Museum (IAM) is housed in a historic building constructed in 1880 as a private residence for the notable Armenian Spartalian family. Following WWI, Greek forces occupied İzmir until Turkish forces took control in 1922, leading the Spartali family to depart. The building was classified as 'abandoned,' seized by the state, and eventually gifted to Mustafa Kemal Atatürk, who used it during visits from 1925 to 1934. Since 1941, it has hosted Atatürk-themed exhibitions, officially becoming the Atatürk Museum in 1988, with its latest renovation completed in 2015.

As İzmir's most visited museum, IAM features nine rooms decorated as they were during Atatürk's time. His belongings are displayed alongside photos, videos, and information about his life in the city. At IAM, visitors don't just learn and observe; they profoundly feel, with many online reviews mentioning 'tears,' 'shivers,' and 'goosebumps.' While themes of patriotic duty, national pride, and nostalgia are common, the building's pre-Republican past remains unaddressed. This is perhaps not unexpected, as the exhibition also overlooks it, aside from a note on a touchscreen regarding its 'Levantine' architectural style and its abandonment by the 'original owner carpet merchant Takfor.'

This paper explores IAM as a site of 'affective practice' (Wetherell 2012), where emotions reinforce established national narratives of belonging and exclusion. By examining the museum setting and exhibits, along with a content analysis of 1,036 Google Maps reviews (2015–2024), I discuss how IAM engages visitors with a carefully curated and emotionally charged portrayal of the early Republican era centered on Atatürk's legacy while notably downplaying the building's pre-Republican past.

**Dr. Bahar Aykan** is a retired Associate Professor of Sociology at Istanbul Marmara University and currently teaches part-time at Istanbul Acıbadem University. Aykan obtained her Ph.D. in Sociology from the Graduate Center at the City University of New York, where her research focused on identity politics and intangible heritage in Turkey. Her scholarly interests include critical heritage studies, memory studies, and identity studies. Aykan has edited and co-edited books and special journal issues, and has authored several articles that examine the link between heritage, memory, cultural identity; rights-based heritage approaches; gentrification, urban heritage, and emerging social inequalities.

# SESSION 1: EMOTIONS IN THE MUSEUM 1

*The Role of War-Related Heritage in Shaping Emotional Narratives in New Ukrainian Museum Projects* – **Elżbieta Olzacka**, Jagiellonian University

In my presentation, I will focus on the role of war-related cultural heritage in shaping emotional narratives in Ukrainian museum projects dedicated to Russia's aggression against Ukraine. The exhibitions in Kyiv and Dnipro, which I have been researching since 2018, collect and display objects directly linked to recent history, including military equipment and weapons deformed by explosions, brought from active combat zones; bloodstained uniforms and gear of combatants; tattered flags from key battle sites; and personal belongings of the deceased.

By displaying these artifacts, Ukrainian museums aim not only to preserve recent history but also to mobilize both national and international support for Ukraine's ongoing struggle. In my presentation, I will show how war-related objects are intentionally curated to evoke powerful emotional responses from the public: as "witnesses of events," reinforcing the authenticity of the narrative; as "secular relics," contributing to the formation of a new national heroic identity; and as evidence of enemy atrocities. This third function has become increasingly significant in the context of Russia's full-scale invasion, ongoing since 2022.

The collection and display of such traumatic material raise aesthetic, ethical, and organizational challenges. I am particularly interested in the weaponization of this war-related heritage in the context of the ongoing war—an issue that ties into a broader phenomenon: the weaponization of Ukrainian museums themselves.

**Dr. Elżbieta Olzacka** is an Assistant Professor at the Centre for Comparative Studies of Civilisations, Jagiellonian University, Krakow. She holds Master's degrees in Sociology and Russian Studies, as well as a Ph.D. in Sociology from the Jagiellonian University. Her current research focuses on Ukrainian cultural mobilization and cultural policy in the context of the Russian invasion of Ukraine. As part of the Erasmus+ Jean Monnet Network project HER-UKR (2023–2026), she examines initiatives to safeguard Ukrainian cultural heritage and the role of museums in fostering cultural resilience and international solidarity.

# SESSION 1: EMOTIONS IN THE MUSEUM 1

*Forgetting to Feel: The Lost Meaning Behind Three Pyke Kochs in Museum Collections* – **Susana Puente Matos**, University of Amsterdam

What happens when the context surrounding an artwork is lost – through time, academic trends and museum practices – and what role do emotions play in the process? My paper will feature case studies of three important artworks by the Dutch National Socialist painter Pyke Koch (1901-1991) in three major collections. In each case, the political-historical undertones of these works have been obfuscated or ignored by institutions and researchers alike. Of particular concern will be the role emotion plays in World War II memory in the Netherlands and how that role has changed through the decades as new generations approach these artworks. The artworks concerned are as follows: *Self-portrait with Black Band* (1937), Centraal Museum, Utrecht; *The Four Seasons* (1949-1951), Museum Voorlinden, Wassenaar; *H-Hour III* (1971), Koninklijk Museum voor Schone Kunsten, Antwerp. This paper will be based on research conducted for my doctoral dissertation, and is an expanded investigation of a talk I gave at the Albright Institute for Global Affairs at Wellesley College in 2024, “When the Forest Grows Dark: Uncovering Fascism in Art History.”

**Susana Puente Matos** is an external PhD candidate at AHM, writing her dissertation on the Dutch painter Pyke Koch (1901-1991), entitled *The Illusion of Identity: An Autobiographical Interpretation of the Oeuvre of Pyke Koch*. Her supervisors are Prof. dr. Gregor Langfeld and Prof. dr. Louis van Tilborgh. She received a Research Master’s Degree in Art History of the Low Countries from Utrecht University in 2018, and a Master of Science in Arts Markets and Cultural Heritage Management from Bocconi University in Milan in 2017. She received a Bachelor’s Degree with a double major in French and Chinese from Wellesley College in 2014. Beyond her academic interest in Netherlandish art history, a recurring and growing theme in her research is the role identity plays in our understanding and appreciation of art.

# SESSION 1: EMOTIONS IN THE MUSEUM 1

*Restaging Heritage: Multisensory Augmentations and the Deconstructive Lens* – **Tonia Ramogida and Sarah Kenderdine**, EPFL Laboratory for Experimental Museology

This paper outlines and reflects on our work to create a compelling narrative experience in the form of an interactive, immersive installation, the Terapixel Panorama. The installation centres on the 1.6 terapixel digital twin of the iconic Panorama of the Battle of Murten, a monumental panoramic painting that is also a Swiss national treasure. The painting is a 19th-century interpretation of a 15th-century battle in which a decisive Old Swiss victory is revisited through a national historicist lens and reshaped into a moving melodrama of modern national birth.

In our 21st-century reinterpretation of the panorama-going experience, we restage the mammoth image in an ultra-high-resolution theatre, and we augment the twin's digital file with multisensory augmentation layers, including a fully interactive soundscape and, for the first time in the cultural heritage domain, an interactive smellscape that deploys smells dynamically in real time. We also incorporate narrative/textual augmentations in our elaboration of a 30minute-long guided tour, which, at recent exhibitions in Geneva and Hong Kong, took visitors on a curated journey through the panorama's scenes.

We explain our process of weaving together visuals, sounds, smells, and texts to create a series of multisensory narratives that build on the painting's emotional dramaturgy to draw visitors into an intimate encounter with vividly constructed scenes. Via concise and playful texts, we illuminate the historicist construction of the scenes, lending the encounter a deconstructive edge that resonates, we hope, with lived experience and shifts perceptions of 19th-century ideology still at work today.

# SESSION 1: EMOTIONS IN THE MUSEUM 1

**Tonia Ramogida** is a researcher in digital humanities at the EPFL Laboratory for Experimental Museology (eM+) in Lausanne, Switzerland. Her research focuses on olfactory, multisensory, and narrative augmentation for the Terapixel Panorama project. She is completing a master's degree in digital humanities and English literature at the University of Lausanne, Switzerland, co-supervised by Sarah Kenderdine (eM+, EPFL) and Kirsten Stirling (English Department, UNIL). Previously, she completed a BA Hons 1st in French at the University of British Columbia for which she won the 2014 Prize of the Ambassador of Switzerland. She is interested in digital synesthesia, multisensory poetics, and Word & Image.

**Professor Sarah Kenderdine** researches at the forefront of interactive and immersive experiences for galleries, libraries, archives and museums. In widely exhibited installation works, she has amalgamated cultural heritage with new media art practice, especially in the realms of interactive cinema, augmented reality and embodied narrative. In addition to her exhibition work she conceives and designs large-scale immersive visualization systems for public audiences, industry and researchers. Since 1991, Sarah has authored numerous scholarly articles and six books. She has produced 80 exhibitions and installations for museums worldwide including a museum complex in India and has received numerous major international awards for this work.

# SESSION 2: MATERIAL AND SONIC INTIMACIES

*Re-fashioning the Emotions of Dress* - **Benjamin Wild**, Manchester Metropolitan University

Following Yuniya Kawamura, who sees fashion as a belief, clothing can be understood as a material signifier of emotion (2023). It serves as a conduit for expressing personal and communal identities. This paper, from the perspective of a historian working within a fashion school, engages with Latour's claim that people feel helpless in addressing planetary challenges—particularly the ecological crisis—because historical constructions of emotions and habits of thought limit their ability to grasp the scale of these issues (Latour 2011). Fashion, as a ubiquitous cultural practice, has the potential to mobilize emotions that foster resilience and reconciliation amid planetary instability. To harness this, we must first recognise how clothing's emotional valence has been used to shape specific narratives, especially within the 'west' and regions influenced by 'western' behaviours (Wild 2024). Understanding how dress has historically coerced emotional responses that reinforce 'western' ideologies, while negating others, can open possibilities for reshaping the relationship between clothing and emotion. This historical awareness may empower people to build collective spaces, institutions, and regenerative facilities that support a more sustainable and inclusive future (Zaidi & Johar 2024:37).

**Dr Benjamin Wild** is Reader in Fashion Narratives within Manchester Metropolitan University. A cultural historian, his research seeks to understand how the past shapes the stories people tell about themselves, their communities and cultures, and the form these stories take when expressed through materiality, particularly dress, to spark critical reflection about the role of storytelling and culture in sustaining action to tackle the global challenges the fashion industry poses. His most recent book, *Hang-Ups: Reflections on the Causes and Consequences of Fashion's 'Western'-Centrism*, was published by Bloomsbury in 2024.

# SESSION 2: MATERIAL AND SONIC INTIMACIES

*Space for Grief. Engaging Trauma through Contemporary Art* – **Anja Novak, Florian Göttke and Daria Khozhai**, University of Amsterdam

In today's world of conflict, the mass media produces a constant stream of gruesome, terrifying images and texts. While the reported events are disastrous for those directly involved, the reporting itself affects a much wider public. News reports immediately become the focus of highly polarized and emotionally charged public debates, which those in power capitalize on. Free, non-polarized spaces where experiences and emotions connected to both personal and (geo)political crises can be explored seem to be becoming increasingly scarce. The research project "Holding grief. Engaging trauma through contemporary art", conducted under the auspices of AHM from September 2025 onwards, seeks to explore what art can do to provide these spaces. Drawing on Winnicott's concept of a 'holding environment' and in collaboration with a number of invited artists, we will investigate the possibilities that contemporary art offers to articulate trauma and support personal and collective processes of grief and healing.

The project focuses on spatial mixed media artworks, such as installation art and site-specific interventions. These seem particularly suited to engage with bodily memory and articulate feelings that challenge the boundaries of representation, a hallmark of traumatic experiences. To kick-start this project, this presentation will introduce the theme, approach and main hypotheses. In addition, Ukrainian-born artist Daria Khozhai, the project's first artist-resident, will present her recent work. In her work, Daria deeply analyzes the anatomy of individual and collective traumas and their relationship to the environment in which they occurred. In the form of architectural scale models, she acknowledges and commemorates emotionally charged places marked by major traumatic events such as violence, displacement and loss.



# SESSION 2: MATERIAL AND SONIC INTIMACIES

**Anja Novak** is Assistant professor of Contemporary Art at The University of Amsterdam and affiliated as a researcher with AHM. Her research focuses on art that operates at the intersection of various disciplines, especially visual art, architecture, landscape design and heritage. She is interested in the changing connections between artworks and sites, and especially in how art can afford an engagement with traumatic histories. Anchored in art history, her research is also connected to affect theory, environmental humanities and ecological-enactive cognitive science.

**Florian Göttke** is a visual artist, researcher, writer, and educator. He investigates the functioning of public images and their relationship to social memory and politics, combining visual modes of research (collecting, close reading, and image montage) with academic research. Göttke received his PhD at the Amsterdam School for Cultural Analysis at the University of Amsterdam about the peculiar practice to hang or burn effigies as a form of political protest. He is affiliated with the University of Amsterdam as Lecturer in Artistic Research, Art and Activism, and Contemporary Art.

**Daria Khozai** is an artist and architect with a background in Fine Art (Kyiv Academy of Visual Arts) and Sustainable Architecture (Politecnico di Milano). As part of the core team of the Amsterdam-based art studio RAAAF she has developed a situation-specific approach to historically charged heritage site and objects. As an Embedded architect in a philosophical project at the Amsterdam Medical Centre, Department of Philosophy/Brain & Cognition, she has conducted research into multidirectional memory as a source of identity formation and a means of building new worlds from the material of older worlds. Khozhai is affiliated as a tutor with the Academie van Bouwkunst Amsterdam and gives guest lectures worldwide.

# SESSION 2: MATERIAL AND SONIC INTIMACIES

*The Whole Mad Thing: Chronicling the Journey to Land Art* – **Christopher Snow Hopkins**, University of Amsterdam

This paper, adapted from a forthcoming article in *Word & Image*, concerns the earliest texts chronicling the journey to works of land art in the American West. It is argued that travelers to land art are predisposed to certain modes of engagement by the journey, or road trip, required to get there. An important case study is Philip Leider's 1970 article in *Artforum* describing his encounter with a "truckload of bombs" on his way to Michael Heizer's *Double Negative* (1969–70), two monumental excavations on either side of an arroyo in the Nevada desert. At the time of the author's road trip, the US was riven by social and political turmoil stoked by racism at home, the war in southeast Asia, and the fledgling environmental movement. Against this backdrop, the seeming ubiquity of the US war apparatus primes Leider and his fellow travelers for a moment of unbridled joy when they arrive at *Double Negative*. As he writes, "We were all yipping and yowling as if Matisse had just called us over to look at something he was thinking of calling *Joy of Life*." This paper argues that *Double Negative* elicited an intense emotional response from Leider because it satisfied his craving for "revolutionary art" as a means of combating collective derangement, or "bring[ing] America to her senses." It also takes some preliminary steps toward positioning his narrative as a precursor to non-academic modes of art writing—experiential, elliptical, allegorical—that have gained currency in the Anthropocene.

**Christopher Snow Hopkins** is a PhD candidate at the Amsterdam School for Heritage, Memory and Material Culture. He is writing his dissertation on the intersection of contemporary art and the climate-change imaginary. He was previously Associate Editor at the Frick Collection, New York, and holds an MA (Distinction) from the Courtauld Institute of Art, London.

# SESSION 3: RHIZOMATIC DIASPORAS

*Panel 1: Rhizomatic Diasporas: Tracing Interculturalism and Affect in Personal Identities and Cultural Institutional Practices from Asia to North America*

Migration and its resultant perceived pluralism have long been celebrated in popular Canadian and some American communication channels. However, the migration experience, for many, is one of fractured and confused identities and further segmentation of familial connections and community ties. Drawing philosophically from Deleuze and Guattari's (1987) exploration of segmentarity and the micropolitics of identity, this panel explores identity and interculturalism to engage correlations among diasporic communities from Eastern and Western Asia. From Japan and Lebanon, to Toronto and Windsor-Essex in Canada, and Los Angeles in the United States, the panelists engage the concept of "rhizomatic diasporas" to describe the rootedness of "home" among expatriate populations and their foreign-born children. This panel critiques the rhizome as a model for diasporic affect at both the institutional and personal levels to expose the practices that are intended to summon affective experiences outside of what is often considered migrants' ancestral homeland. Specifically, the presenters will highlight the complexities and affective challenges inherent in the socio-political tensions of acclimation and assimilation within the North American context.

# SESSION 3: RHIZOMATIC DIASPORAS

*Migrant Interculturalism and Affective Identities of the Multi-Generational Lebanese Diasporic Community in Canada* - **Victoria Abboud**, University of Windsor

As part of the great “dream” of migration for “better” lives, there have been historical surges of Lebanese migration to places outside of the Levant for generations. In the 1960s and 70s, young adults from agrarian communities in Lebanon left small villages to places where, as one elder describes, “we would be treated like human beings instead of animals.” These hopeful young emigrants’ experiences, however, led to unanticipated forms of identity conflict as they developed into community elders. Beyond nostalgia, there became an affective compartmentalization that drew these Lebanese-Canadian elders and their Canadian-Lebanese children to become rooted, almost genetically, to Lebanon. This paper marks their conceptual rhizomatic experience as a vital life force. Drawing philosophically from Tomkins’ (1962) physiological affect theory, Deleuze and Guattari’s (1987) exploration of segmentarity, and Berlant’s (2011) “cruel optimism,” this paper explores identity and interculturalism through the oral histories of a group of “un-bordered” elders that migrated before the Lebanese Civil War (1975–1990). Having subsequently become transnational citizens, these elders watched the destruction of their nation and land during the war (and after) as the country tried to rebuild, but continued to struggle through corruption, invasions, and, more recently, the complete devastation of the economy, the Beirut Explosion, and other significant socio-political events. Based on personal interviews and Abboud’s own creative non-fiction texts, this paper draws rhizomatic connections between the autoethnographic narratives and theoretical analyses to create a model for intercultural identity that underscores multigenerational reflections of affect and trauma.

**Dr. Victoria M. Abboud** is a lecturer at the University of Windsor (Canada). Her research focuses on the Lebanese diaspora and the complexities of cultural and social agreements through intergenerational traumas of migration. Her work has been published in *Arab Voices in Diaspora* (Rodopi, 2009), and recent projects include a book-length manuscript focused on the “rhizomatic diaspora” as a model for the micropolitics of belonging. Victoria’s creative nonfiction work was short-listed by *Fiddlehead* (2023), long-listed for the CBC Creative Non-Fiction Prize (2022), earned first place in the Eden Mills Fringe Contest (2021), and published in *Michigan Quarterly Review*.

# SESSION 3: RHIZOMATIC DIASPORAS

*The Spaces of Heritage in the Neoliberalized World: A Comparative Study of the Japanese Canadian Cultural Centre and the Japanese American National Museum* – **Kyoko Sato**, University of Toronto

The proposed paper traces the institutional histories of two cultural institutions: The Japanese Canadian Cultural Centre (JCCC) in Toronto and the Japanese American National Museum (JANM) in Los Angeles. Established in 1963 in a former suburb of Toronto, the JCCC was largely supported by second-generation Japanese Canadians in Ontario who sought to have a physical space of heritage for the first-generation immigrants from Japan to Canada. The JANM, on the other hand, opened its doors to the public in 1992 against the backdrop of the Los Angeles uprising in direct response to the police beatings of Rodney King. Situating the two institutions in the histories of Japanese Canadian and Japanese American internment as well as the racial formations in Canada and the US, the proposed paper examines how collective memories of internment and its affective aftermath have shaped and continue to shape Japanese diasporas' senses of belonging/unbelonging, community, and home. The proposed paper incorporates Sato's creative non-fiction writing and scholarship on the theme of Japanese-Canadian identity-in-resistance both politically and personally.

**Dr. Kyoko Sato** is a lecturer at the University of Toronto (Canada). Her scholarly interests include historical materialist analyses of Japanese cultural politics in the Asia-Pacific region, Asian diasporas' first-person narratives as counter memory, and intersections of Asian and Asian diaspora studies. Kyoko's current projects include a creative non-fiction collection that explores the themes of home, belonging, mourning, and memory, and one examining ghost stories from the Eastern Japan Great Earthquake on March 11, 2011, and those from Okinawa, both as potential counterpoints to the dominant narrative of national emergency as always already imminent, calling for national unity and preparedness.

# SESSION 4: AFFECT AND URBAN SPACE

*The Role of Emotions in Post-Catastrophe Heritage Design: The Case of Francesco Venezia in Sicily* - **Andrea Crudeli**, University of Pisa

In the aftermath of the 1968 Belice earthquake, which devastated towns like Gibellina and Salemi in Sicily, architect Francesco Venezia undertook projects that serve as profound explorations of how architecture can embody collective memory and address the emotional void left by such catastrophes. This paper examines Venezia's interventions in these towns, focusing on his use of materials, specifically stone, plaster and concrete, to reconstruct and reinterpret the lost heritage. In Gibellina, Venezia designed the museum that encapsulates fragments of the ancient Palazzo Di Lorenzo, effectively creating a dialogue between the old and the new. His approach in Salemi involved the construction of an open-air theater, integrating remnants of the past into functional public spaces. These projects illustrate a methodology that goes beyond mere reconstruction; they are acts of cultural continuity that respect the original urban fabric while introducing contemporary forms. Drawing upon Aldo Rossi's concept of the city as a collective memory and Piranesi's imaginative interpretations of ruins, this study analyzes how Venezia's work mediates between destruction and rebirth. His architecture does not aim to erase the scars of the earthquake but to acknowledge and incorporate them, transforming sites of loss into spaces of communal identity and resilience. By focusing on the materiality of stone and concrete, Venezia's designs evoke a tactile connection to the past, allowing inhabitants and visitors to engage with history in a tangible way. This material choice serves as a conduit for emotional expression, anchoring memory within the physicality of the rebuilt environment. This paper contributes to the discourse on post-catastrophe heritage design by highlighting the importance of integrating emotional and material considerations. Venezia's work in Gibellina and Salemi exemplifies how thoughtful architectural interventions can transform sites of devastation into enduring symbols of cultural identity and collective memory.

**Andrea Crudeli** is Architect and Adjunct Professor. He holds a Ph.D. in Architecture Design and Theory at the University of Pisa, where he currently teaches. Member of the Polit(t)ico Research Lab, he's been a visiting scholar at the CCA of Montréal. Alongside scientific articles, he's the author of the books "Massimo Carmassi 1974-1990. L'Ufficio Progetti e il suo Archivio" (2025), "Adaptive Reuse. Theoretical Glossary and Design Labs" (2024), and co-editor the books "Indagine sul Manierismo" (2021) and "Per una Nuova Casa Italiana" (2023). He's also been scientific director of the international summer workshops "Reuse The Ruin", exhibition curator, editor, and documentary director ("Tuscanyness", 2018). He's a founding partner of the architecture and engineering firm Dedalo Building Lab, based in Firenze, taking care of restorations, renovations and exhibit designs. He professionally grew up in Seattle (Olson Kundig), Tokyo (Satoshi Okada), and Paris.

# SESSION 4: AFFECT AND URBAN SPACE

*Unravelling the Atatürk Cultural Center as an Affective Space of Collective Memory* - **Özlem Özcan and Mine Öztürk Dinçer**, Istanbul Kent University

This study examines the Atatürk Cultural Centre (ACC) as a significant modern architectural and urban heritage site in Istanbul, focusing on its central role in collective memory. Beyond its architectural and historical value, the ACC functions as a repository of collective emotions and evolving meanings across different historical and socio-political contexts. Located on the eastern edge of Taksim Square—one of Istanbul's most vibrant and politically charged spaces—the ACC has witnessed Turkey's complex historical transformations. From its original construction to its recent demolition and reconstruction, it has accumulated multiple affective resonances: as a symbol of Turkey's modernization, a nostalgic landmark for cultural attendees, and an emblem of resistance during the Gezi Park protests. Its façade, reminiscent of a theatre curtain, has framed numerous public gatherings, accumulating symbolic legacies and metaphorically acting as the square's stage curtain. The building's shifting meanings highlight its role as a space of witnessing, where collective and individual encounters contribute to an ongoing narrative of emotional attachment within Istanbul's urban memory. The study employs a comprehensive analysis of archival materials, including media coverage, social media discourse, documentaries, and civil society reports. Drawing on affect theory and archival research, it explores how architectural spaces mediate collective memory. The findings reveal that the ACC, as a dynamic affective heritage site, continuously shapes and is shaped by the circulation of emotions within Istanbul's urban fabric, evolving through new socio-political contexts.

# SESSION 4: AFFECT AND URBAN SPACE

**Özlem Özcan** is an architectural historian. She studied architecture at Istanbul Technical University (ITU) and completed her PhD at ITU Architecture History Program. Her main research fields are: history of architectural education, history of Turkish modernization, westernization period of Istanbul, urban memory. She took part on documentation and restoration projects of historical buildings and sites. Currently, she is an Associate Professor at Istanbul Kent University Department of Interior Architecture.

**Mine Öztürk Dinçer** is an architect and researcher whose work engages with performative, feminist, materialist, post-humanist, and ecological theories in architecture and design. She earned her B.Arch. from Dokuz Eylül University (2020) and her M.Sc. in Architectural Design from Istanbul Technical University, Turkey (2024). Her thesis, "A Post-Humanist Narrative of the Construction Site," employs Karen Barad's Agential Realism to examine human and nonhuman intra-actions on construction sites. Currently, she is pursuing her doctoral studies in the Architectural Design PhD program at Istanbul Technical University. She is also a research assistant at Istanbul Kent University's Department of Interior Architecture.



# SESSION 4: AFFECT AND URBAN SPACE

*Weaving Nostalgic Aura: Cinematic Reimagination of Cultural Heritage in Chinese Period Films and Animations as Emotional Infrastructure* - **Hanchun Li**, The Bartlett School of Architecture

This research examines how films about the ancient capitals of Sui-Tang dynasties—from the liveaction film *Detective Dee and the Mystery of the Phantom Flame* to 3D historical animation *30,000 Miles from Chang'an*—evoke collective nostalgia, and construct identity through fabricated spectacles of historical urban landscapes. These films establish connections with officially validated archaeological sites, and coordinate with Chinese political narratives including “Telling China’s Story Well” and “China Dream<sup>2</sup>”. These works gradually integrate into the mainstream discourse while raising public emotional debates concerning certain heritage. Considering the imagery these films fabricated, this research is informed by a critical perspective on the popular broadcast, interpretation and mass engagement raised by films as social processes. By demonstrating how they succeed in evoking ancient cities’ collective nostalgia through immersive emotional experiences, this research argues that the widespread emotional acceptance represents a shift in heritage authenticity: from the materiality authentic to emotional and experiential authentic, marking a process of aestheticization in heritage discourse.

1) 讲好中国故事 in Chinese. A slogan for the external propaganda of the People's Republic of China proposed by Xi Jinping, General Secretary of the CPC Central Committee, 2013.

2) 中国梦 in Chinese. A slogan promoted by Xi Jinping during a tour at the National Museum of China in November 2012, shortly after he became leader of the CCP. Xi defined the slogan as the “great rejuvenation of the Chinese nation”.

**Hanchun Li** is a PhD student in the Architectural & Urban History & Theory programme at The Bartlett School of Architecture, a certificated intermediate architect and a cultural heritage interpretation practitioner. Her research interest centres on the spatial and social representations of cultural memory, local knowledge, spaces as a form of mass media, the spectacles of Asian cities, and Chinese urban planning under traditional philosophy.

# SESSION 5: POLITICS OF MEMORY 1

*From Shapeless Fear to Groundless Pride: Affective Uses of the Past in the Construction of Hungary's Illiberalism* - **Réka Deim**, University of Amsterdam

The instrumentalization of the past to construct ideological frameworks is at the core of the programs of autocratic political leaders who represent the emerging conservative movement, from Viktor Orbán to Donald Trump. Recent scholarship on illiberal, antiliberal and autocratic regimes agrees that the main motive behind such ideological claims is essentially the maintenance of power (Appelbaum 2024, Laruelle 2022). How does the manipulation of collective memories and local historical narratives contribute to the rise of right-wing populism? To what degree can such a process be challenged? My paper considers memory sites in Budapest to focus on the construction of the illiberal narrative framework, which is based on the victim narrative that characterized the post-socialist memory dynamics and reformulates it into an emancipatory narrative centred around national pride. By underscoring Hungary's position of "semi-peripherality" and "inter-imperiality" (Doyle 2020, Parvulescu and Boatcă 2022; Baker et. al. 2024) throughout its history, the illiberal narrative successfully mobilizes emotions of fear, hate and nostalgia. In sync with Sara Ahmed's conceptualization of "affective economies" (2004), I argue that Hungary's illiberal narrative maintains a sense of crisis and victimhood by the affective potential of creating a common threat of the "liberal hegemony" based on past historical experiences of external domination by Germany, Russia and the Ottoman Empire. Such a framing of the past is entangled with the idea of a lost (imagined) greatness, which fuels the populist and nationalist objective to make the country "great again", inspiring illiberal political agendas in Europe and beyond.

**Réka Deim** is an art historian and a PhD candidate at the Amsterdam School for Heritage, Memory and Material Culture. She obtained an MA degree in Cultural Analysis at the University of Amsterdam (2013) and previously she completed master's programmes in Art History and English Literary Studies in Budapest (2011). Her research revolves around post-war art and memory politics in Central Eastern Europe, and she has briefly studied Latin American memory cultures in Argentina and Colombia. Alongside developing her PhD project on the contemporary politics of memory in Hungary, she recently edited two oeuvre catalogues (Ferenczy Museum Center, 2022, 2024), and published papers in various journals and art magazines.

# SESSION 5: POLITICS OF MEMORY 1

*Heritage as Propaganda: How Emotions and Nationalism Shape Egypt's Past -*  
**Mohamed W. Fareed**, University of Sharjah

In Egypt, heritage has become a powerful political tool, used to stir emotions and shape national identity. The Sisi regime stages grand events—such as the Pharaohs' Golden Parade and the reopening of the Avenue of Sphinxes—to create a sense of national pride, unity, and admiration for the state. These events present Ancient Egypt as a glorious past that reinforces the government's authority, while other heritage, such as Islamic, Coptic, and modern sites, is neglected, demolished, or over-commercialized.

At the same time, the regime promotes artificial nationalism through state-controlled social media campaigns, where fake accounts spread enthusiasm for these heritage spectacles while silencing criticism. Some historical sites are excessively restored to serve political interests, while others disappear under urban development projects. This selective preservation creates an emotional divide—where certain parts of history are celebrated, and others are erased.

This study explores how Egypt's past is carefully staged to trigger emotions like pride, nostalgia, and loyalty, while controlling what people remember and forget through looking at public heritage events and digital propaganda, this research reveals how emotions are used to strengthen political power and reshape national identity. Understanding this emotional manipulation helps explain how heritage can serve both as a tool for unity and as a means to silence alternative histories.

**Mohamed W. Fareed** is an architect and researcher with professional and academic experience centered on reinterpreting built heritage in the Middle East. He is an active member of various working groups and scientific committees in ICOMOS. He holds a Master's degree in world heritage studies from Brandenburgische Technische Universität Cottbus-Senftenberg. He also has a postgraduate diploma in urban heritage strategies from the Institute for Housing and Urban Development Studies at Erasmus University Rotterdam in the Netherlands. He obtained his bachelor's degree in architecture from Helwan University in Egypt. His primary focus in both research and professional practice revolves around the digital reinterpretation of architectural heritage in the Middle East.

# SESSION 5: POLITICS OF MEMORY 1

*The 'Nègre Blanc' in Action: Emotional Mobilization and a New National Identity in Québec (1936 - 1971)* - **Lisa Koks**, University of Amsterdam

Nowadays, the use of a term like 'nègre blanc'<sup>1</sup> would be unthinkable. However, the term has a long history within public discourse in the United States and in Great Britain.<sup>2</sup> During the nineteenth century it was widely used as a slur to denigrate social groups such as Irish Catholics. Starting in the 1960s, it was adopted by the Front de Libération du Québec (FLQ) after the publication of the autobiography of FLQ's front man Pierre Vallières. For the FLQ, however, the term was deployed positively, becoming a geuzennaam (sobriquet) intended to create an empowered collective identity.

In Québec, a sense of nationhood and ethnicity grew throughout the twentieth century, culminating in the urge to 'liberate' the region. The FLQ started using the term 'nègre blanc' strategically, while simultaneously embracing and believing in the idea as a core part of its new national identity. The term became part of regional activist discourse and of cultural expressions such as music and poetry. The Québécois collective shame, that has been connected to the term for decades and ignited the collective memory of oppression, transformed into national pride.

In this presentation I will explore the 'nègre blanc' metaphor as a political, cultural, and emotional symbol that represented the wish for independence. I will address how the Québécois as 'nègres blancs' were mobilized to come into action against the British-Canadian government and how the movement related to the nonwhite decolonization movement, but also to other movements identifying with the idea of the 'nègre blanc' (or its English equivalent) such as the Irish Republican Army (IRA) and the Front Libération de Bretagne-Armée républicaine bretonne (FLB-ARB).

1) Disclaimer: this term has been used by the independence movement I discuss and I use it in that respect.

2) In its English translation 'white negro' or 'white nigger'.

**Lisa Koks** is since 2018 affiliated with the University of Amsterdam as an external PhD student. Her research focuses on racial discourse and the mobilization of emotions in the decolonizing West.

# SESSION 5: POLITICS OF MEMORY 1

*Imperialist Imagineries in Postwar West German Consumer Culture: Emotional Dimensions of a Disavowed Heritage* - **Natalie Scholz**, University of Amsterdam

Imperialist and colonial imaginaries emerged as influential cultural tropes in postwar West German advertising. In my book *Redeeming Objects* I argue that these imaginaries paradoxically supported West Germans in seeking redemption from their Nazi past. In this paper I want to revisit this historical material and ask what it can teach us about heritage as a deeply affective and often unacknowledged form of passing on notions about the world and oneself in changing political and cultural contexts.

After the 1948 currency reform, imperialist imaginaries in advertising enabled the transformation of Germans' collective shame of being an international outcast into their collective pride about reentering the western community. In doing so, these ads resorted to a shared and ongoing European cultural repertoire that had peaked around 1900 and had been reactivated in the Third Reich. This material also testifies to the importance of whiteness for postwar identities and does not fit comfortably into a still influential narrative about West Germany's economic miracle. As the existence of this cultural heritage and its emotional effects across the divide of 1945 is disavowed, it becomes all the more difficult, also on an emotional level, to address its continued effects in today's society.

This *disavowal* of dark heritage is entangled with the corresponding avowal of the dark National Socialism past. Because of the heavy moral burden of its memory status, the Nazi past becomes systematically dissociated from the past of cultural realms which hold positive meanings in the present. In order to grasp the affective dynamics at play here, I suggest to combine Ann Stoler's concept of "colonial aphasia" (2011) with the psychological concepts of dissociation and splitting.

**Natalie Scholz** is Senior Lecturer of modern and contemporary history at the University of Amsterdam. Her research focusses on the cultural history of the political in modern Europe with a special interest in popular representations, including visual, material and memory culture. Her recent publications center on hidden forms of memory in the connection between material culture, aesthetics, and the political in postwar West Germany and the Third Reich. Her book *Redeeming Objects. A West German Mythology* came out in 2023 with University of Wisconsin Press.

# SESSION 6: FILM, FOOTBALL AND FESTIVALS

*Memory and Mirroring: Film Preservation as Cultural Heritage* - **Yassmin E.**

**Mazhar**, Brandenburg University of Technology

Films are powerful conduits of cultural memory, shaping collective identity and emotional connections to the past. As reflections of societal narratives, they document traditions, historical events, and cultural transformations, yet their preservation remains marginalized in heritage discourses. This paper argues for the recognition of film as an essential part of cultural heritage, akin to historical sites and traditions, and highlights its role in constructing emotional narratives that influence memory and identity.

Despite their historical and artistic significance, films are often overlooked in heritage policies due to financial constraints, lack of expertise, and insufficient awareness. Drawing on heritage studies, media theory, and cultural memory frameworks, this research examines the role of film in emotional heritage construction—how films evoke, shape, and transmit collective emotions that reinforce cultural belonging. It explores the challenges of film preservation and the risks of losing invaluable historical records and emotional connections embedded in cinematic heritage.

This study advocates for recognizing films as emotional heritage, urging their classification, restoration, and appreciation within heritage conservation. In doing so, it deepens discussions on cultural memory, identity, and audiovisual archiving. It calls for interdisciplinary collaboration between archivists, policymakers, and cultural institutions to safeguard films as vital carriers of cultural emotions and collective remembrance. Strengthening film preservation efforts ensures that cinematic heritage continues to foster emotional resilience, solidarity, and a shared sense of identity across generations.

**Yassmin E. Mazhar** is a PhD researcher at Brandenburg University of Technology Cottbus, Germany, specializing in the intersection of cultural heritage, media, and technology. Her research explores the impact of AI on visual arts, creativity, and individualism, as well as film preservation as cultural heritage. She holds an MA in Heritage Conservation and Management and has experience in cultural projects, museology, and media production. Her work focuses on heritage policies, digital preservation, and the role of technology in shaping cultural narratives. She is also interested in curating virtual exhibitions and using AI to document and promote intangible heritage.

# SESSION 6: FILM, FOOTBALL AND FESTIVALS

*The Working Man's Game: Football, Fandom, Emotion and Cultural Resilience in Post-Industrial England* - **Josh Bland**, University of Cambridge

The North East of England exists in a state of industrial ruination – a liminal space between the industrial and post-industrial whereby the traumatic social, economic and cultural consequences of deindustrialisation perpetually unfold. Against this context, local communities have turned to cultural heritage as a basis for collective solidarity in the absence of industry.

This presentation will illuminate how football fandom cultures help working-class communities establish a sense of cultural resilience and collective solidarity against a context of crisis and rupture. It will primarily draw on my PhD – the first significant study at the juncture of Critical Heritage Studies and football – examining the social entanglements, value and meaning which is generated by the interaction between communities of football supporters and their clubs in a context of industrial ruination.

In this talk, I will explore how communities of football supporters actively engage in heritage performance to establish a sense of continuity against the traumatic change(s) wrought by deindustrialisation. I will outline how football fandom has become a proxy for industry in many post-industrial towns in the North East, sustaining a distinct set of industrial era social values in lieu of the central binding experience of industrial production: civic identity, strong intergenerational links within families and a communitarian sense of civic responsibility. In this sense, I aim to show how football fandom cultures operate to heighten the emotional resilience, solidarity and shared purpose of working-class communities against a context of deindustrialisation.

**Josh Bland** is a funded ESRC PhD researcher at the *Cambridge Heritage Research Centre in the Department of Archaeology, University of Cambridge*. His research specialisms are football culture and intangible cultural heritage. His current PhD project explores how involvement in cultures of football support may empower working-class communities to exercise cultural resilience against a context of deindustrialisation. Josh is also currently Director of Research at The Deep Creative. He has previously led a Curating London project on football and home at the *Museum of London* and worked as Director of Policy for sports policy think tank *Fair Game*.

# SESSION 6: FILM, FOOTBALL AND FESTIVALS

*Twelve Months, Thirteen Festivals 'Bara Masa Tera Parba': Ritual, Memory and Heritage in Pilgrimage Cities - **Shradha Chandan**, Bauhaus University Weimar*

An eclectic and intricate interplay of religious festivals, heritage emotions, and socio-economic urban transformations shapes pilgrimage cities in India. With the case study of Puri, India—where the dictum “12 months, 13 festivals” encapsulates a continuous cycle of devotion—this paper explores how emotions are embedded in the ritual landscape of the pilgrim city. Religious Festivals serve as the emotional anchors, reinforcing a sense of belonging, nostalgia, and spiritual fulfillment among pilgrims who return to the city in a cyclical rhythm, experiencing a form of déjà vu tied to sacred geography. These affective experiences strengthen collective memory, increase awareness and drive local economies, positioning religious tourism as a crucial force in urban heritage management.

This study employs a qualitative research approach, integrating ethnographic analysis of heritage narratives and spatial mapping of festival sites. By analyzing festival rituals and heritage conservation policies, the paper highlights how religious festivals are both stabilizing and evolving forces in the urban fabric. The research outputs include a comparative framework for understanding heritage emotions in pilgrimage cities, policy insights for sustainable heritage tourism, and an analysis of how emotions shape socio-economic dependencies in religious urbanism. This research contributes to broader discussions on cultural heritage by demonstrating how pilgrimage cities sustain themselves through cyclical emotional economies, where faith-driven mobility intersects with urban growth, conservation challenges, and opportunities.

**Shradha Chandan** is an urban planner and heritage researcher specializing in community-driven urban conservation, public spaces, and cultural heritage transformation. Originally from Bhubaneswar, India, she holds a PhD in community-based conservation in pilgrim cities, focusing on Puri, Odisha. As a DAAD PRIME 2023 Fellow at Bauhaus Universität Weimar, her research explores urban green spaces in historic EU neighborhoods, focusing on community-led initiatives and social innovation. Passionate about cities, she loves exploring diverse narratives, specifically how urban spaces shape stories, cultures, and communities. Her work bridges research, policy, and practice to create inclusive, resilient cities shaped by diverse voices and experiences.



# SESSION 7: CONCRETE COLONIALISM

## *Panel 2 – Concrete Affect: Concrete as Building Material in Indonesia around Independence*

The affective quality of materials is key to understanding the reciprocal relationship between cultural heritage and emotions. This panel examines concrete as a building material within the context of Indonesia before and after independence in response to the so-called ‘fourth wave’ in memory studies. Where past study of memory sites and painful heritage analyzed the role of materiality within individual and collective remembrance (Macdonald 2009; Duindam 2019), this fourth wave calls for increased attentiveness to environmental processes, multiple temporalities and scales of remembrance, and the affective impact of materials in the built environment (Craps 2024; Olick, Sierp, and Wüstenberg 2023; Leworthy 2024).

Concrete has been acclaimed as the herald of modern building techniques, ushering in the end of architectural history. Presented as a modern, rational, universal and ahistorical medium, it also resembles pre-modern building materials such as mud (Forty 2012). As the most widely produced and used man-made material, it is used in combination with and in relation to other materials such as brick, wood, and steel. The panel explores the affective role of concrete in early nation-building in Indonesia and as part of colonial infrastructures. How can we understand the seemingly contradictory qualities of concrete, (affective vs. practical; monumental vs. concealed; modern vs. ahistorical; natural vs. unnatural; western vs. global; rational vs. emotional, etc.)? And how to analyze the current presentation of concrete structure and infrastructures in relation to their heritage and memory formations?

This panel is part of a larger research project “Concrete Colonialism: Architecture and Heritage in Indonesia around Independence” (2024–2030) that examines the local and transregional networks of fabrication, distribution and usage of concrete before and after Indonesia’s independence.

# SESSION 7: CONCRETE COLONIALISM

*Radio Kootwijk and Radio Malabar as Colonial Infrastructure: Concrete as (In)Tangible Heritage between the Netherlands and the Dutch East Indies* – **David Duindam**, University of Amsterdam

Radio Kootwijk and Radio Malabar established the first direct radio communication between the Netherlands and the Dutch Indies in the 1920s (Kuitenbrouwer 2015; 2018). Radio Kootwijk was constructed with reinforced concrete and located in an isolated nature reserve to prevent interference. Radio Malabar, using other technologies and building materials, was built in the highlands near Bandung and used a nearby mountain gorge for an antenna spanning two kilometers.

This paper examines these two radio stations as part of a globally dispersed colonial infrastructure (Larkin 2013; Anand, Gupta, and Appel 2018). It places both buildings in their respective landscapes, a desert-like non lieux in the Netherlands and a tropical forest, and their discursive environments of colonial and technocratic modernity (Mrázek 2002). Furthermore, it examines the tension between the tangibility of concrete and the intangibility of radio waves (Simonetti and Ingold 2018; Thiermann Riesco 2024). By taking concrete and radio-waves together, we can see how the infrastructural and colonial project is never completed and always in need of maintenance and repair, dispelling any sense of solid monumentality often attached to heritage sites (DeSilvey 2017; Stoler 2013). Lastly, it examines and compares different usages of concrete at Radio Kootwijk, mixed with copper and shells; as technological and aesthetic medium; and as part of a modern and historic style.

**David Duindam** is assistant professor of Colonial Heritage and the Shoah in the Netherlands at the University of Amsterdam. He is board member of AHM and coordinates the BA programme Literary and Cultural Analysis. His monograph *Fragments of the Holocaust* investigates the postwar history of the Hollandsche Schouwburg, a former theater and deportation center that currently houses the National Holocaust Museum. He coordinated the European research network “Digital Memory of the Shoah,” and organized the international conference “Materialities of Postcolonial Memory.” His current work deals with the entanglement of Holocaust and colonial memories in Indonesia.

# SESSION 7: CONCRETE COLONIALISM

*Bandung's Concrete Heritage: Colonial Memories and the 1955 Afro-Asian Conference* – **Rixt Woudstra**, University of Amsterdam

In April 1955, the Afro-Asian Conference took place in Bandung in West Java, bringing together nearly 600 leaders from twenty-nine nations in Asia, Africa and the Middle East to discuss decolonisation, political self-determination and development. Existing scholarship has mainly focused on the conference as a groundbreaking moment in the struggle against imperialism, with newly independent nations such as Indonesia reimagining and challenging the global world order (Chakrabarty 2005; Ampiah 2007; Tan and Acharya 2008). Less attention, however, has been paid to the spatial setting of the event and, more specifically, the role that Dutch colonial, concrete modernist architecture played in the creation of the 'Bandung spirit'.

This paper examines two sites in Bandung: the white, Art Deco conference building itself, built in 1895 as a club for Dutch planters and civil servants and extended in the 1920s by Charles Wolff Schoemaker, and the nearby Savoy Homann Hotel, designed in 1939 by Albert Aalbers, where many of the conference delegates stayed (Dulleman 2010; Setiadi 2023). Why were both buildings, among other Dutch colonial designs, featured extensively in the national and international press? What role did Bandung's colonial, concrete heritage play in a conference dedicated to self-determination? (Lee 2020; Shimazu 2014).

**Rixt Woudstra** is assistant professor of Architectural History at the University of Amsterdam and co-director of the Amsterdam Centre for Urban History. She is a historian of modern architecture, with a specific focus on the transformation of the built environment in response to European colonial expansion. Her book, co-written with Iain Jackson, Ewan Harrison, and Michele Tenzon, *Architecture, Empire and Trade: The United Africa Company* appeared in 2025 with Bloomsbury. She completed her Ph.D at the School of Architecture and Planning at the Massachusetts Institute of Technology (MIT) in 2020 and received fellowships from the American Council of Learned Societies, the Paul Mellon Centre for Studies in British Art, and the Center for European Studies at Harvard University

# SESSION 7: CONCRETE COLONIALISM

*Jengki Architectural Practice in 1950s and '60s Indonesia* – **Anita Halim Lim**,  
University of Amsterdam

In the 1950s, the first Indonesian national cement factory, Semen Gresik, was established in East Java, making concrete more easily available in many cities. The factory propelled the rise of a distinctive style called Jengki architecture that emerged as an experiment by private smallscale contractors building houses with uncommon and playful shapes such as asymmetrical roofs and façades (Armand et al. 2014). The main actors were well-trained contractors, craftsmen and workers. There were also a number of architects involved, most of them relatively unknown in the field of Indonesian architecture (Khalil 2018).

Jengki architecture signaled a shift from Dutch colonialism to American influences in the country, symbolized by the US funded cement factory and the word Jengki derived from the word “Yankee” that refers to US citizens (Kusno 2018). Due to the involvement of mainly local actors, Jengki architecture became a strong candidate for defining what ‘authentic’ Indonesian modern architecture was. There were repeated attempts to construct emotional narratives on Jengki – highlighting the authenticity of the style – with the aim to influence collective memory and shape a new national identity. Johan Silas, an architect and urban planner with extensive experience in urban development in Surabaya, defined the style as an expression of the political spirit of freedom (Priyotomo 2012). However, I suggest that the propagation of Jengki is more nuanced than the suggested nationalist rhetoric.

This paper will investigate the role of multiple actors – the cement factory, architects, contractors, workers, clients – in using and building with concrete in the construction of Jengki architecture. It will also examine the continual production and sharing of stories about the past of Jengki architecture with dynamic relationship to new possibilities of reinterpretation (Erl 2011; Erl and Rigney 2009).

**Anita Halim Lim** is a researcher, curator, and architectural designer. She studied architecture at Universitas Tarumanagara Jakarta and then received her MA Heritage Studies from Vrije Universiteit Amsterdam. Her previous experience includes working as a project architect in the conservation of Jakarta Old Town. She was the co-curator for the exhibition “Indonesia and the Amsterdam School” at Museum het Schip Amsterdam (2022-2023) and Erasmus Huis Jakarta (2024-2025). Anita is also part of the curatorial team at Museum Arsitektur Indonesia. Currently, she is a PhD candidate at AHM as part of research project “Concrete Colonialism: Architecture and Heritage in Indonesia around Independence”.

# SESSION 8: HERITAGE AND AFFECT 1

*"From the Ashes Their Memories Arise": Mediating the Contested Heritage and Grenfell across Contemporary Black British Culture* - **Carmijn Gerritsen**, Radboud University

On 14 June 2017, a high-rise tower block in London became engulfed with thick black flames, resulting in the loss of seventy-two lives during the Grenfell Tower disaster. In light of its eighth anniversary, this tragedy has generated a diversity of memorial practices across contemporary Black British culture. In particular, this paper will explore how artists mediate the narrative behind Grenfell in ways that acknowledge the polyphony of emotions that imbue the event. This will be done by examining three cultural works which employ different affective strategies in documenting the silenced voices of the racialised community. Whereas the collection of photo series *Gold & Ashes* (2022) by Eritrean-British artist Feruza Afewerki for example illustrates the personal stories of various survivors, the Grenadian-British director Steve McQueen captures the looming building in his film *Grenfell* (2019) before it fades from the collective consciousness. It can notably be argued how such works mobilise empathy, solidarity and collective action by representing the tower as a monumental site. As exemplified in George the Poet's radio drama *Grenfell II* (2019), the use of experimental forms here underscores how artists construct critical narratives in a formally innovate manner. Focusing on the role of activism, the mnemonic traces of Grenfell will subsequently be shown to contribute to the shaping of cultural heritage within a contested socio-political framework. These notions highlight the potential to witness the lived experiences of the community in light of recent discussions around the buildings' demolition and a potential monument to honour the victims.

**Carmijn Gerritsen** is a Research Master's student in Literary Studies at Radboud University, whose interdisciplinary work focuses on identity politics, cultural memory and postcolonial studies in experimental forms of contemporary Black British literature. She is particularly interested in pursuing research on the formally innovative ways in which artists engage with, and reflect on, contested discussions around race, belonging and cultural remembrance in the British socio-political landscape. From September 2024 until January 2025, she conducted an international research internship on the generic and socio-political affordances of Black British women's writing at the Centre for Literary and Intermedial Crossings in Brussels.

# SESSION 8: HERITAGE AND AFFECT 1

*The Baiyushan Pagoda: From Loyalty to Shame* – **Xingyue Yang**, University of Glasgow

This paper explores the emotional and political transformations of the Baiyushan Pagoda in Lüshun, China—originally constructed in 1909 by Japanese colonial authorities as a symbol of imperial loyalty and military valor. Through the lens of affect theory, heritage studies, and memory politics, the study traces the site's successive reinterpretations: from a colonial sacred monument to a patriotic education landmark, and more recently, a contested site of negative heritage. Combining archival analysis (in Chinese and Japanese), historical contextualization, and digital ethnography of visitor reviews, the research highlights how emotional dynamics have mediated the evolving symbolic functions of the pagoda across different regimes. Once sanctified as a war relic and pilgrimage site, it was later stripped of its colonial inscriptions and repurposed by the Chinese state to reinforce national memory and identity. Today, it functions simultaneously as a space of emotional commemoration, ideological dissemination, and commodified tourism. The findings reveal how top-down heritage narratives intersect with grassroots affective responses—ranging from patriotic reflection to ambivalence and dissatisfaction with commercial practices. By emphasizing the affective textures embedded in heritage reinterpretation, the paper argues that emotions can be both weaponized and reconciled in the governance of contested heritage. The Baiyushan Pagoda exemplifies the broader tensions among history, identity, and affective politics in postcolonial heritage regimes. This case contributes to ongoing scholarly debates on the role of emotions in shaping collective memory and the performative power of heritage in post-imperial East Asia.

**Xingyue Yang** is a second-year Erasmus Mundus MA student in Education in Museums and Heritage (EDUMaH), coordinated by the University of Glasgow and supported by a full scholarship. Her research interests include public education in cultural heritage, war memory in East Asia, and the digitalization of intangible heritage. With an interdisciplinary background and mobility-based learning across Asia and Europe, she embraces cross-cultural perspectives and dynamic methodologies. Her academic journey has shaped an open-minded and exploratory approach toward heritage studies.

# SESSION 8: HERITAGE AND AFFECT 1

*Innocent Wonder: Affective Response at National Tree Museum Von Gimborn*  
– **Daisy Corbin O’Grady**, University of Amsterdam

*Innocent Wonder: Affective Response at National Tree Museum Von Gimborn* explores how ‘wonder’ is used as an affective response to shape and frame visitor experience in the arboretum (Tolia Kelly 34; Smith 18). Engaging in a language and narrative analysis of the ArborTour and information panels present in the museum (Museum Von Gimborn), this paper investigates how the concept of Nature is constructed through and by the cultural archive (Lowenthal 89; Wekker 2). I argue that presenting Nature as an object of ‘wonder’ works to depoliticise and desituate the arboretum from its socio-cultural history, thereby obscuring and perpetuating its coloniality (Quijano 168; Said 52). I focus on ‘wonder’ to analyse the production and mobilisation of affective distance, innocence (Wekker 26), or perhaps even ‘modest witnesses’ (Harraway in Huff 378).

This paper seeks to contribute to calls for decolonising natural heritage (Cornish; Das & Lowe 4; Leonard 537), and to address pervasiveness of imperial epistemologies within botany and science (Subramaniam 7). Whilst I argue the narrative presented by the National Tree Museum Von Gimborn participates in a form of colonial amnesia, the analysis reveals a substantial potential for resituating and recontextualising the arboretum in order to diversify and deepen affective registers, allowing the museum to better represent their collection, and their response-ability towards it’s past, present and future (Harraway in Huff 379).

**Daisy Corbin O’Grady** (she/her) is a student of the selective Master’s program Heritage and Memory Studies at the University of Amsterdam. Her academic focus centres around natural heritage and colonial ecologies, critically engaging with alternative ways of encountering and recounting botanical collections. Her approach is shaped by posthuman, feminist and decolonial thought, which seeks to investigate the culture and politics of ‘nature’ and the entangled histories of people, plants and place.

# SESSION 9: EMOTIONS IN THE MUSEUM 2

*Rest and Resistance: Researching Emotional Encounters Between Young Adults, Botticelli and The University Art Museum* – **Molly Stock-Duerdoth**, University of Leicester

Masterpieces of fine art can carry histories of exclusion and elitism. Museum presentations of masterpieces that are inattentive to these histories often construct emotional experiences characterised by anxiety, confusion or boredom, whereby the viewers' realities are subjugated to the object's prestige.

In 2024, the Fitzwilliam Museum in Cambridge, UK hosted Sandro Botticelli's Renaissance masterpiece *Venus and Mars* for a short-term display *National Treasures: Botticelli in Cambridge*. As part of this display, a Doctoral Practitioner Researcher convened a group of local young adult co-researchers to investigate their individual and collective emotional, embodied, and affective encounters with the artwork and the Museum. Unexpectedly for the staff team, the young adults identified calm, relaxation, and serenity as key themes in the painting, and in the experiences they hoped the display would create for audiences. The young adults thus resisted cultural and institutional pressure to meet curatorial narratives and received ideas of excellence with awe and reverence, instead seeking out rest, play, and silliness.

This paper investigates how action research can prioritise the emotional experiences of co-researchers or participants in their encounters with fine art. It seeks to acknowledge fine art as a form of material culture laden with emotional histories, and position museums as spaces that can perpetuate or remake these histories. By attending to the young adults' experiences as unfolding and emerging in contact with the art object, museum spaces, and emotional histories of museum visiting, it orients hopefully towards a museum future where visitors' own emotions are welcomed and prioritised.

**Molly Stock-Duerdoth** is a Doctoral Researcher in Museum Studies at the University of Leicester and the Fitzwilliam Museum. Molly is interested in the complex, social, and embodied experiences of communities as they develop long term relationships with museums. She uses participatory museum practice and creative action research methods to investigate how museums can practically and theoretically prioritise these audiences as partners and collaborators. Molly has a background in literary reception studies and continues to consider how stories are told over time in different media



# SESSION 9: EMOTIONS IN THE MUSEUM 2

*Collecting Things, and Emotions: A New Horizon for Museum Collection Policies –*  
**Els Veraverbeke**, University of Antwerp

The classic museum concept of gathering material collections and knowledge is being challenged in the 21st century. It is becoming increasingly necessary to rethink and reconsider the 'collection concept' in museums. In an era where the lifespan of things in an advancing consumer society is getting shorter and human life expectancy is longer, capturing material culture, objects, for museums is becoming more complex. How do you select in the growing mass to give to or take into a heritage institution? Coolly, rationally, and/or emotionally? How do heritage professionals select what to include in a collection? From a detached expert's perspective or in a participatory and co-creative way? With increasing diversity and polyphony? The need for a theoretical foundation and academic research on this subject is evident.

Material collections are important for the realization of exhibitions, installations, public actions, research, object handling in welfare programs, and other public activities to create impact with heritage. Various studies, and increasingly so, place the importance of emotions at the center. In the field of emotion history, the relationship between objects and emotions has long been researched. Innovative insights into the relationship between objects, things, and the importance of time, distance, and context are creating new possibilities for museums.

Worldwide, the heritage sector and museology are increasingly conducting research on the relationship between heritage and emotions. Especially research into the role of emotions for the public and visitors in heritage institutions is significant. What role do emotions play in the collection policies of museums? What is the importance of emotions as a potential driving force for a prospective donor, as well as the experiences and views of heritage professionals in dealing with emotions during acquisition? Do emotions play a role in acquisition policies? Always? Or only recently? More framed, reflective, and explicit? Can and should emotions be a selection criterion in collection policies?

**Els Veraverbeke** is the Director of Collections at the In Flanders Fields Museum, Yper Museum, and Merghelynck Museum. She combines this museumprofession with Phd Research at the University of Antwerp – Heritage Studies focused on emotions, museum and heritage. Previously, she was the curator of the Huis van Alijn. As a museologist, she investigates the relationship between emotions and museology, contemporary collecting of socio-historical contexts, and the integration of intangible heritage into museum collection policies. As a historian, she specializes in 20th-century mentalities and emotion history.

# SESSION 9: EMOTIONS IN THE MUSEUM 2

*Decolonising the Collections: Analysing private collector and art market attitudes towards colonial-era African art in Belgium* – **Katelijne Nolet**,  
University of Antwerp

While much research is being carried out concerning publicly held collections of colonial-era objects, especially in European museums, the privately held objects, and the values attached to them by their owners, remains little researched. In the context of post-colonial debates and attempts to decolonize cultural spaces and heritage in general, questions arise as to whether holding colonial-era cultural objects is still seen as socially and culturally acceptable, and the extent to which this affects both the art market and the feelings and emotions of owners towards their objects. We address this gap in the research, focusing on colonial-era African art and artefacts held privately in Belgium as a national case study that has potential to shed significant light on what are global discourses. Therefore, the project asks the following questions: What are the impacts of post-colonialism debates on actors in Belgium involved professionally and commercially in the market for African art? And what are the impacts of post-colonialism debates on owners in Belgium of privately-held cultural objects that were obtained from the former Belgian Congo during colonial times?

**Katelijne Nolet** is a PhD researcher in critical heritage studies at the University of Antwerp, supervised by Prof. Dr. Suzie Thomas and Prof. Dr. Thalia Kruger. Her research explores privately held colonial-era cultural objects and their role in contemporary decolonization debates. She previously studied archaeology at the Free University of Brussels, where she investigated the role of metal detectorists in battlefield archaeology. Her current work examines how owners perceive colonial objects in their possession and how post-colonial debates influence these perceptions, particularly in Belgium's context.

# SESSION 10: INDIVIDUAL NARRATIVES

*Emotions in Conflict? A Feminist Exploration of Emotions and National Family Memories about German National Socialism in the Generation born after Reunification* – **Sina Krämer**, Tampere University

Emotions are fundamental to the ways we comprehend the world and experience it. They are not experienced independently by individuals but rather, emotions are connective and (re)produce meanings. As such, emotions are implicated in the “making and remaking of the social” (Sharp, 2009, p.75). Similarly, various research explored the role of collective memories as part of (re)creating the social and political sphere. While emerging research has examined emotions and collective memories, little research has focused on conflicting emotions attached to different forms of memory of the same past. This research focuses on how emotions attached to national versus family memories about German National Socialism in the Generation born after Reunification might be influencing, shaping, contradicting and refracting each other. Thereby, it also explores how these complex emotions attached to memories influence contemporary German politics and role in world conflicts. To investigate this, I use a feminist approach that recognises emotions not only as the object of study but also as part of the methodology. Thus, I aim to construct ‘emotionally-sensed knowledge’ (Hubbard et al., 2001) that rejects and challenges traditional notions and oppressive systems that claim the political can be understood without the emotional. Moreover, my methodology employs the socio-spatial dimension of knowledge creation by using go-along interviews in spaces of national memorials and diaries in intimate spaces to explore emotions about national and family memory respectively. Thereby, the research gives insights in how space can be used to reveal more about emotions attached to different forms of collective memories.

**Sina Krämer** is a doctoral researcher at Tampere Peace Research Institute, Finland, and works within feminist peace research to explore topics related to emotions, trauma and forgiveness in post-conflict societies, collective and intergenerational memory, psychosocial peacebuilding, and everyday militarisation.

# SESSION 10: INDIVIDUAL NARRATIVES

*Rewinding the Self: Queer Memory and the Power of Emotion in Contemporary Cinema* – **María Emilia Muñoz**, University of Campania

This presentation explores how *All of Us Strangers* (directed by Andrew Haigh, 2023) and *Duino* (directed by Juan Pablo Di Pace and Andrés P. Estrada, 2024) employ emotional narratives to reflect on queer memory, self-representation, and reconciliation. Both films appeal to emotions such as frustration, anger and despair, ultimately conveying a sense of hope by portraying the possibility of self-acceptance and connection across time.

In *All of Us Strangers*, Adam's imagined dialogue with his deceased parents serves as a vehicle to navigate his feelings of loss, regret, and estrangement. Through this emotional process, the film suspends linear temporality, blending past and present to illustrate how queer individuals reframe personal histories to reconcile with themselves. Similarly, *Duino* follows Matías as he revisits his past by editing a film about his life. By doing so, he immerses himself in memories filled with frustration and missed opportunities. While Matías envisions a different outcome for his fictional self, he faces the limits of "editing" his own past, ultimately coming to terms with his life story.

Both narratives evoke powerful emotions that resonate with queer audiences, fostering empathy and understanding. For older spectators, these films provide an opportunity to reflect on their pasts and reconcile with their life stories. For younger audiences, they offer insight into the struggles of previous generations. It is argued that works such as the films analysed help fill intergenerational gaps and strengthen the sense of community by underlying common experiences and shared emotions.

**María Emilia Muñoz** is a PhD student at the University of Campania "Luigi Vanvitelli." Her research explores the preservation and transmission of queer cultural heritage in Italy. One of her main goals is to define the role of memory in shaping the sense of belonging within the Italian LGBTQIA+ community. Her research interests include the history of queer activism in Italy and the dynamic interplay of space, memory, and queer identity, explored through both media studies and critical heritage studies perspectives.

# SESSION 10: INDIVIDUAL NARRATIVES

*Affected: Navigating Emotions and Dissonance in Hypermasculinized Research Contexts* – **Siri Driessen**, University of Humanistic Studies Utrecht and **Lise Zurné**, Erasmus University

Doing empirical research in the field of memory studies often requires researchers to engage with communities outside their own, sometimes in unfamiliar or challenging environments. While such engagements can be enriching, they also provoke emotional responses that are often overlooked in academic discussions. This is particularly true when studying memory cultures within traditionally 'masculine' realms such as war or the memory thereof—contexts that not only shape the experiences and narratives studied but also affect the researchers themselves.

In this presentation, we explore how researchers navigate their emotions and feelings of dissonance while conducting ethnographic research in settings where questions of gender and military power are especially pronounced. We reflect upon the ways in which our emotions and positionalities not only impact researchers' experiences but also the spaces they gain access to, the topics they research, the methodologies employed, and subsequently, the knowledge produced. We will use examples from our own research among veterans and historical re-enactors to reflect upon the methodological and ethical implications of acknowledging researchers' emotions as part of the research process.

By engaging with the theme of affect in memory and heritage studies, we seek to open a conversation on the often-unseen emotional labor and vulnerabilities inherent to qualitative research.

**Dr. Siri Driessen** is a postdoctoral researcher at the University of Humanistic Studies, Utrecht. She focuses on war, heritage and memory studies, in particular in the context of the Dutch military deployment to the former Yugoslavia/ Srebrenica. Her current research is dedicated to the experiences of Dutchbat veterans who participate in return trips to Srebrenica and the surrounding area. She specifically focuses on the encounters that take place during these trips between veterans, their partners, and genocide survivors.

**Dr. Lise Zurné** is a lecturer at the Erasmus University, Rotterdam. Her research focuses on the representation of modern war in historical re-enactments and analyses how re-enactors negotiate contested pasts, including narratives of (re)colonisation, women's roles in the armed forces, and the embodiment of suffering. She also co-chairs the Working Group Safety in the Field which aims to address the methodological and theoretical impact of gender-based violence on data collection, writing, and academic careers, at the Lova Network for Feminist Anthropologists.

# SESSION 11: INTERNATIONAL CRIMINAL JUSTICE

## *Panel 3: International Criminal Justice: Emotional Landscapes*

In adjudicating mass atrocities and international crimes, international legal courtrooms become, intentionally or unintentionally, sites of memory practice, politics, and contestation (Osiel, 1995, 1997; Bloxham, 2001; Douglas 2001). Despite being often curated as rational, objective, impartial spaces, the horrendous nature of the crimes being judged means that courtrooms are also inherently emotional spaces. While scholarship on emotions in legal actors in the domestic context abounds, in the sphere of international criminal justice this topic remains under-researched. The little research that exists, however, suggests that international criminal justice too is shaped by the emotions of judges, lawyers, and other (non)legal actors within international criminal justice processes (Liden 2020; Hagan & Kay, 2011). Emotions profoundly shape the behaviour and engagement of (non)legal actors with history, atrocity, the law, and each other; as well as the messages emerging from courtrooms, their reception, and dissemination (Bens, 2022). This panel will highlight ways in which emotions shape, and are shaped by, international criminal justice. The first presentation is focused on how culture shapes the emotional labour of courtroom actors. The second presentation analyses the emotions of victims of international crimes, and how chambers of the International Criminal Court have addressed such immaterial harms in their reparations orders over the years. The third presentation will focus on the ways in which emotions are regulated during the testimony of (traumatized) witnesses and how this relates to a fair and accurate fact-finding process during trial.

# SESSION 11: INTERNATIONAL CRIMINAL JUSTICE

*'Well, maybe you're quite sensitive': Culture and Emotions in International Criminal Justice* – **Lucy Gaynor**, NIOD/University of Amsterdam and **Maartje Weerdesteijn**, Vrije Universiteit Amsterdam

Actors in the international criminal justice landscape regularly experience, express, or restrain emotions – before, during, and after trials – as they are confronted with the legacy of atrocities. Yet reprimands of those like Counsel Nicole Bergevin to an apparently frustrated, or angry, expert witness at the International Criminal Tribunal for Rwanda (ICTR) – “well maybe you’re quite sensitive” – indicate the extent to which non-victims or perpetrators are expected to maintain their composure in a courtroom environment. This expectation exists despite the often brutal subject matter of these trials, and forms part of any international criminal trial (ICT)’s organisational culture. The parameters of these organisational cultures – the question of which emotions are deemed acceptable to express – is inherently cultural, even though those working in international criminal justice landscapes are from diverse legal and heritage backgrounds. This makes the existence and imposition of “feeling rules” (Hochschild, 1979) complex, contested, and multi-faceted. How do courtroom actors navigate these organisational cultures and feeling rules, and what impact does this have on ICTs and their legacies? This presentation will probe how the differing manifestations of organisational cultures within ICTs shape the emotional labor of those working at the court. We will outline examples, from the ICTR and the International Criminal Court, of the ways in which emotions are experienced, expressed, contested or withheld within international criminal proceedings. We will analyse the ways in which justice actors perform emotional labour within trials, and how that labour manifests as they adhere to, or flout feeling rules.

**Maartje Weerdesteijn** is assistant professor at the Department of Criminology at Vrije Universiteit Amsterdam. She is on the Board of the Peace and Conflict Studies Center and a Fellow at the Center for Criminal Justice. She has done extensive research on the individual during mass atrocities, with a focus on the decision-making process of dictators. More recently she started to focus on the individuals who teach and study mass atrocities and those who work as practitioners in this field, highlighting emotional challenges and resilience.

**Lucy Gaynor** is an historian and PhD researcher at the University of Amsterdam and NIOD-Institute for War, Holocaust, and Genocide Studies. She is also Book Review Editor on H-Net’s ‘H-Genocide’ network. Her PhD project is titled ‘The Past is Never Dead: An Anatomy of Historical Narratives at the International Criminal Tribunal for Rwanda’. Her broader research interests encompass mass violence in Africa, the intersections between history and the law, and the stories that people tell about mass atrocities in their aftermath.

# SESSION 11: INTERNATIONAL CRIMINAL JUSTICE

*"The Chamber is also attentive to the emotional suffering (...) brought upon the direct victims and their families" – addressing immaterial harm in the reparation orders at the ICC – **Adina-Loredana Nistor**, Vrije Universiteit Amsterdam*

On 28 February 2024, the Reparations order was delivered to the victims of the Dominic Ongwen case, a Ugandan commander who was sentenced to 20 years of imprisonment by the International Criminal Court (ICC) in the Hague. This marked the fifth reparations order issued by the Court, with the previous four concerning crimes committed in the Democratic Republic of Congo (Lubanga, Katanga and Ntaganda cases) and Mali (Al Mahdi). Judge Bertram Schmitt, Presiding Judge, explained that the Chamber estimated the number of potentially eligible direct and indirect victims to be approximately 49,772 individuals, a number that was evaluated by the Court as "conservative." The reparations include a collective compensation valued at €15,000,000 and symbolic monetary awards of €750 per eligible victim – the largest sum ever awarded by the ICC. While this is noteworthy, an equally significant aspect is the approach taken by this Chamber towards what constitutes an (indirect) victim and the concept of immaterial harm, with the words "emotions" and "emotional" appearing 53 times in the reparations order. Based on an analysis of the reparations' orders issued by the ICC, this presentation explores how and to what extent the Court has addressed the concept of harm, both material and immaterial. It analyses how the emotions of victims of different cultural backgrounds were factored into this reparations order. Finally, it asks about the potential implications of this approach to the perception of justice being delivered.

**Adina-Loredana Nistor** is a lecturer in criminology at the Faculty of Law, Vrije Universiteit Amsterdam and a PhD candidate on the topic of cultural differences in international criminal trials at the University of Groningen.



# SESSION 11: INTERNATIONAL CRIMINAL JUSTICE

*"I really do not want to see that photograph again": A confrontation of emotion and fact-finding in international criminal trials* – **Suzanne Schot**, Vrije Universiteit Amsterdam

The legal process of determining whether someone can be held responsible for the alleged crimes needs to be in accordance with the right to a fair trial, and the facts need to be determined as accurately as possible. This includes asking witnesses detailed questions about painful events, and precisely the aspects of testifying which can be re-traumatizing – such as detailed questioning about painful events, cross-examination, and confronting the accused – are necessary aspects of fair proceedings. Yet it is precisely fair and accurate fact-finding that can suffer if emotional or psychological distress undermines the witness's ability to provide relevant, reliable, and focused testimony. According to the Registrar of the International Criminal Court, any witness testifying about traumatic crimes 'should feel supported and protected', and 'as a principle, any re-traumatization or causing further harm to that person as a consequence of his or her testimony should be avoided' (ICC, *The Prosecutor v Lubanga*, transcript). International Criminal Courts and Tribunals can take various protective and special measures for (traumatized) witnesses during testimony. By particularly focusing on measures to adapt the questioning to the needs and capacities of the witness, this presentation addresses the ways in which emotions are regulated during trials for the purpose of fact-finding based on a thorough analysis of transcripts of proceedings. In addition, it is discussed whose responsibility it is – or should be – to ensure that witnesses are not subjected to disproportionate amounts of emotional or psychological distress during their testimony.

**Suzanne Schot** is assistant professor of international criminal law at the Department of Criminal Law at Vrije Universiteit Amsterdam. Suzanne's research interests and publications extend in the fields of international criminal (procedural) law and human rights law. In 2024 her monograph *'Traumatized Witnesses and International Criminal Trials: Testimony, Fair Proceedings, and Accurate Fact-Finding'* was published by Routledge. Her current research focuses on vulnerabilities and protective measures before, during, and after (international) criminal trials. She is also on the Board of the Center for International Criminal Justice.

# SESSION 12: SETTLER-COLONIALISMS

*Reading the Cultural Archive through the Zuid-Afrikahuis: Coloniality, Affect, and Dutch Whiteness* – **Pieter du Plessis**, Maastricht University

The Zuid-Afrikahuis (ZAH) in Amsterdam traces its lineage to organizations like the *Nederlandsch Zuid-Afrikaansche Vereeniging* (NZAV), which fostered white Dutch-Afrikaner relations in the late 19th and early 20th centuries. The ZAH emerged through an affective racial kinship relation (*stamverwantschap*) that was constructed and sustained by the Dutch, particularly in the context of Afrikaner struggles at the turn of the century. Drawing on Gloria Wekker's (2016) extension of Said's (1993) concept of the cultural archive, I examine how the meeting room in the ZAH materializes Dutch racial imaginaries and a 'white sense of self'. Through an analysis of objects alongside archival materials, I show how whiteness is sustained affectively, materially and discursively through cultural heritage. The spatial arrangement of these objects reinforces Dutch identification with Afrikaners while rendering Black South Africans invisible within a dominant *stamverwantschap* narrative. While commemorating Dutch support for Afrikaners, the room's 'absent presences' obscure the economic and imperial ambitions underpinning this relationship, particularly the exploitation of Black African labor. Reading both along (Stoler, 2009) and against (Said, 1993) the archival grain, I argue that the meeting room offers a lens into the workings of the cultural archive, structuring historical narratives and memory through material and affective means. By integrating insights from museum anthropology and critical studies in whiteness and coloniality, this paper contributes to broader debates on archives, objects, and space as sites of power, historical narrative, and racial knowledge production, as well as the affective dimensions of heritage and memory-making.

**Pieter du Plessis** is a PhD candidate based at Maastricht University. His research interests include the critical study of whiteness, cultural heritage, belonging and global coloniality in the context of historical and contemporary Dutch-South African relations. His PhD-research focuses on the construction of Dutch whiteness in relation to other forms of whiteness through the case study of Het Zuid-Afrikahuis, a cultural and knowledge center about South Africa, in Amsterdam, the Netherlands. Pieter has a background in social and cultural anthropology, gender studies and sociology, and was born and raised in South Africa.

# SESSION 12: SETTLER-COLONIALISMS

*Settler Colonial Memories, Indigenous Disappearance, and Affective Ambivalence in Contemporary Chilean Cinema* - **Tjalling Valdés-Olmos**, University of Amsterdam

My paper investigates the affective infrastructures of collective (transnational) memories regarding the late 19th and early 20th century settler colonization of Patagonia. I do so through a comparative analysis of the revisionist Western *Los colonos / The Settlers* (dir. Felipe Gálvez Haberle, 2023) and the documentary film *El botón de nácar / The Pearl Button* (dir. Patricio Guzmán, 2015). I am particularly interested in how these films story relations to indigeneity and land during the European settler colonization of Patagonia and in anticipation to its incorporation in the Chilean modern state project as the Zona Austral. In what ways does this storying (re)mediate the historical and affective relation between Chilean subjectivities and Indigenous subjectivities? Guzmán's documentary poetically politicizes different histories of disappearance. It affectively remaps the collective memory of the Southern Cone by bringing together the *desaparecidos* of the Pinochet regime with the Selk'nam subjects who dis/appear across the colonial archives of the region. Gálvez Haberle's *Los colonos* centers around a Scottish veteran, an American mercenary, and mestizo laborer charged with hunting down and exterminating Selk'nam that resist the settler colonization of Indigenous lands by the sheep farming, corporate giant 'Sociedad Explotadora de Tierra del Fuego'. In doing so, the film facilitates a productively unsettling sense of ambivalence that asks how 'we' differentially inherit this genocidal history of Selk'nam disappearance, and how we inherit the history of the Chilean nation state project as a settler colonial state project. I argue, however, that the enactments of memory in these films are also characterized by an epistemological, historical, and affective foreclosure of Indigenous (re)appearance, resilience, and resistance.

**Tjalling Valdés-Olmos** is Assistant Professor of Global and Colonial Media Histories in the Department of Media Studies, University of Amsterdam. He engages a range of topics at the intersection of decolonial and settler colonial studies, with a specific interest in transnational media, genre, and affect. He is co-editor of the volume *Rural Imaginations for a Globalized World* (Brill 2025).

# SESSION 12: SETTLER-COLONIALISMS

*Romance, Rejection, and Revulsion: Emotion and Myth in the Creation of a New California, 1840-1915* – **William Wright**, University of Cambridge

Between 1840 and 1915, California was transformed from a Hispanophone ranching outpost on the edge of the Mexican state to the place where “Anglo-Saxon civilization must climax in the decades to come” (Deverell 2004, 4). Nowhere were the emotive dimensions of this transformation clearer than the Panama-California Exhibition of 1915, where exhibits extolling the marvels of white, industrial agriculture and the sensual romance of the state’s “Spanish” character jostled for space with an urban safari through Chinese “opium and [...] white slave dens” (Kropp 2006, 138) and a living anthropological exhibition of Indigenous lifeways. Working backwards from and then forwards to the Exhibition, this presentation seeks to trace how these changes were enabled, aided, and retrospectively justified by a process I have entitled “mythologization,” a process through which we can understand how media shapes and reshapes what the cultural critic and early heritage scholar Stuart Hall termed “the abstract of the nation” (Hall 1999, 4).

To demonstrate this process, I trace the experiences of three communities through 19th century California: Hispanic, Indigenous, and Chinese Californians. Representing threats to white American mastery over the state’s present, past, and future respectively, the process of mythologisation transformed their places within the new American state and conditioned the emotive responses of its white population to these communities. Through romanticising its Hispanic period, rejecting its Indigenous past, and reviling its purported Chinese future, a polyphony of emotions were leveraged in creating a new California that could be displayed at the Panama-California Exhibition of 1915.

**William Wright** completed a BA at the University of California, Berkeley in History and Classical Languages before pursuing an MPhil in Medieval History at the University of Oxford, researching ritual and space in pre-Christian Scandinavia. Wright arrived at Cambridge for the MPhil in Heritage Studies, researching identity creation in 19<sup>th</sup> century California and is the current holder of the Osborn Research Studentship in medieval studies at Sidney Sussex College. Outside of work in heritage studies, Wright volunteers with community archaeology projects across England, with a particular focus on the pre-Norman period.

# SESSION 13: POLITICS OF MEMORY 2

*Building Parks, Sustaining Activism: Emotions in Postwar Urban Protest* – **Kera Lovell**, University of Utah

The amorphous People's Park movement was a sporadic chain of more than four dozen protests in the late Vietnam War era in which activists protested a range of issues by taking over vacant lots and insurgently converting them into what they called 'people's parks.' (Lovell 2017) Because many protest actions like people's parks were ephemeral, often being fenced and torn down by police only weeks after construction began, park supporters worked as archivists. Each added plant, scaffold, and bench became coated with "sticky affect" (Ahmed 2010)—a marker of positive human experience "preserv[ing] the connection between ideas, values, and objects" that had been fostered during park construction. Emotions became embedded within activist archives of these protest spaces and became the foundation for preservation initiatives. Across platforms, park supporters politicized the archive, using archival media to create socio-cultural political spaces in ways that claimed power long after spatial takeovers were gone, all as a larger cultural war was being fought over the memory of the 1960s. This research bridges scholarship in the field of critical archival studies examining the archive as a form of legacy activism (Wakimoto et al 2013; Cifor et al 2018) with scholarship on how activists have archived their movements in the late twentieth century (McKinney 2020; Message 2019). Taken together, examining the history of the People's Park archive, from print to digital, sheds light on how the interaction between collective memory and protest shapes our understanding of identity and citizenship.

**Dr. Kera Lovell** (any pronouns) is an Associate Professor of History at the University of Utah, Asia Campus. This research is part of their current book project on the visual and material culture of postwar protest. This project has been recognized with numerous awards, including the Dumbarton Oaks Foundation's Mellon Fellowship for Landscape and Democracy, the Graham Foundation's research fellowship, the Hoover Institution's Silas Palmer Fellowship, Purdue University's Global Synergy Grant, and Purdue University's Research Grant Foundation.

# SESSION 13: POLITICS OF MEMORY 2

*Experiencing Affect Through the Intimate Memory of Places* - **Clorinda Sissi Galasso**, Politecnico di Milano

The proposal explores *emotional mnemotopes*, an extension of the interpretative model of mnemotopes, which conceives the memory of places at the intersection of communication design, anthropology, history, heritage studies, social sciences, and theories of representation. These *memoryscapes*, both physical and conceptual, translate personal experience into *mnestic tableaux* of emotional resonance. Setting aside notions of great monumentality and the imperative of permanence, this study foregrounds more limited spaces, often oriented toward creativity and intimate expression. Unlike traditional tangible heritage, emotional mnemotopes also exist in symbolic, less evident realms that privilege artistic experimentations, and evocative spatialities. These places act as sites of reconciliation, self-narrative reconstruction, and grief externalization, nurturing a polyphony of emotions that reverberate across time and place. They serve as protected environments in which individuals are not only invited to revisit emotional memories but also to communicate them, sharing affect in ways that foster trust and sense of closeness. The investigation examines case studies such as Christian Boltanski's *Archives du Cœur*, which records human heartbeats, the *Kaze no Denwa*, "Wind Phone", an unconnected telephone booth where visitors speak to deceased loved ones, and *The Missing Post Office*, where are conserved undelivered letters, all three located in remote Japan areas. These examples illustrate how emotional mnemotopes, rather than being static, established memorials, can generate vital, local organism, one that continuously reshapes through affective communitarian engagement. Even if a shared definition of emotional mnemotopes is still emerging, the study proposes ways for identifying and fostering their presence, offering perspectives on how affective heritage contributes to the construction of collective identity and cultural continuity.

**Clorinda Sissi Galasso** is a Postdoctoral research fellow at the Design Department of Politecnico di Milano. Her research focuses on memory representation systems and the creative valorization of documents preserved in historical archives. In particular, she is dedicated to the study of the connection between memory and places, with special emphasis on the concept of the mnemotope. With FrancoAngeli she published the monographs "*Zone di memoria. Il design per gli archivi del territorio*" (2018), and "*Mnemotopes. Designing the memory of places*" (2024) available in open access at the link <https://series.francoangeli.it/index.php/oa/catalog/book/1182>.

# SESSION 13: POLITICS OF MEMORY 2

*"Be Like Water" – Adjustment Practices of Tibetan Immigrants to Paris* – **Charlotte Bhar**, École Pratique des Hautes Études

Current integrationist immigration policies the world over are rooted in postcolonial tropes of monocultural dominance. Immigration policies are increasingly politicised, and are moving further away from the everyday realities. Migrant belongings are multi-sited, multitemporal and multilinguistic, and as such cannot fit into either/or hegemonies.

My work among the Tibetan community-in-exile in Paris uses the often-understudied lens of multilingualism to how points of connection are being created with the French culture, and simultaneously maintained elsewhere. I argue that emotion is inextricable from language, and that the linguistic behaviours observed in my work (i.e., code-switches & untranslatable Tibetan terms) shed light on how it feels different to speak in different tongues. Integration must therefore be considered an inherently emotional-linguistic phenomenon, and policies ultimately designed to reflect this.

My work reveals how mutable personal narratives wash up against the seawalls of national identity discourses. While the essentialised French nation imagines itself as a stalwart of secular humanitarianism, its policies often elicit stereotypical, "Shangri-la-ified" asylum stories, meaning that the Tibetan government-in-exile must attempt to unify and galvanise its dispersed peoples under themes of resistance and suffering. Caught up in this tug-of-war between State actors, Tibetans must try to make space for themselves on their own terms. My research shows that while some linguistic behaviours appear intentional and strategic, designed to fulfil administrative regulations (and encounters with white European investigators), others appear to be emerging spontaneously, and are indicative of subtle emotional adjustments taking place as the participants begin to internalise new emotion-wor(l)ds.

**Charlotte Bhar** is fascinated by the roles that language and emotion play in the process of normalisation. Bhar works with the Tibetan immigrant community in Paris to explore how this highly multilingual group go about adjusting to their life in France. Change can often only be perceived after the fact, but Bhar focuses on micro linguistic behaviours to try to pinpoint markers of change-in-action, specifically the use of interlinguistic code-switching, to understand both the intentional and unintentional reasons behind its occurrence, Bhar believes such behaviours can help understand the complex emotional strands which make up the immigrant experience.

# SESSION 14: UKRAINE AND SYRIA

*Constructing Belonging: Russia's Use of Heritage Sites to Reshape Identities in Annexed Ukrainian Territories* – **Anya Naumova**

Cultural heritage has long been utilised by the Russian state as a tool for shaping collective memory and emotional narratives for ideological control (Zhurzhenko 2022; 2010; Tlostanova 2018). Following its full-scale invasion of Ukraine in 2022 and the subsequent illegal annexation of several regions in 2023, Russia has intensified efforts to reframe local identities through the construction and renovation of heritage sites (Andropov 2024). By planting the theme of 'unity' with these territories through cultural objects, the Russian authorities look for the origins of 'Russian tradition' in them and contemplate their 'revitalisation'.

Recent state-sponsored initiatives, such as the New Chersonese complex in occupied Crimea, which opened in July 2024 within the UNESCO-listed Tauric Chersonesus exemplify this strategy. Likewise, the February 2025 inauguration of the Zhdanov Museum in Mariupol, dedicated to a Stalinist figure notorious for political repression, illustrates how, by physically altering cultural landscapes and appropriating heritage, the Kremlin legitimizes territorial claims and erodes local historical narratives.

This paper examines how the Russian state strategically mobilizes heritage site construction and restoration to manipulate historical narratives, cultivate emotional attachment to a manufactured past, and justify annexation. Drawing on memory studies and heritage theory, the study analyzes official rhetoric, museum exhibits, and architectural interventions to explore how cultural heritage is weaponized to foster identity construction.

**Anya (Anna) Naumova** is an independent researcher and a graduate of the Museum and Heritage Studies program at Reinwardt Academy, Amsterdam. She works at the Nieuwe Instituut (Rotterdam) on the Asterisk\* project, researching critical and contextual approaches to archival descriptions. Her research focuses on the intersections of collective memory, cultural heritage, and geopolitics. Before 2022, she worked at the Garage Museum of Contemporary Art and the Moscow International Experimental Film Festival. Following Russia's full-scale invasion of Ukraine, she left the country after participating in a self-organized initiative that assisted forcibly displaced Ukrainians.



# SESSION 14: UKRAINE AND SYRIA

*A Taste of Resistance. Culinary Traditions and Emotional Resilience in Lviv* – **Anna Switaj**, Bartlett School of Architecture

This paper explores the role of culinary heritage in fostering emotional resilience, solidarity, and a sense of shared purpose in Lviv, Ukraine, during the ongoing war. The focus is on a cookbook published in 2023, which compiles recipes from Lviv's Polish, Ukrainian, and Jewish traditions – three ethnic groups that have historically shaped the city's identity. Amid the current conflict, the cookbook emerges as a cultural artefact that not only preserves these diverse culinary traditions but also serves as a source of strength for the city's residents.

In times of crisis, communities turn to their heritage to maintain emotional well-being, provide comfort, and unite in the face of adversity. My paper examines how food in Lviv has acted as a means of emotional and social resilience, reflecting the solidarity between its Polish, Ukrainian, and Jewish communities. By focusing on how food traditions connect the past to the present, the cookbook highlights how these communities' culinary practices have influenced each other and have been used as acts of resistance, healing, and identity preservation.

In this presentation, I highlight the cookbook's tribute to Lviv's residents, including the fighters, volunteers, and everyday citizens who have remained united through challenging times. It focuses on the role of culinary traditions in nurturing collective strength, cultural pride, and community cohesion, showing how the preparation and memory of childhood meals can be a source of emotional and psychological recovery in challenging moments.

**Anna Switaj** is a doctoral student at the Department of Hebrew and Jewish Studies and the Bartlett School of Architecture at University College London. In her project, she analyses the testimonials of Lviv's Holocaust survivors so as to recreate the memory of the city's architecture. Her goal is to demonstrate how specific memories can be applied more broadly, reflecting patterns that are shared across diverse cultural and historical spaces. She has spoken at conferences and workshops worldwide, fostering connections with colleagues from diverse academic institutions and archives. Her research interests include architectural and art history, memory, gender and urban studies.

# SESSION 14: UKRAINE AND SYRIA

*Return to Tenderness: Intergenerational Memory, Resilience, and the Emotional Dimensions of Heritage in Post-War Raqqa* – **Sarah Barker**, Qisetna

*Return to Tenderness* is a community-led project that engaged with young people in Raqqa, Syria, to document and preserve their city's musical traditions in the aftermath of war. Working remotely using digital tools, young individuals were trained to interview and record the elder musicians in their community—capturing not only endangered musical knowledge but the deeply affective narratives woven into these practices.

At the heart of the project lies an emotional encounter with memory and identity: music as a vessel for loss, nostalgia, resistance, and hope. The recorded testimonies reveal how intangible heritage can function as both a repository of grief and a generative space for connection, resilience, and healing. By creating space for intergenerational dialogue and exchange, the project also fostered forms of solidarity, allowing younger generations to engage with cultural knowledge not only as their heritage, but as lived experience.

As a platform for outreach, advocacy, community engagement, and research Qisetna endeavors to establish and protect a space that involves displaced individuals in the sustainable reproduction and preservation of their own cultural heritage and communities, both virtually and in person. *Return to Tenderness* considers how community-driven, emotionally attuned approaches to intangible heritage and knowledge exchange can sustain cultural continuity and belonging in fragmented contexts, without seeking to fix meaning or prescribe methodology. Instead, the project invites us to listen across generations and across distance to the polyphony of emotions carried in song, story, and silence.

**Sarah Barker** (Utrecht, NL) is a writer and researcher whose background bridges cultural anthropology and the arts, with a focus on social and cultural engagement. Working in the space between academia, ethnography and creative storytelling she adopts a multi-disciplinary approach within her work. As a speaker she has supported Qisetna in their presentations and written work internationally since 2020.

# SESSION 15: AMENDING FOR COLONIALISM

## *Panel 4 – Amending for Colonialism and Enslavement*

Globally, universities and scholars are increasingly engaged in research that includes transitional justice (TJ) mechanisms to amend for colonialism and enslavement histories. Instances of this research include the repatriation of cultural artifacts or human remains, the crafting of counter-narratives within museum exhibits, the implementation of truth-telling processes, among others.

For descendant communities engaged in these processes, TJ efforts not only serve as a pathway to justice, but also as a means to promote emotional resilience, collective solidarity, and to reclaim their power. However, the institutions involved in this process, such as universities, museums, and different state actors, often operate within frameworks deeply rooted in colonialism. Consequently, researchers find themselves working within structures that are ill-equipped to engage stakeholders effectively and further may perpetuate harmful power dynamics. Moreover, researchers must navigate complex environments imbued with emotional weight and trauma connected to a historical legacy of oppression, violence, and ongoing racial discrimination. Tensions that can permeate this type of research are often a microcosm of the current sociopolitical arena, highlighting the desire to maintain a nationalistic perspective versus amending for the injustices of colonialism.

The proposed panel will examine the complex relationship of researchers and descendant community members during such scholarly pursuits. By emphasizing the perspectives of descendant communities and confronting institutional legacies, the panel seeks to address the power imbalances present in conventional research frameworks. This approach underscores the need for scholars to critically reassess their positionality and engage with innovative methodologies that effectively decolonize research practices.

# SESSION 15: AMENDING FOR COLONIALISM

*Amending for Colonialism: Insights from US Government sponsored Reparations Commissions* – **Linda J. Mann**, EU Schuman Fulbright

This paper examines contemporary reparations efforts in the United States, highlighting significant changes since movements in the early 1990s. Today's initiatives involve institutional responses, such as reparation commissions and task forces, with a focus on truth-telling through research that documents the harms experienced by affected communities. Key to the current movement is the active participation of the African descendant community. Scholars specializing in transitional justice and human rights law are often engaged to research historical injustices related to colonialism and slavery, providing vital evidence to support reparations claims. However, truth-telling initiatives face challenges, including the integration of the African descendant community into governmental structures, which often overlook their diverse knowledge and expertise. Additionally, determining accountability for historical harms can lead to heightened sociopolitical tensions, particularly regarding eligibility for reparations, a contentious issue even within the descendant community. This paper explores these complexities in addressing injustices rooted in colonialism and enslavement.

**Linda J. Mann** is a 2024/2025 Fulbright EU Schuman Awardee where she is advancing research at the intersection of EU and US policy related to colonialism, enslavement and at the intersection of history, memory and transitional justice. In 2019, she co-founded the African American Redress Network (AARN), a collaborative project between Columbia University and Howard University. Mann additionally teaches master courses at Columbia University's School of International and Public Affairs (SIPA) as an Assistant Adjunct Professor. Previously she served as the Executive Director for the Civil Rights and Restorative Justice Project at Northeastern University's School of Law and served as VP of Research for the Georgetown Memory Project. Mann has written widely about local and state reparative justice, descendant engagement and maximizing justice potentials.

# SESSION 15: AMENDING FOR COLONIALISM

*Restitution, Emotion, and Positionality: Managing a Postcolonial Controversy in a Belgian University* - **Laurent Licata**, Université libre de Bruxelles

This presentation will focus on a highly sensitive postcolonial situation that I was called upon to manage, during which intense emotions were experienced by multiple stakeholders—including myself. From 2016 to 2020, I served as Vice-Rector for Diversity Policy at my university. In 2018, an article published in a national weekly magazine revealed the presence of a collection of Congolese ancestral remains in our university's biological anthropology laboratory. These remains had been collected during the early decades of Belgium's colonisation of the Congo, at the end of the 19th century. I will retrace the key steps taken in response to this revelation, including the creation of a dedicated working group, the organisation of an international conference on colonial-era collections of human remains in universities, and the negotiations with the authorities of the University of Lubumbashi. These efforts culminated in the signing of a restitution agreement between the two institutions (Licata, Nkuku Khonde, & Dibwe dia Mwembu, 2025). Throughout this process, strong emotions were voiced—particularly by members of decolonial movements and researchers in biological anthropology—highlighting the challenges of establishing dialogue across deeply divided perspectives. I will conclude by reflecting on the lessons I drew from this experience, especially concerning positionality, and how these insights now inform my current research: a psychosocial approach to the restitution of cultural objects and ancestral remains.

**Laurent Licata** is Professor of social and cultural psychology at Université libre de Bruxelles, Belgium. His current research interests are (1) the interplay between collective memories (or social representations of history), social identities and intergroup relation processes, with a focus on colonialism and collective victimhood, and 2) acculturation processes of people with immigrant background. He is currently involved in international research projects about colonial heritage both in European and African societies. From 2016 to 2020, he was the Vice-rector in charge of academic policy, career development, and gender and diversity policies at Université libre de Bruxelles.

# SESSION 15: AMENDING FOR COLONIALISM

*Navigating Representation and Repair in Community Engagement* – **Isabelle Best**, Allard Pierson

This presentation will explore the complexities of community representation through a case study of the Surinamica collection of the Allard Pierson. This discussion will highlight several key challenges, including the need for authentic representation, transparent selection processes, and the balance of diverse community voices. Additionally, it will discuss the various interpretations of repair, the necessity of reconciling diaspora and local expectations, and the value of engaging in difficult dialogues for historical reconciliation.

The presentation will also explore how traditional museum and library practices can be transformed by challenging institutional definitions of expertise, heritage, and knowledge. By prioritizing oral histories, empowering community voices, and creating collaborative spaces for interpretation, this approach offers a critical framework for reimagining curatorial work at the intersection of museum and library practice as a dynamic, dialogic process of cultural understanding and historical reclamation.

**Isabelle Best** is a junior curator Surinamica at the Allard Pierson. With a fresh perspective on one of the largest collections of Suriname Culture and History in the world, she strives to connect students, researchers, community members and other stakeholders with the collection. With a specialization in religion and spirituality among Surinamese indigenous communities and a profound academic background in religious studies, Latin American studies and pedagogy, she explores complex issues surrounding the colonial legacy of the Surinamica collection, of the Allard Pierson, and of herself.

# SESSION 15: AMENDING FOR COLONIALISM

*Poverty of the Mind* – **Angelique Duijndam**, Ketu Koti Zeeland

This presentation explores the complexities surrounding the legacy of colonialism and its impact on contemporary society. It addresses the tendency to remain comfortable in ignorance regarding the experiences of others, highlighting how this mindset contributes to persistent poverty, both economically and psychologically. The discussion emphasizes the profound discomfort that arises for individuals from formerly colonizing nations when confronting the injustices committed in their name.. Not seeing one another or thinking in terms of equality only fuels poverty—both in terms of mindset and economic stability. This presentation will explore practices that are use to embrace this discomfort, foster dialogue that promote healing and recognize historical wrongs. The presentation will also examine the necessity of elevating marginalized voices within these vital conversations.

**Angelique Duijndam**, born in Paramaribo, holds a Bachelor of Social Work. Since 2017, she has served as the CEO of Ketu Koti Zeeland. In 2021, she led Black Lives Matter events in Zeeland. Currently, she is actively involved in establishing a Knowledge Center focused on both the historical context and contemporary implications of slavery and the slave trade. Ms. Angélique's goals are to bridge the gaps between people, fostering understanding and collaboration.to empower and uplift each other? When will the cycle of suppression end? Why do those in positions of power continue to create laws that effectively strip rights from others, even under the guise of legality? Most importantly, what do marginalized communities still need to ensure their voices are heard and acknowledged.

# SESSION 16: SOLASTALGIA

*Environmental Memory, Power, and the Shaping of Material and Symbolic Landscapes* - **Adrienne R. Brown**, University of Arizona

Sense of place is constructed through experiences and relationships, but contemporary notions of place are also in ongoing conversation with the past. Historical landscapes are reconstructed through a modern-day lens, shaped by both environmental and social disruptions. This presentation reflects on findings from two studies in California, USA: (1) 24 interviews with survivors in a town destroyed by wildfire, and (2) 55 interviews with workers involved in aspects of forest management, in the context of climate change and wildfire threat. In both these cases, socially constructed memories of the landscape shape the experience of and response to contemporary environmental hazards. For wildfire survivors whose personal and familial histories are embedded in place, they experience solastalgia, or “homesickness” for their changed landscape. This leads to debates about what their town ought to become through rebuilding, and whose memories this new vision ought to affirm. On the other hand, nostalgia takes different forms for different groups of forest workers. Government employees experience disrupted memories through institutional changes relating to their work, while loggers perceive declined standing in their communities due to both occupational and rural demographic shifts. Additionally, environmental advocates express longing for an imagined “pristine” landscape of the past, relying on stereotypes of Indigenous people while also advocating for Indigenous practices. Taken together, these two studies suggest that the emotion of environmental memory cannot be disentangled from power. In the face of climate change disruptions, questions remain about whose memories get discarded, affirmed, or recreated.

**Adrienne R. Brown** is a sociologist specializing in community and environment. She is currently a postdoctoral scholar at the Udall Center for Studies in Public Policy at the University of Arizona, where she studies just and equitable community engagement in environmental and natural resources governance. Her other research interests include people’s constructions of identity, place, and environmental knowledge, especially relating to forest management and wildfire resilience.





# SESSION 16: SOLASTALGIA

*Emotional Currents: Heritage, Climate Change, and the Affective Landscapes of Former Island Communities* – **Anne Veere Hoogbergen**, Eindhoven University of Technology

Marken, once an isolated island in the Zuyderzee, has a long history shaped by its relationship with water. The island, part of the IJsselmeer since the completion of the Afsluitdijk in 1932, has navigated numerous changes in water management. For over 15 years, the local community has worked closely with the Water Authority on flood protection strategies, fostering a unique relationship based on shared heritage and expertise. However, a recent proposal to raise the island's dikes has led to a significant dispute. Despite the Water Authority's technical assurances, the local community remains unconvinced, commissioning an independent consultancy to reassess the need for further reinforcements.

This paper explores how emotions influence the ways in which these communities engage with their water-based heritage, respond to climate adaptation measures, and negotiate their collective sense of place. Drawing on ethnographic fieldwork, I examine how residents' inherited knowledge of island life shapes their perceptions of safety, risk, and belonging, particularly in the context of contested dike reinforcements. I argue that these emotional entanglements are not only crucial for understanding heritage as an affective and political force but also for recognizing how emotions mobilize communities in the face of environmental change. By situating the affective dimensions of heritage within broader debates on climate resilience and policy, this study highlights the need for heritage-informed, locally grounded approaches in adaptation planning—ensuring solutions are both technically sound and (emotionally) resonant with the communities they aim to protect.

As part of the larger THETIDA-project, **Anne Veere Hoogbergen** is currently a PhD candidate within the department of Built Environment at Eindhoven University of Technology. Holding a background in Heritage Studies (MA) and Cultural Anthropology (MSc), her research focuses on how coastal communities in the IJsselmeer area cope with climate impacts on their cultural heritage, as well as how a better understanding of the affective dimensions of heritage can prevent maladaptation and foster meaningful climate resilience. Within her studies she maintains a special interest in the interplay between nature and culture, heritage transformation and loss, intangible heritage, lived experiences, and affective responses such as eco-nostalgias. Anne Veere holds an MA in Heritage and Memory studies and an MSc in Cultural Anthropology.

# SESSION 16: SOLASTALGIA

*From a Promising Methodology for the Study of Heritage Experiences to a Redefinition of Heritage: The Belgian Coastal Landscape as an Emotional Heritage- and Sensescape* – **Jasper Snoeys**, KU Leuven

How do historical landscapes shape emotions, meanings and identities of various pasts? The landscape of the Belgian coast is typified by a discursive dichotomy between nature and culture: untouched dune areas and demarcated nature reserves exist – since the 19th century – in tension with growing tourist infrastructures. By adopting a **multifaceted and promising methodology** for emotional research in heritage studies, combining walking methodologies, sensory ethnography, interviews and discursive analyses, my fieldwork at visitor centers along the Belgian coast points out how these coastal landscapes have to be considered as heritagescapes which, firstly, underscore the (hegemonic) authorized heritage discourse of protection, conservation and education (Harrison and O'Donnell 2010; Smith 2021). Secondly, I argue for an inclusion of the senses within the framework of emotions and affects (Parker et al. 2024). The smelling of the sea, the touching of the dunes, the hearing of a stork, ... shape emotions of authenticity, escapism, nostalgia, and performed (national/local) identitarian values of these coastal landscapes (Kelly 2022; Banaszekiewicz and Nikielska-Sekuła 2025).

These dynamic heritagescapes have therefore to be considered as living and networked sensescapes as well. I suggest a **redefinition of the notion of (the processes of) heritage** in which non-human (material) parameters have to be allocated (a redefined form of) agency. I thereby reflect on the (increasingly needed) integration of posthuman-theories, more/other-than-human actors (or stakeholders) and so-called critical heritage ecologies in heritage studies in order to move away from hegemonic notions such as UNESCO's cultural landscapes (Bangstad and Pétursdóttir 2021; Sterling et al. 2024).

**Jasper Snoeys** is a PhD student at KU Leuven's Cultural History since 1750 research group. Since September 2022, he studies the emotional and multisensory experiences of heritage tourism in Belgium. He has done research on the role of emotions within the history of the Flemish movement, on which he published in leading reference works (the Digitale Encyclopedie van de Vlaamse beweging) and academic journals (WT). His main interests are heritage experiences, (the theorization of) heritage, identities and memory cultures.

He is co-editor of Cultuurgeschiedenis.be, the blogsite of his research group, and of Contemporanea, an online journal for contemporary Belgian history.

# SESSION 16: DECOLONIZING MEMORIES

*Activating Anti-Colonial Heritage: Ethical and Affective Considerations around Disclosing Activist Artefacts* – **Luna Hupperetz**, University of Amsterdam

Audiovisual records associated with anti-colonial movements are rooted in anti-institutional and radical activism, which had to navigate censorship laws, national border policies, forced displacement, political persecution and financial constraints. When such collections (albeit partly) get safeguarded by archival institutions, several questions arise about the ethics of researching and working with these materials, related to maintaining the care their specific political histories necessitate. Especially when activating and disclosing these archival materials, these ethical questions and affective dimensions become central. In this paper, I will argue that the political and material conditions of these artefacts require community engagement, i.e. active involvement by the associated filmmakers and activists, to navigate these ethical and affective dimensions with care.

To explore these dimensions, I will focus on the case study of the residual materials related to the unfinished documentary triptych *Unknown Suriname* (Cineclub Vrijheidsfilms & LOSON). The collection of residual materials, held at the International Institute of Social History, was first noticed in light of the restoration of the film *Oema foe Sranan* (1978) produced by the same collectives. This footage, shot between 1973–1978, provides a window into Suriname as a recently independent state, documenting the transnational socialist aspirations of political organisations such as LOSON (National Organisation of Surinamese in the Netherlands) and the Democratic People's Front (DVF).

The project group *Oema Restored*, which consists of former LOSON activists and film archival researchers, is collaboratively developing a methodology for disclosing the unedited and unsynchronised audiovisual material. While identifying the material after its recent digitisation to provide just descriptions and metadata, we notice that identification methods are inextricably linked with notions of access and reuse. Who are the future researchers and audiences we are considering when disclosing this archival material? When considering the latter, new generations of post-1982 Dutch Surinamese are eager to learn more about Suriname's transnational history of resistance. However, considerations regarding future access and re-use of the collections are infused by the affective dimensions that working with this audiovisual material and its associated history evoke.

In this paper, I will present some findings from the initial steps in identifying this audiovisual collection. I will focus on the following question: How can the theories of ethical reuse be extended to encompass the affective dimensions associated with the intergenerational and intercultural aspects of disclosing anti-colonial audiovisual artefacts?

**Luna Hupperetz** is a PhD candidate for the AHM and ASCA research initiative on "critical audiovisual heritage" at the University of Amsterdam. She has an interest in activist documentary cinema, practices of audiovisual re-use and collaborative film archival methodologies. As a film curator, she has been involved in researching the restored anti-colonial film *Oema foe Sranan* (Women of Suriname, 1978). In light of this restoration, she co-directed and produced the short film *A Battle Restored* (2022) together with Kiki Ho and Ananta Khemradj. Besides her research, she works as a program advisor for the International Documentary Film Festival Amsterdam (IDFA).



# SESSION 17: DECOLONIZING MEMORIES

*"It's like being an octopus": tour guides, guided tours and the emotional labour of activating slavery and colonial heritage memories* – **Emmanuel Akwasi Adu-Ampong**, Wageningen University & Research

The role of guided walking tours in transnational and transcultural memory activism is well noted. Yet little has been said of the foundational element of the emotional labour(ing) that underpins this memory work and the bodies involved. In this paper, I seek to conceptualise the form of emotional labour that makes possible the activation of the difficult and contested cultural memories of slavery and colonial heritage. I centre the embodied and emotional labour of tour guides involved in activating slavery and colonial heritage memories through guided tours. Emotional labour thus encompasses the work guides put into regulating their emotions and moods before, during and after the tour encounter as they seek to balance competing demands. This paper is situated within a larger ongoing research programme on the tourism geographies of slavery and colonial heritage vis-a-vis cultural memory politics involving empirical fieldwork across African, South American and European case. Specific to this current paper, I focus on the Black Heritage Amsterdam Tours, the African Lisbon Tour and the Decolonial Tour Berlin to explore the emotional labour of tour guides in establishing guided tours and their ongoing memory activism. Relying on participant observation of tours, interviews with tour guides and visitor comments, I explore the process, practice and performance of emotional labour that underlines their work. I attend to how this process of emotional labour(ing) within guided tours generate transformative liminal spaces and frictions that makes visible "hidden" cultural memories in their embodied and spatial dimensions.

**Dr. Emmanuel Akwasi Adu-Ampong** is AN Associate Professor in Cultural Geography at Wageningen University & Research, The Netherlands, and a Senior Research Associate at the School of Tourism and Hospitality, University of Johannesburg, South Africa. He works at the intersection of cultural geography, critical tourism studies, critical heritage studies and cultural memory studies. He is PI for an ERC Starting Grant project (2025 – 2030) **Frictions of Space: the generative tensions of slavery and colonial heritage tourism**. He was previously PI for the Dutch National Research Council (NWO) Veni project (2021 – 2024): The Embodied Absence of the Past: Slavery, Heritage and Tourism in the Ghana-SurinameNetherlands Triangle.

# SESSION 17: DECOLONIZING MEMORIES

*Channeling Emotions Through Silent Practices of Decolonial Memory Activism –*  
**Gerlov van Engelenhoven**, Leiden University

Postcolonial memory conflicts tend to be emotional conflicts. These conflicts are not simply about how we should remember the colonial past, they also concern how these memories should make us feel: e.g. proud vs. disgusted, nostalgic vs. ashamed. Because of this emotional dimension, such conflicts have a tendency to explode into angry parties shouting each other down.

The general dynamic of postcolonial memory is thus that of a cacophonous forum of voices: “We tend to think of a flourishing public sphere as a noisy place, but a dialogical approach to politics suggests that silence is vital [...], as a precondition for reflection on what the other has said, as a prelude to understanding” (Dobson, *Listening for Democracy*, 8; 11). In the emotional discussions about the public memory of slavery and colonization, there is little space for reflective silence.

In my current research project, I interview Netherlands-based decolonial activists, artists and curators who actively escape loud, polarizing memory practice. All interviewees deploy silent expression in their work as a more nuanced alternative to speaking up, through visual, musical or embodied methods. Some even use silence therapeutically, to create and hold space for deep listening, embodied solidarity and collective healing/recovery. In this presentation I will discuss the first results of these interviews.

If raising one’s voice today often means submitting it to the vast white noise of public opinion, activist silence offers a space for reflection and listening, a moment of recovery and reconnection, and a method to channel our emotions.

**Dr. Gerlov van Engelenhoven** is an assistant professor at Leiden University Centre for the Arts in Society, teaching courses on postcolonial memory and heritage, law & culture, and cultural interaction. His most recent book is titled *Postcolonial Memory in the Netherlands: Meaningful Voices, Meaningful Silences* (AUP, 2023). He co-hosts *Unboxing*, the Museum Maluku podcast about intangible heritage. From 2024 to 2028, he runs a research project called *Listening to Silence: Powerful Silences in Dutch Decolonial Memory Practice*, funded by NWO through a Veni Talent Program grant. His research methodology is a combination of participatory research with discourse analysis and (auto)ethnography.

# SESSION 18: WRITING EMOTIONS

*Emotional Afterlives: Affect, Memory and the Armenian Genocide in Diasporic Anglophone Literature* – **Konstantina Tsoleridou**, Goethe University

Affect and memory are central to how historical trauma is transmitted and reimagined across generations. Historically, affect has been conceptualized in two dominant ways: either as an elemental state or as an intensive driving force. Similarly, in memory studies, memory is often conceptualized as either a repository of the past or an active force shaping the past. This presentation examines the intersection of affect and memory in Anglo-Armenian diasporic literature, exploring how postgenerational authors emotionally engage with the legacy of the Armenian Genocide.

Following Hamilton's assertion that memory and emotion are "fundamentally concerned with the relationship between the personal and the political, the private and the public, the individual and collective" (Hamilton, 2012, p. 63), I analyze how affective forces—such as trauma and nostalgia—shape literary representations of the Genocide across generations. As Marianne Hirsch argues, "memory signals an affective link to the past" (Hirsch, 2012, p. 33), and "postmemory approximates memory in its affective force" (Hirsch, 2008, p. 109), underlining how even those who did not directly experience the trauma of the atrocities, emotionally connect to it through inherited stories and images. Through this lens, I explore how emotions are transmitted, transformed, and renegotiated in Anglo-Armenian literature.

By examining key texts by Gostan Zarian, William Saroyan, Michael J. Arlen, and Aline Ohanesian, this presentation highlights the evolving affective engagement with the Genocide. Situating these narratives within affect and cultural memory studies, I argue that diasporic literature preserves history while actively shaping literature through emotional exploration of the past.

**Konstantina Tsoleridou** is a Ph.D. candidate of Anglophone Literatures, Cultures, and Media at Goethe University Frankfurt am Main and a recipient of the Studienstiftung des deutschen Volkes scholarship. She holds an M.A. in Anglophone Literatures, Cultures, and Media from Goethe University and a B.A. in English Language, Linguistics, and Literature from the University of Sheffield. Her doctoral research "Travelling Memories of the Asia Minor Catastrophe in Anglophone Literatures," supervised by Prof. Dr. Astrid Erll, examines the collective memories of the Catastrophe in Anglophone diasporic postgenerational writings. Her academic interests encompass Anglophone literatures, memory studies, and diaspora studies.

# SESSION 18: WRITING EMOTIONS

*Museum Melancholy: The Ethics of Dark Tourism in Saidiya Hartman's Lose Your Mother: A Journey Along the Atlantic Slave Route* – **Lucy Mensah**, University of Illinois

This paper examines melancholy as an affective by-product of dark tourism. I refer to Saidiya Hartman's 2007 memoir, *Lose Your Mother*, as a case study querying the nature, function, and ethical dilemma of what I call "museum melancholy." Hartman's memoir explores the author's ambivalent relation to her African ancestry as an American woman of Caribbean heritage. In the hopes of resolving this ambivalence and establishing strong affective ties to her "motherland," Hartman embarks on a pilgrimage to Ghana, West Africa, where she visits one of the nation's most popular tourist attractions, the Elmina Slave Castle and Museum. An auger of her ultimate disappointment, Hartman recalls making repeated visits to the slave dungeons, the sum of which rouse no strong feeling of national belonging or Pan-African belonging. Hartman is incapable of "putting a face" to her direct ancestors considering the absence of slave records in the museum's holdings.

Through careful textual analysis of Hartman's narrativization of her experiences at Elmina, I argue that the author's attempt to find kinship with the "ghosts of the Middle Passage" results in a deep suspicion of dungeon tourism instead of existential catharsis. Conclusively, I argue that Hartman's repeatedly failed efforts of metaphorical reunion with Africa—bordering, at times, on the obsessive—signal a fundamental identity crisis, or, in other words, a melancholia, for which sites such as Elmina are deceptively commercialized as palliating. By analyzing Hartman's melancholy as both the catalyst for and result of her failed pilgrimage (and thus a *doubled* melancholy), I raise an important ethical concern about dark tourism's extractivist, market-driven manipulation of visitor longing.

**Lucy Mensah** is an assistant professor of Museum and Exhibition Studies at the University of Illinois-Chicago. Her research and teaching interests cover critical museology in the African diaspora, alternative curatorial practices, and exhibition writing. Her current book project examines the museological imagination in Black feminist literary and visual cultures. Mensah has held curatorial and research appointments at the Metropolitan Museum of Art in New York City, the Smithsonian's National Museum of American History (NMAH) in Washington D.C., the Frist Art Museum in Nashville, Tennessee, the Detroit Institute of Arts, and the National Public Housing Museum in Chicago.

# SESSION 18: WRITING EMOTIONS

*Memory in the Classroom: Literature, Familial Remembrance, and Emotional Engagement* – **Dawid Grabowski**, University of Amsterdam

It is important to investigate how the past is constituted as a battleground where emotions are weaponized to advance political and ideological agendas. But can emotions also be mobilized toward justice or mutual understanding?

This research explores how integrating family narratives into literary education fosters emotional engagement, shaping students' relationships with memory, identity, and intergenerational remembrance. Structured assignments encouraging students to explore their familial pasts align with experiential learning models, providing a space to process complex emotions tied to contested heritage and collective memory.

Set within a high school environment, this study highlights the case of Maurice, a student who initially hesitated to ask his grandparents difficult questions. Seeing them infrequently, he preferred light-hearted conversations over discussions of war and oppression. Sceptical of memory studies, he questioned why he should engage with painful legacies. However, through structured engagement with trauma literature and intergenerational memory discussions, he moved from avoidance to a deeper awareness of his family's past. His transformation illustrates how memory-centred education fosters emotional resilience and critical reflection, allowing students to engage with heritage beyond abstract historical narratives.

This becomes particularly relevant today, as global wars—such as those in Europe and the Middle East—have reignited discussions about military service among high school students. Before making life-altering decisions, young people must critically engage with the past, confront difficult topics, and reflect on contested memories in a safe and structured educational setting.

**D.J. Grabowski** is an external PhD candidate at the Amsterdam School for Heritage, Memory and Material Culture (AHM), University of Amsterdam. As an educator, he is dedicated to integrating memory studies and historical reflection into the classroom. He has developed a curriculum that engages students with personal and collective histories through literature, self-reflection, and creative expression. With a deep understanding of memory's role in shaping values and identities, he guides students in exploring familial and historical narratives, confronting complex themes such as war, trauma, and intergenerational silence, while fostering critical thinking and meaningful connections to the past.



# SESSION 19: CURATING DISSONANT HERITAGE

*Emotional Narratives at Sites of Perpetrators: Reflections on Display and Education from the Museum of Secret Surveillance "House of Leaves"* – **Giulia Avanza**, Sapienza University/University of Tirana

Sites of perpetrators are sites associated with the former administration or ideology of a non-democratic regime, places where the crimes were conceived, planned, and organised but not necessarily perpetrated. When memorialised or musealised, these sites arise a number of controversies because of the existing or potential emotional relations of individuals with that heritage, spanning from discomfort among survivors and affected communities, to fascination with power and strong personalities, or else with the cultivation of nostalgia for the past. Departing from a reflection on the controversial nature of sites of perpetrators, this contribution explores how emotional narratives are tackled in developing a museum display and managed through the design of educational programmes. The investigation will use as a case study the Museum of Secret Surveillance "House of Leaves" in Tirana, grounding theoretical perspectives on the specificities of Albania's post-communist memory framework. Key findings will allow us to discuss the effectiveness of the adopted strategies in addressing the relation between this controversial heritage and emotions.

**Giulia Avanza** is PhD student in Heritage Science – Analysis and management of cultural heritage at Sapienza University, currently visiting PhD at the University of Tirana. Her thesis investigates the way Albania is confronting the legacy of communism by remembering this part of its difficult past through museums, and by transforming places of trauma into sites of memory. Since 2019, she has collaborated as a heritage practitioner with Fondazione Santagata per l'Economia della Cultura in projects in the field of heritage, culture and cooperation. Giulia is co-founder of the Italian Chapter of the Association for Critical Heritage Studies.

# SESSION 19: CURATING DISSONANT HERITAGE

*Thinking Affect in Heritage Agendas: The Emotive Power of Narrating Histories of Democracy at Heritage Sites* – **Sandra Engels**, Justus-Liebig-University

Emotions matter and they, too, matter for accessing, understanding, and using heritage. They influence how heritage is made and re-made in constant negotiations over meaning, value, and power; and they shape how heritage is used and positioned in the social and political arena. It is only through emotional investment in certain meanings, values, and memories that heritage can be created and sustained. But it is also through emotional engagement that different and probably antagonistic actors appropriate and instrumentalize certain items and narratives to use or potentially misuse them for their own agendas. I want to argue that emotions, indeed, matter in the heritage pluriverse, and that thinking affect is key to understand the dynamics, dissonances, and potential disruptions of heritage spaces and the consequences this has for the politics of heritage. By means of St Paul's Church in Frankfurt and the recent initiatives in Germany to label and promote a heritage of democracy also but not exclusively around the site I question how emotions about heritage sites are instrumentalized to advance political and ideological agendas over the past and how, in turn, heritage sites are used to mobilize emotions that drive these agendas. Demonstrating that (hi)stories of democracy are themselves nuanced, diverse, and possibly dissonant, I posit that disruptions, counter-narratives, and agonistic pluralism are significant components in the processes and politics of heritage. And that these are affected by and, in turn, affect emotions regarding how heritage, memory, and material culture are perceived and positioned in a diverse and complex world.

**Sandra Engels** is a doctoral researcher and research assistant at the International Graduate Centre for the Study of Culture (GCSC) at Justus-Liebig-University Giessen (Germany). In her research project she works on cultural mediation and the dynamics of heritage making at sites/spaces of memory. Inspired by the innovative methodology of 'emotion networking' she aims to investigate the emotional/affective side of heritage making processes and the diverse and individual perspectives on heritage spaces that impact both the politics and uses of heritage.

# SESSION 19: CURATING DISSONANT HERITAGE

*Sculpting the Nation's Trauma: Trauma, Memory and the 1976 Thammasat Massacre Memorial Sculpture* – **Gil Turingan**, University of Warsaw

The year 2026 will mark the 50th anniversary of the 6th of October 1976 Thammasat Massacre. This traumatic event not only inflicted deep wounds on those involved but also had a profound impact on the Thai student movement, significantly curtailing activism during that time. In remembrance of this tragic chapter in Thai history, a memorial sculpture commemorating the Thammasat Massacre was constructed in 2000. This structure stands as a powerful symbol of the trauma experienced by the Thai student movement. Building on these premises, this paper argues that the memorial sculpture serves vital functions as a site for reflection and healing while also sparking discussions about its meaning and significance. Through qualitative document analysis, this research explores the symbolic meanings and narratives associated with the memorial, thereby enriching our understanding of trauma and collective memory. The study's corpus includes official descriptions, artist statements, design proposals, speeches from dedication ceremonies, media coverage discussing both the memorial and the remembrance of the massacre, and visitor reviews and comments from online platforms. It also incorporates academic analyses of the memorial, films, documentaries, personal narratives from former student activists, and relevant policy documents related to memorialization. Through a thematic analysis, this paper reveals recurring themes of grief, healing, recovery, justice, and reconciliation, examining how the memorial connects trauma with collective memory. By integrating elements of history, architecture, and psychology, this research contributes to the fields of trauma and memory studies, illustrating how Thai student activists have confronted their past through this memorial sculpture.

**Gil Turingan** is a Filipino scholar and educator focusing on Southeast Asian history and politics. Currently a Postdoctoral Research Fellow at the University of Warsaw in Poland, Gil is exploring the region's intersections of history, politics, and social movements. He has recently earned his Ph.D. in Thai Studies from Chulalongkorn University in Thailand, where his research centered on the discourse surrounding Thai democracy, student movements, and public monuments, primarily concentrating on the protests of 1973 and 2020.

# SESSION 20: HERITAGE AND AFFECT 2

*'Sometimes it's inevitable for the past to be forgotten, especially if the present is no less horrific': Palestinian Postmemory in Adania Shibli's Minor detail* – **Brechtje Inklaar**, University of Amsterdam

This paper critically reflects on Marianne Hirsch's theory of postmemory when applied to the context of occupied Palestine, and in doing so, looks at the pitfalls of memory studies and the trauma-dominated version of Holocaust memory. This paper applies those theories to the memory of al-Nakba and states that al-Nakba has an originating moment in 1948 yet as an event is not confined to the past and prolongs into the present. This is demonstrated through a close reading analysis of Adania Shibli's novel *Minor detail* (2017), illustrating how the narrative of the novel is evidential for trauma inheritance in occupied Palestine and the effect this has (had) on subsequent generations. It is proposed that the women in the two parts of the novel are connected through their postmemories and present-day experiences of al-Nakba, memories that are activated through mnemonic affective devices such as the surrounding landscape, smell and sound. I relate this to the concepts of postmemorial storytelling, postmemorial absence and *non-lieux de mémoire*, additionally looking at the role of the archive and oral history in the Palestinian context, thus demonstrating that the absence of a place and the home as well as the absence of a delineation of al-Nakba has created a continuous postmemorial Palestinian subject.

**Brechtje Inklaar** (1999, she/her) holds two bachelor degrees from the University of Amsterdam, respectively in History and Dutch language and culture. Currently she is enrolled in the research master's Literary Studies and in the first year of the dual master's Heritage and Memory Studies, both at the University of Amsterdam. Her research focuses on the interactions of history and memory (with a focus on oral history) and the intersections of gender, nationalism and remembering, particularly in (post-)conflict regions such as Northern Ireland, former Yugoslavia, and Palestine.

# SESSION 20: HERITAGE AND AFFECT 2

*Music in the Middle of Conflict: The Use of Music in Digital Propaganda -*  
**Sultan Prasasti**, Maastricht University

Music cannot be separated from cultural heritage which forms a collective identity. In the digital era, music has also been used as a tool in propaganda and cyber information warfare, where state and non-state actors use both national songs and traditional music to develop collective memory and control the public opinion. This research investigates the strategic deployment of music as a weapon in digital information warfare, focusing on how state and non-state actors leverage traditional music and national songs to shape collective emotions and manipulate public opinion in contemporary geopolitical conflicts.

Using a mixed-methods approach combining content analysis, case studies, and discourse analysis, the research identifies patterns in how musical elements are deliberately engineered to trigger specific emotional responses that reinforce propaganda narratives. This study will use case study of the Russia-Ukraine war, China-Taiwan tensions and comparison with non-state groups in digital propaganda. This research will examine music content in digital propaganda videos spread on platforms such as YouTube, Twitter/X and Instagram. The result shows that music is not only used for strengthening national identity and collective solidarity but also a trigger to polarisation and manipulate public opinions. Music can evoke nostalgia, pride, fear, or anger, which is then used to support certain political agendas. This research contributes to the discussion on the weaponization of emotions in conflict, also offers new insights into how digital media is changing the way emotions are mobilised in propaganda.

**Sultan Prasasti** is currently doing a masters in Arts and Heritage at Maastricht University. Sultan had a bachelor in History from Universitas Negeri Yogyakarta, Indonesia. He wrote a bachelor thesis about "Indonesia-Poland Bilateral Relation during the Cold War, 1955-1994" Currently, he focuses on Conservation and Decolonisation of Music in Postcolonial Countries. He was also interested in researching Music and Politics; the intersection of Music, Technology and Politics; and the relation between music and identity. He was actively involved in several discussions and research with some artists including with Think Tank collaborated with Dutch National Opera and many others.

# SESSION 20: HERITAGE AND AFFECT 2

*Music, Memory, and Migration: The role of music in building solidarity and resilience within the displaced Kashmiri Pandit community* - **Mihir Raina, HKU**

This study explores how music serves as a vessel for emotional resilience, solidarity, and a sense of shared purpose within the displaced Kashmiri Pandit community following their forced exile in the early 1990s. In the face of displacement, heritage practices, particularly music, have become vital in preserving cultural memory and reinforcing collective identity. As Blacking (1973) notes, "music serves as a fundamental means by which people express and maintain their social and cultural identity, particularly in times of crisis and change." This research examines how oral traditions, lyrical themes, and musical practices have been used to foster resilience and solidarity, transcending the trauma of migration.

## Research Questions

1. How do lyrical themes and musical forms express migration, survival, and identity?
2. How has music in the Kashmiri Pandit community evolved as a tool for maintaining heritage and fostering a shared sense of purpose in exile?

## Methodology

The research will employ a mixed-methods approach:

- **Ethnographic Interviews:** Interviews with exiled Kashmiri Pandit community members, particularly those with a musical background, will explore music's role in family gatherings, weddings, and religious ceremonies.
- **Ethnomusicological Analysis:** This will examine lyrical themes, performance contexts, and musical forms in exile.
- **Archival Research:** Sound and video archives, including recordings from festival ceremonies and family events, will be used to trace cultural memory and the role of music in maintaining heritage.

## Significance

This study will contribute to ethnomusicology and sound archivism, highlighting music's role in preserving heritage, reinforcing identity, and building community solidarity in displaced populations.

**Mihir Raina** is an electronic music composer, educator, and master's student in Music and Technology at HKU. His research explores the intersection of heritage music, sound archivism, and cultural memory, focusing on the India. As an educator and music producer, Mihir specializes in reinterpreting archival music through electronic production techniques, blending Indian classical, folk traditions, and sound system culture. His work examines how music can preserve identity, foster resilience, and reshape cultural narratives, with a particular focus on the creative use of archives in electronic music.

# SESSION 21: COLD WAR HERITAGE SITES

## *Panel 5: Cold War Heritage Sites: Managing 'Hot' Emotions*

The 'Cold War' which emerged from the unsettled alliances of the Second World War has only recently been embraced as a 'period of interest' within heritage studies. Many Cold War complexes were 'secret' and therefore unknown to civilian populations before their demilitarization. Others are deemed 'ugly' and therefore 'unwanted' by residents in their vicinity. The built heritage of the Cold War in Western Europe, while associated with a pervasive fear of nuclear war, or conflict escalation, is often emotionally 'superseded' by Second World War heritage which was more directly connected to lived memories of trauma and loss. In former Warsaw Pact members or nations bordering the USSR, the constant threat of invasion was omnipresent. Yet, the recent demilitarization and heritageization of many Cold War sites was rapidly followed by the Russian aggression on the Ukraine which rekindled geopolitical tensions. Through these sites, hot emotions of fear, anger, and despair are kept alive and actively used in the geopolitical game that is taking place today. This panel will explore how the cultural heritage of the Cold War used today? What role do researchers and curators in museums and regional as well as national cultural heritage management play in the narratives and preservation of the cultural heritage associated with the Cold War? How can theories within heritage and memory studies associated with for example heritage diplomacy and agonistic memory contribute to research on the cultural heritage of the Cold War?

**Bodil Frandsen** is Curator at the North Jutland Historic Museum responsible for the Cold War Museum at REGAN Vest. The REGAN Vest bunker facility, was constructed secretly in the 1960s to accommodate the Danish government, officials, and the reigning monarch in case of a nuclear war. It was opened to the public in 2023. Bodil completed her PhD in 2021 at Aalborg University on the topic of civilian preparedness and Regan Vest. She published *Hvis (atom)krigen kommer (If (atomic) war comes)* with (Gads Press) with Ulla Varnke Sand Egeskov in 2024.

**Prof. Holger Nehring** is Chair in Contemporary European History at the University of Stirling. Together with Dr Sam Alberti at National Museums Scotland (PI), he was Co-I on a large project on 'Materialising the Cold War', funded by the AHRC (AH/V001078/1). The project analysed museum collections and displays across the UK and Europe – covering everything from military and social history to technology, art and design – to understand how the Cold War materialised in a specific national context and ask exactly how it features in museums today (<http://mcw.stir.ac.uk/>). It has resulted in a toolkit for museum, a popular book on Cold War Scotland and an edited collection on Cold War Museology.

# SESSION 21: COLD WAR HERITAGE SITES

**Torgrim Sneve Guttormsen** is an archaeologist and a research professor at the Norwegian Institute for Cultural Heritage Research (NIKU). His edited books include *Heritage and Sustainable Urban Transformations*, *Deep Cities* (Routledge, 2020) and *Heritage, Democracy and the Public*, *Nordic Approaches* (Routledge, 2016). Guttormsen is the national coordinator for the Association of Critical Heritage Studies – The Norwegian Chapter (ACHS-Norway). His research emphasis is on cultural heritage management and politics, heritage and planning, urban heritage, heritage routes, immigrant heritage, difficult heritage, public archaeology, and the history of archaeology. With his focus on studying memorials and commemorations his research also interfaces memory studies and museum studies.

**Dr. Ruud van Dijk's** (Department of History, University of Amsterdam) current research is on the Dutch role in NATO's 1979 Dual-Track decision on Theater Nuclear Forces (the "Euromissile" crisis of the late 1970s and early 1980s), and the anti-nuclear revolution of that era. His earlier research focused on the East-West struggle over Germany's future between 1945 and 1953/5 as well as the launch of Ostpolitik (1969–1970) as seen from the Nixon White House. Together with four colleagues he published the *Encyclopedia of the Cold War* (Routledge, 2008).

**Dr. Britt Baillie** is an Assistant Professor in Heritage Studies and Historic Archaeology, Aarhus University. Her research focuses on the heritage and archaeology of conflict. She is co-Editor in Chief of the *Palgrave Encyclopedia of Cultural Heritage and Conflict*. Her books include: (2021) *Transforming Heritage in the Former Yugoslavia: Synchronous Pasts*, Palgrave with Gruia Badescu and Francesco Mazzucchelli; (2020) *African Heritage Challenges: Communities and Sustainable Development*, Palgrave with Marie-Louise Stig Sørensen and 2013. *Locating Urban Conflict: Locating Urban Conflicts: Ethnicity, Nationalism and the Everyday*. London: Palgrave Macmillan. with Wendy Pullan. She is currently part of the EU Horizon funded DIGHT-NET project (<https://dight-net.tlu.ee/>).



# SESSION 22: MUSICAL MEMORIES

*Space, spirit and culture: Manifestations of Blaga's "Mioritic" Space in Romanian music* – **Paula Mladin**, National Academy of Music "Gheorghe Dima"

The shaping of the Romanian cultural identity and, implicitly, of a national school of musical composition was made possible by affirming and "reconciling" the autochthonous folkloric dimension to the forms of the West-European classical tradition. The process, driven by the scientific study of the popular repertoire (initiated during the first decades of the 20th century), as well as by the integration of authentic rural melodies into the cultural repertoire of the time, found its full manifestation, in a most original manner, in the work of the renowned composer George Enescu (1881-1955) and later generations. The perspectives of the philosopher and poet Lucian Blaga (1895-1961) – on the role of unconscious factors and the effects of the stylistic matrix on works of art, or the manifestations of the "spatial feeling" in Romanian culture – were to confirm even more strongly the importance and relevance of the spiritual values embodied in Romanian folklore. The significance of the "plain" as a spatial horizon of Romanian spirituality, organically attached to popular genres such as the doina and the ballad, the delimitation of the "dor"-feeling ("longing") and melancholy as predominant states in local repertoire, respectively of "the mioritic space, high and indefinitely undulating, and endowed with the specific accents of a certain sense of destiny" (the term "Mioriță" actually designating the title of a ballad that is considered an expression of the Romanian natural, social-historical and cultural quintessence) as a background for the manifestation of the ancestral are just some of the Blagian coordinates that have been applied for decades in contemporary Romanian art, as well as in the musical field.

# SESSION 22: MUSICAL MEMORIES

**Paula Mladin** (b. Șandor) is a musicology graduate of the National Academy of Music "Gheorghe Dima" in Cluj-Napoca, earning her PhD title – summa cum laude in 2020 at the same institution, following the public defense of her thesis entitled "The chamber oeuvre of the composer Adrian Pop". The musicological activity of Paula Mladin has manifested recently through her presence at international conferences, workshops and events, such as "Principles of Music Composing: Ethno- in Contempo" (Vilnius – Lithuania, 2024), the "Sigismund Toduță" International Symposium of Musicology (Cluj-Napoca, 2023), International Music Therapy Symposium (Cluj-Napoca, 2023), "The Science of Music – Excellence in Performance" (Brașov, 2019, 2024), and her list of publications includes articles in journals such as "Musica" (Studia Universitatis Babeș-Bolyai), the "Bulletin of the Transilvania University of Brașov", "Musicology Papers", the "Doctoralia" volume (Proceedings of the "Romeo Ghircoiașiu" Symposium of Young Scholars, Cluj-Napoca, 2020), as well the volume entitled "Aspecte stilistice în creația camerală a compozitorului Adrian Pop" ("Stylistic aspects in the chamber works of Adrian Pop", MediaMusica Publishing House, Cluj-Napoca, 2022). In 2022 Paula Mladin joined the community of the National Academy of Music "Gheorghe Dima" in Cluj-Napoca as Scientific Researcher III.

# SESSION 22: MUSICAL MEMORIES

*„By wrath of foeman low was laid / A youth bemoan'd of ev'ry maid!" Social Emotions in 19th-Century Czech Romantic Hoaxes and their Reception -*

**Dalibor Dobiáš**, Czech Academy of Sciences

As influential Ossianic hoaxes, the Czech Dvůr Králové and Zelená Hora Manuscripts uniquely mirror the use of 'folksongs' in the formation of modern European national cultures in the 19th century, even when it comes to the staging of 'natural' emotions. Here, feminine sensitivity and masculine prowess are frequently pitted against the biliousness of enemies, while at the same time, in numerous comparisons to animals, they also define themselves against nature. Finally, they also establish characteristic genres (heroic 'male' chants, with Ossianic bard figures, 'female' lyrical songs, that are gradually gaining a reputation in high literature).

Starting from the idea of shared emotions as an important part of the formation of national identities (Miroslav Hroch), the aim of this paper is, firstly, to explore the relevant 'social emotions' in the Manuscripts, including specific cases such as the fall of the matriarchy represented by Princess Libussaa, and the construction of community in the (historic) love of ancestors. Secondly, the paper aims to situate these social emotions as represented in literature within contemporary gendered and xenological concepts of Slavic national poetry in a wider Central European context (Vuk Karadžić, Kazimierz Brodziński with his emphasis on 'women's songs' in the absence of Polish heroic ones, etc.). The emerging modern Czech literature of the 19th century thus appears, not least, as a specific part of the transnational European history of social emotions.

**Dalibor Dobiáš** is a senior member of the Institute of Czech Literature at the Czech Academy of Sciences and a fellow of the Alexander von Humboldt Foundation at the University of Regensburg. He was a visiting professor of Slavic studies at the Universities of Venice, Padua and Naples, Italy. He is particularly interested in Romantic nationalism in Central Europe (including Ossianism and national epics among Slavs) and bilingual Czech authors (also as the editor of the works of Jiří Gruša).

# SESSION 22: MUSICAL MEMORIES

*Opera as Intangible Heritage in Brussels: Emotion, Memory, and Political Contention* – **Marte Bernaerts**, London School of Economics and Political Science

Opera, as an intangible heritage, is deeply entangled with processes of emotional production and collective memory. In Brussels, a city where cultural institutions have long navigated linguistic, political, and ideological shifts and tensions, opera serves as a privileged site for examining the affective dimensions of heritage. This paper will explore how emotions—ranging from nostalgia and belonging to contestation and exclusion—shape the ways opera is experienced, institutionalised, and mobilised in Brussels.

This paper will interrogate the role of emotions in the negotiation of opera's status as cultural heritage through several case studies. The revolutionary legacy and performative force of *La Muette de Portici* Brussels in 1830, the emotional resonance and contemporary debates surrounding repertory choices, as well as imperial legacies reveal how opera houses operate as spaces where emotions are and can be strategically constructed, instrumentalised, and resisted. Whether through (re)configurations of repertory, funding policies, or audience engagement strategies, opera institutions participate in broader dynamics of memory-making, revealing the extent to which opera as cultural heritage is both an affective and political arena of encounter.

This paper would like to contribute to the conference by exploring how affect informs the preservation, reinvention, and contestation of cultural heritage with relation to opera. In doing so, the paper positions Brussels as a compelling case for understanding the ways in which emotions mediate the entanglement of heritage, memory, and political discourse in a transnational cultural space.

**Marte Bernaerts** is a young researcher in the field of cultural heritage and European studies with a passion for opera studies. She obtained a Bachelor of Arts in Linguistics and Literary Studies from the University of Antwerp followed by a Master of European Studies: Transnational and Global Perspectives from KU Leuven and an MSc in Culture and Conflict in a Global Europe from the London School of Economics and Political Science. After graduating in December 2023, Marte has worked at the European Parliament and the Council of Europe.

# SESSION 23: SOVIET HERITAGE

*Haunted Canvases: Judel Pen and the Cultural Struggle for Belarusian Jewish Identity under Soviet Rule* – **Svetlana Sidelnikova**

This research explores the work of Judel Pen as a medium through which the fractured memory of Belarusian Jewish identity under Soviet rule is rendered visible. Often overshadowed by the fame of his students—most notably Marc Chagall—Pen himself emerges as a crucial figure whose paintings function less as formal studies and more as haunted canvases: intimate archives of a world under erasure. His visual lexicon encodes a history of marginalization at the intersection of Jewishness, Belarusianness, and non-Russian cultural expression during the Stalinist period.

The guiding research question asks: *How does Judel Pen's artwork reflect the cultural memory of Belarusian Jewish identity under Soviet repression, and in what ways does it engage with the broader history of discrimination against non-Russian artists during the Stalinist era?* Drawing on Svetlana Boym's distinction between "restorative" and "reflective" nostalgia, the study considers how Pen's work oscillates between elegy and reconstruction, between mourning a lost cultural world and quietly defying its erasure. Jan Assmann's theory of communicative memory further frames Pen's art as a vessel of intergenerational memory—a fragile but persistent form of cultural resistance.

Pen's likely execution by the NKVD in 1937, in the shadow of the "Night of the Executed Poets," situates his work within a violent history of silencing. This research argues that Pen's paintings do not merely survive history—they speak it. As such, they offer a powerful meditation on identity, memory, and the spectral presence of what was meant to be forgotten.

**Svetlana Sidelnikova** is a recent with a Bachelor's degree in Arts, Media and Society from Leiden University. During their studies, Svetlana focused on the questions of memory and culture, having the Soviet Union and post Soviet Union as her main interests. Svetlana aims to further explore this area and contribute to the exploration of the Soviet Union Heritage and its representation. Attending this conference, she hopes to gain inspiration and learn about other perspectives on the cultural heritage.

# SESSION 23: SOVIET HERITAGE

*Preserve Cannot be Destroyed: The Visual Discourse of Marginalization of the "enemy classes" cultural heritage in Ukraine During the First Decades of the Soviet Occupation (1920s - 1930s)* - **Anna Yanenko**, National Preserve Kyiv-Peckersk Lavra

Large-scale propaganda campaigns accompanied the genocidal policy of the Soviet imperial regime. Since the 1920s, the Bolshevik authorities have aggressively used and manipulated cultural heritage and the heritage management system as a resource for ideological influence. The main method of interaction between the Soviet imperial rule and the heritage of previous centuries, primarily the cultural material values of colonized local communities, was the erasure and destruction of objects' artistic and aesthetic component. Items and monumental monuments were turned into evidence of the "enemy classes'" crimes against the proletariat. During the 1920s and 1930s vivid examples of Ukrainian silversmithing, goldsmithing, embroidery, tapestry, painting, architecture, etc. became witnesses to the exploitation, oppression, expropriation, and abuse of laborers and the peasantry. The devaluation of the cultural heritage belongs to the so-called enemies of the people partly led to the justification of the physical destruction of works of art, including architecture, the transformation of artifacts into "useful material" (thus, many foundry items, such as church bells, were melted down into metal) and the justification for selling its abroad for the effective redistribution of resources for the socialism construction, especially for industrialization. These interactions between power and heritage in the new atheistic totalitarian inhumane ideological paradigm are reflected in images, primarily photographs. Visual discourse makes it possible to analyze the practices of the Soviet imperial regime concerning the inconvenient, unnecessary, and partly dangerous for the ruling authority cultural heritage of previous centuries and communities.

**Anna Yanenko** is a researcher in the National Preserve "Kyiv-Pechersk Lavra" (Ukraine) and 2024 non-residential fellow at the French Research Center in Humanities & Social Sciences (CEFRES, UAR 3138 CNRS-MEAE). She is a co-founder and coorganizer the continual Research Workshop on the History of the Humanities in Ukraine and a coordinator of conferences on history of humanities, archaeology and museums in Ukraine. She holds a PhD in Archaeology from the Institute of Archaeology of National Academy of Sciences of Ukraine. Her research focuses on the history of humanities, in particular history of Ukrainian museums in the 1920-1930s, the visual museum history, museum iconography, museums and museum narratives as a tool of Soviet ideology and propaganda, etc. She is a member of the Ukrainian Association of Archaeologists, the ICOM Ukraine and the International Federation of Public History (2020, 2022).

# SESSION 23: SOVIET HERITAGE

*Sublime and Affect at the Service of Re-Nationalization in Post-Socialist Europe* – **Edit András**, HUN-REN Research Center for the Humanities Institute of Art History

Large-scale propaganda campaigns accompanied the genocidal policy of the Soviet imperial regime. Since the 1920s, the Bolshevik authorities have aggressively used and manipulated cultural heritage and the heritage management system as a resource for ideological influence. The main method of interaction between the Soviet imperial rule and the heritage of previous centuries, primarily the cultural material values of colonized local communities, was the erasure and destruction of objects' artistic and aesthetic component. Items and monumental monuments were turned into evidence of the “enemy classes” crimes against the proletariat. During the 1920s and 1930s vivid examples of Ukrainian silversmithing, goldsmithing, embroidery, tapestry, painting, architecture, etc. became witnesses to the exploitation, oppression, expropriation, and abuse of laborers and the peasantry. The devaluation of the cultural heritage belongs to the so-called enemies of the people partly led to the justification of the physical destruction of works of art, including architecture, the transformation of artifacts into “useful material” (thus, many foundry items, such as church bells, were melted down into metal) and the justification for selling its abroad for the effective redistribution of resources for the socialism construction, especially for industrialization. These interactions between power and heritage in the new atheistic totalitarian inhumane ideological paradigm are reflected in images, primarily photographs. Visual discourse makes it possible to analyze the practices of the Soviet imperial regime concerning the inconvenient, unnecessary, and partly dangerous for the ruling authority cultural heritage of previous centuries and communities.

**Edit András** Ph.D., Dr.h.c. is an art historian, art critic and curator; she is a senior research member of the HUN-REN Research Center for the Humanities Institute of Art History, Budapest. She had courses as a visiting professor at the History Department of the Central European University on symbolic politics. She is the 2024 Laureate of the Igor Zabel Award for Culture and Theory. Her main field of interest is contemporary art in Eastern and Central Europe, public art, socially engaged art, nationalism, populism and critical theories. She published five books, edited several volumes and published numerous essays. See her list of publications to be found in her website: <http://editandras.arthistorian.hu>.

# SESSION 24: (DIGITAL) ARCHIVES

*Digital Mediation of Partition Memories: Analysing Virtual Museums and Digital Archives as Affective Spaces* – **Kavya Prasad Sreekala**, Central University of Karnataka

Digital preservation of memories has become ubiquitous, presenting museums and archives in virtual interfaces and making them available as e-museums and digital archives. Such mnemonic symbolisation and documentations of the past when remediated in digital spaces account for the dissemination of memories beyond spatial and temporal boundaries. These mediated re-enactments of the conflicted pasts play a significant role in shaping memories. They preserve memories and memories cumulate emotions. Emotions are reconstructed and reinforced in digitised spaces. This paper contemplates these 'new memory ecologies' (Andrew Hoskins) wherein the digital media that act as affective archives do not just carry the emotional weight of the past but constantly reshape and influence these emotions. It is an attempt to study the circulation of emotions, of how memories and their affective emotions are communicated, transmitted or transferred through these digital interfaces. This aligns with Sarah Ahmad's concept of 'affect' which studies the fluidity of emotions. Partition memories are layered, palimpsestic and complex. To comprehend the affective entangled memories of a catastrophe in the contemporary memory landscape, the researcher has tried to apply Ahmad's affect theory which allows the exploration of variant emotions like fear, hatred, resentment, loss, grief and nostalgia attaching it to specific bodies and creating collective identities. Through such theorisation, the researcher analyses the mobilization of emotions in these digital memory spaces, which are also dynamic and constantly rewritten. Through analysing the 1947 Partition Archive and the digital museums in India as live archives of affect, this paper examines the Partition's emotional afterlife. The paper thus highlights the affective framing of oral histories, survival testimonies, photographs and virtual museum exhibits and their impact on what emotions continue to circulate in the present.

**Kavya Prasad Sreekala** is a Research Scholar at the Department of English, School of Humanities and Languages, Central University of Karnataka, Kalaburagi. Her doctoral thesis focuses on Partition fiction and the concept of memory aesthetics. Memory Studies, Gender and Sexuality and Body Studies are other domains of interest.



# SESSION 24: (DIGITAL) ARCHIVES

*Emotional Engagement in the Critical Archiving of Violent Pasts* - **Csaba Szilágyi**, University of Amsterdam

In the aftermath of the intentional destruction of memory institutions and cultural heritage sites, as well as of personal documentation and memorabilia during the 1992–95 wars in Bosnia and Herzegovina, the availability and accessibility of pertinent archives held outside the country became crucial for affected communities seeking to reconstruct their shattered identities and reclaim their fractured pasts. Motivated by the need for informational reparation, practitioners and scholars working with such archives have dedicated notable efforts to rethinking existing archival structures and processes. Their work aims to develop critical, self-reflective archiving methodologies that foster trusted and hospitable archival environments characterized by multivocality, empowerment, and the restoration of human dignity for those represented in the records.

Engaged archival practice involves recontextualizing and mobilizing atrocity records for purposes of evidence, human rights advocacy, social justice, and memory work. It is deeply intertwined with the archivist's background, professional integrity, and interactions with the materials in their care. Whether a "cultural insider" or a "professional outsider" to the historical context and content of the records, the persona and agency of the archivist play a pivotal role in shaping the outcome of this process.

This paper examines the emotional and behavioral landscape of "the individual archivist and the archivist as an individual," investigating how their emotions including engagement, detachment, nostalgia, and imagination influence the creation of new meanings and help account for the gaps and silences inherent in records of violent pasts.

**Csaba Szilágyi** is the Chief Archivist and Head of Human Rights Program at the Blinken OSA Archivum at Central European University in Budapest/Vienna. He is interested in the archivization of human rights records, the representation and memorialization of mass atrocities in the archival space, and the role of documentation in the global refugee experience. As a PhD candidate of the AHM at UvA, Csaba explores the roles, responsibilities, and limitations of archives in managing the heritage of and transforming memory politics relating to mass atrocities committed during the recent wars in Bosnia and Herzegovina.

# SESSION 24: (DIGITAL) ARCHIVES

*'I am the generation that was said to turn off the lights.'* The affective impact of a minority-based community archive – **Magdalena Wisniewska-Drewniak**, Nicolaus Copernicus University

Contrary to the perception of archives as objective and cold repositories, they are social, contextual constructs, which are shaped by people, and mutually, shape the people associated with them. One aspect of this two-way human-archive relationship is emotions. Affective impacts are particularly evident in community archives – grassroots, independent archival initiatives, overwhelmingly driven by such affects as passion, a sense of mission and a sense of (in)justice.

All these factors are connected with the German Minority Research Center – a community archive discussed in the paper. The archive is based in Opole, Poland (in the region of Silesia) and is focused on recording and preserving the history, identity and traditions of the German minority in Poland.

The paper presents what affective implications are carried by this independent heritage endeavor. Affective categories discussed in the paper are, e.g.: trust and mistrust; trauma; satisfaction; sense of mission; weariness; fear/concern.

The paper discusses investigations carried out as part of the project “The impact of independent community archives” (2023–2026; funding: National Science Center, Krakow, Poland), which aims to study and understand the social and affective impacts of grassroots archives in Poland. The project is designed as a multiple case study, with on-site visits to three Polish community archives and qualitative interviews with archivists, collaborators, donors and users.

**Dr. Magdalena Wisniewska-Drewniak** is an Assistant Professor at the Faculty of History, Nicolaus Copernicus University in Toruń (Poland). Her research interests include community archives and research methods in archival science. She authored many publications (including a monograph) on Polish community archives and managed two research projects on this subject. In 2024, she acted as a Visiting Professor at Queens College, City University of New York. She works closely with the Center for Community Archives (Warsaw) and is involved in international cooperation in archival research and education. Member of Society of Polish Archivists and International Council on Archives.

# SESSION 24: (DIGITAL) ARCHIVES

*Caring for the Digital Past: Feminist Ethics of Care in Citizen Historians' Engagement with Difficult WWII Heritage* – **Stephanie de Smale**, Leiden University/Ministry of Justice and Security

Difficult archives are emotionally charged by moral ambiguity, collective silences spanning generations, and scarce, fragmented archival records. Together we will explore: (1) how the digitisation of these archives in combination with the use of machine learning (ML) in transcription and analysis is changing the role of citizen historians in knowledge production, and (2) what practical guides are needed for researchers, archivists, and heritage professionals who aim to work with citizens historians on digitised difficult archives.

First, ML takes over tasks which have traditionally been performed by citizen historians who volunteer their time to analyse collections in participatory projects. For instance, large language models (LLMs) can be used for text annotation. Besides describing potential pitfalls and ethics surrounding text annotation by LLMs – for instance their unreliability – I discuss prompting as an emerged task in the participatory research process.

Second, as seen in the Dutch public debate surrounding the digitization of the Central Archive for Special Jurisdiction (CABR), making difficult archives accessible and searchable through ML provides both historical value and ethical challenges surrounding access, consent, representation, and the fear of (re)stigmatization. Therefore, a feminist ethics of care framework should inform digital research methodologies on studying emotions and heritage. Centering care, responsibility, and community engagement aims to mitigate harm and foster ethical awareness in digital heritage work.

**Dr Stephanie de Smale** is a researcher at the Dutch Ministry of Justice and Security. Besides her work in cybersecurity, she is fascinated how citizens engage with difficult (WWII) pasts through playful and collaborative practices. Her work is grounded in science and technology studies, feminist ethics of care, and critical archival studies. In her PhD she studied networked digital war memory cultures. Her background is in memory and digital media studies.

# SESSION 25: COMPETING MILITARY HERITAGE

## *Panel 6: Glorifying War and Resisting Its Memory Through Emotions: Competing Military Heritage and Contemporary Conflict in Russia*

As Russia's war in Ukraine has entered its 4th year, understanding what sustains and propels its legitimacy in Russia is as crucial as examining where and how it can be contested. The glorification of military heritage—especially the Second World War, or the Great Patriotic War—has long been a key instrument of state propaganda, but since 2022, similar emotional strategies have been deployed to legitimize the “Special Military Operation” (SVO) in Ukraine. Current official narratives in Russia seek to reinforce state legitimacy by drawing affective connections between past and present wars, shaping public emotions through museums, exhibitions, cultural figures, and grassroots mobilization.

This panel explores how military heritages are glorified and contested, in museum spaces, urban social movements, and popular culture. The papers reveal the tensions between state-driven memory politics and alternative emotional engagements with the past. The papers specifically examine how historical erasure and grassroots collecting practices in Kaliningrad negotiate questions of victimhood and displacement (Sezneva), how Russian museums employ affect to shape public perceptions of the SVO (Serikova), and how historical reenactment communities in Vyborg produce depoliticized yet emotionally charged visions of military history (Rusanov). Further, the panel considers the contested legacy of rock musician Viktor Tsoi, whose image has been both co-opted by the state for militarized propaganda and reclaimed by fans as a symbol of independent memory and resistance (Kolesnik).

By analyzing the affective dimensions of war commemoration in museum displays, grassroots heritage practices and popular culture, this panel investigates the mechanisms through which state narratives seek to cultivate emotional attachment to war, as well as the ways in which local actors engage in more ambivalent, critical, and resistant forms of memory work.

# SESSION 25: COMPETING MILITARY HERITAGE

*Collecting Against Erasure* - **Olga Sezneva**, University of Amsterdam

This paper examines the epistemic condition of historical erasure in Kaliningrad, formerly East Prussia, through the grassroots practices of private collectors. What is enacted when war trophies and seized properties transform into collectibles? The post-World War II Soviet resettlement and systematic erasure of the region's German past produced a landscape marked by gaps, silences, and absences—both material and discursive. Drawing on theories of loss and recovery, the paper investigates how collectors reassemble fragments of East Prussian history to evoke a presence rather than reconstruct a factual past. Their collections, comprised of salvaged everyday objects, operate through suggestion and affect, creating an imagined totality of a place and its community lost. In the process, new sympathetic connections are established and collectives produced. This transformation, however, is predicated on purifying objects' social biographies to renegotiate the ambiguity of Soviet resettlement as caught between two agencies: 'victim' and 'perpetrator'. The paper locates this negotiation in the moment of Russia's current invasion of Ukraine, and draws conclusions about the potentiality of subaltern history to diverge from, and resist the narrative of power in regard with territorial occupation and population displacement.

**Olga Sezneva** is an Associate Professor of Sociology at the University of Amsterdam. Her research focuses on the politics of memory and heritage in the former German territories transferred to Poland and the Soviet Union at the end of WWII. It integrates social research and the arts to reveal the unspoken, affective and embodies memory and trauma of displacement and dispossession.

# SESSION 25: COMPETING MILITARY HERITAGE

*Affect in the Service of State Propaganda: "SVO" Exhibitions and Museums*  
– **Anastasia Serikova**, Bielefeld University

This paper examines the use of affect in major propaganda exhibitions about the "SVO" in Russian museums. How are these exhibitions organised? How do they create emotional engagement and affect through colours, images, sounds? How does this affect visitors? How does affect in propaganda exhibitions differ from affect in museums of memory? After Russia's full-scale invasion of Ukraine in 2022, which the Russian state calls a "Special Military Operation," literally "Spetsialnaia Voennaia Operatsiia" or "SVO," Russian historical museums have become an instrument of military propaganda. From April 2022 to the end of 2024, at least 802 exhibitions dedicated to the war in Ukraine were held in Russian museums. The "Methodological Recommendations on the Creation of Expositions on the History of the Special Military Operation in Museums of the Russian Federation" (2024) and scientific texts of the Likhachev Institute of Cultural and Natural Heritage (2024) explicitly point out that the focus of such exhibitions is on the emotional involvement of visitors. In reality, however, the degree of emotional impact on visitors depends on the amount of resources available to the museum. Therefore, only the major exhibition projects on the "SVO" are truly affective: the exhibitions "NATO. Chronicle of Cruelty," "Ordinary Nazism," "ZaVetam Verny" (Faithful to the Covenants), "Donbass — Russia: History and Modernity," "Memory is Stronger than Time," museums of "the SVO history" in Saratov and Nizhny Novgorod, which will be analysed in this study.

**Anastasia Serikova** is an MA in Museology and Protection of Cultural and Natural Heritage (St. Petersburg Institute of Culture), is currently a PhD student in History at the University of Bielefeld (DAAD scholarship) with the project "Historical Museums under Putin and Stalin: Propaganda of Wars" (supervised by Prof. Dr. Kornelia Kończal).

# SESSION 25: COMPETING MILITARY HERITAGE

*Depoliticization of "Military Heritage": the Case of Vyborg* - **Aleksandr Rusanov**, Bielefeld University

The Russian Military Historical Society and other state organizations promote a specialized concept of Russia's military-historical heritage. Propagating this idea through textbooks, monuments, and festivals has been a key objective of the Society, with its activities intensifying since 2022 alongside the broader militarization of society. However, these official discourses and their associated emotions coexist with alternative forms of memory and engagement with the past. An intriguing case study is the town of Vyborg in the Leningrad region. As a border town with a dramatic and violent history—including the complete deportations of its population in the 20th century—Vyborg, by the 2010s, had transformed into a tourist destination centred around a conflict-free, "Disney-like" vision of the Middle Ages. This shift was facilitated by the town's wellpreserved 15th–17th-century architectural monuments, including Russia's only Western European-style castle, as well as the creativity and engagement of local communities of historical reenactors and local historians. The paper will consider how military reconstruction festivals are organized in modern Vyborg, which touch upon not only the "imaginary" no-man's-land of the Middle Ages, but also usually hyperpoliticized episodes of the "glory of Russian arms," for example, the capture of the town by Peter the Great in 1710 (the "Peter's Manoeuvres" festival). It will be shown how various forms of emotional perception of the military past intersect in the narratives and practices of reenactors, as well as in the perception of the public.

**Aleksandr Rusanov** is a PhD in History, postdoctoral researcher at Bielefeld University. His research interests include medievalism studies, critical heritage studies, university studies, history of medieval Portugal. He is currently working on a project "Politicized and Depoliticized Global Medievalism in Russia, 2010–20s" (grant by Gerda Henkel Foundation).

# SESSION 25: COMPETING MILITARY HERITAGE

*Rock Heritage Between Memory and Militarization: Contested Legacies of Viktor Tsoi in Russia* – **Alexandra Kolesnik**, Bielefeld University

In contemporary Russia (as well as across the post-Soviet space), one of the most enduring and influential cultural figures—sustained through fan networks—is Viktor Tsoi, the iconic rock musician who rose to fame in the USSR during the late 1980s. Vernacular memorials dedicated to Tsoi—of which dozens exist in Russia—serve as powerful *lieux de mémoire*. These sites are not only linked directly to Tsoi himself but also to local fan communities, personal stories, and the emotions of thousands of people. At the same time, Tsoi's public image has repeatedly become a site of conflict in Russia. His song "Peremen" ("Changes") became one of the key anthems of the Bolotnaya Square protests in Moscow (2011–2013), and fan memorials to Tsoi have served as spaces for expressing opposition sentiments—leading to repeated police surveillance and intervention. Over the years, the Russian state has sought to gradually authorize and officially appropriate Tsoi's legacy, reframing him as a patriotic cultural icon. Following Russia's full-scale invasion of Ukraine, the Russian military has actively exploited Tsoi's image for propaganda purposes—depicting him in modern Russian military uniforms, incorporating his image into Victory Day parade rehearsals in Moscow (2024), and promoting militarized narratives through his songs. This paper examines both the processes of state-driven authorization and militarization of Tsoi's legacy in the context of the so-called "special military operation" and the forms of fan resistance against this appropriation—efforts aimed at preserving a living, emotional, and independent memory of the musician.

**Alexandra Kolesnik** is PhD in History, a research associate at Bielefeld University. Her primary research areas are public history, heritage studies, popular music history, and the sociology of culture. Her current research focuses on heritage activism in Russia and Soviet rock music heritage in the post-Soviet space.



# KEYNOTE SPEAKERS



## PROF. DR. DAN HICKS, OXFORD UNIVERSITY

Dan Hicks is Professor of Contemporary Archaeology at Oxford University, Curator at the Pitt Rivers Museum, and a Fellow of St Cross College, Oxford. His publications include *The Brutish Museums: the Benin Bronzes, Colonial Violence and Cultural Restitution* (Pluto Press 2020) and *Every Monument Will Fall: a story of remembering and forgetting* (Hutchinson Heinemann 2025).



## DR. EVA VAN ROEKEL, VRIJE UNIVERSITEIT AMSTERDAM

Eva van Roekel is assistant professor at the Department of Social and cultural Anthropology at the Vrije Universiteit Amsterdam. Her work is defined by violence, morality, human rights and natural resources in Latin America, which she approaches as an anthropologist with a multidisciplinary perspective in philosophy and the arts. As an independent filmmaker, van Roekel explores the practice of visual ethnography by theorising and working together with other independent filmmakers. She is editor of *Etnofoor*, co-editor of the *Anthropology and Humanism Journal* and member of the advisory board of the Dutch Centre for Latin American Research and Documentation. Her monograph, *Phenomenal Justice. Violence and Morality in Argentina* (Rutgers University Press) received the international award for Outstanding Academic Title 2020.



## MARJAN TEEUWEN, CURATOR AND VISUAL ARTIST

Marjan Teeuwen is curator and visual artist. Central to Teeuwen's work on her *Destroyed House* – series are large-scale architectural buildings that are subsequently demolished. In her series of installations titled *The Destroyed House*, the constructive force of building and the force of construction go hand in hand: the polarity of construction and destruction representing chaos as an essence of human existence. Though the installations are artistically autonomous, Teeuwen's work engages with the historical, political and social context of its geographical location, ensuring a mutual reinforcement between the installation and its context.



## PROF. DR. ERNST VAN ALPHEN, LEIDEN UNIVERSITY

Ernst van Alphen is professor emeritus of Literary Studies at Leiden University. Before he was Queen Beatrix Professor of Dutch Studies at UC Berkeley. His publications include: *Seven Logics of Sculpture. Encountering Objects Through the Senses* (Valiz 2023), *Productive Archiving. Artistic Strategies, Future Memories, Fluid Identities* (Ed. Valiz 2023), *Shame and Masculinity* (ed. Valiz 2021), *Failed Images: Photography and Its Counter-Practices*. (Valiz 2018), *Staging the Archive: Art and Photography in Times of New Media* (2014), *Art in Mind: How Contemporary Images Shape Thought* (2005), *Francis Bacon and the Loss of Self* (1992), *Caught by History: Holocaust Effects in Contemporary Art, Literature and Theory* (1997).



## MIRANDA LAKERVELD, WORLD OPERA LAB

Miranda Lakerveld creates operas that bridge cultural differences in a poetic way. She is the founder and artistic director of World Opera Lab. In order to place European opera in a global perspective, she has researched traditional music and drama practices from India, Indonesia, Iran, Nigeria, Mexico, Japan, Guatemala and Tibet, and developed a methodology to stimulate international collaboration with artists, activists and heritage keepers.



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