

THE MAS - a city museum with a global mission

LEEN BEYERS*



Display of World Portis Power. Photo: © Filip Dujardin

"It is with justification that the wealthy and populous city of Antwerp should be called the capital of the world. All the things that God has fashioned are united in and flow towards this place. All the peoples of Christendom, and even those without its

bounds, come here to trade their wares... The city lies on the banks of the Scheldt, which ferries the ships of all the nations of the world bearing vast cargos ..."

(Juan Cristóbal ete de Estrella, writer at the courts of the Spanish kings Charles V and Philip II of Spain, 1549) ▶

CONTENTS IN THIS ISSUE

01	THE MAS, a city museum with a global mission	16	CAMOC Workshop Berlin: "Defining Museums of Cities in the 21st Century"
04	The Chair's note	18	Museum 2015 - The Agile Museum
05	Digital Mediain Cultural Participation And Cultural Democracy	20	Sarajevo: Documenting Sarajevo's Reconstruction
08	The Industrial Gas Museum	22	CAMOC Conference 2015: Memory and Migration
10	Phonambient: when cities speak	25	Conference Alert
12	Museums, Cities and Difficult Heritage	28	Exhibition Alert
14	'Liège in torment' exhibition		

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*MAS Building, Designed by Neutelings Riedijk Architects.
Photo: © Sarah Blee*

In 1864 the first city museum of Antwerp, the Museum of Antiquities, opened its doors. Applied arts, archaeology and local history were its initial focus, but soon the scope widened to non-European objects, which should not surprise in a port city like Antwerp with a history of global exchange. In the 20th century several specialised city museums were founded and the collection was dispersed. In 2011 the city of Antwerp reunited different city collections in its new city museum, the MAS, which is a city museum with a true global mission. Both the cultural policies and urban planning policies since the 1990s explain the creation of the MAS.

In 1993 the city of Antwerp was Cultural Capital of Europe. New approaches to presenting the city's heritage were introduced in temporary exhibitions and the idea of a new type of city museum took root in Antwerp. In 1997, three of Antwerp's city museums did not manage to attract national funding because of their shabby conditions of conservation. Hence, the Antwerp city council had to take a decision either to renovate these museums or to close them. Instead of renovating each museum, the city decided to create a brand-new city museum for the old collections in the old port area of Antwerp, which would add to the urban renewal of this run-down quarter. The idea of

the MAS, Museum aan de Stroom, was born in 1998, out of this combination of cultural and urban planning policies.

In 2000 an international architectural design competition was held and the architectural firm that won was Neutelings Riedijk with its idea for a 'warehouse'. The design was introduced to Antwerp's populace and was refined over the years that followed. Preference was given to the 'tower' concept of Neutelings Riedijk, because this allowed the creation not just of a museum building, but also a new public place in front of it, which matched neatly with the urban planning aspirations of the city council.

In order to realize the project, the Flemish government of Belgium committed itself to an investment of € 21 million, € 2.4 million came from the Urban Regeneration Fund and € 18 million from the City of Antwerp. Major investments were forthcoming from the private sector: four founders linked their names to the MAS (Umicore, the Port Authority of Antwerp, KBC and SD Worx.) This new type of public-private collaboration is one of the reasons why the MAS can be called a museum of the 21st century.

In 2011 the MAS finally opened its doors. The ten storey building by Neutelings Riedijk architects functions as a landmark between the city and the port and reconnects the Eilandje to the city centre. The mission of the MAS is to highlight that Antwerp is a city on a river with a port, which has always been connected to a wider world. For centuries, Antwerp has served as a meeting place and a place of exchange. The MAS has collected together the traces left behind by these exchanges and uses them to tell new stories. About the city, the river and the port, about the world in all its diversity, about the essential connection between Antwerp and the world. In other words, the MAS aims to be a city museum with a global mission. It is a pioneering museum for those who are curious about the past, present and future of the city of Antwerp and the world. It opens up new horizons for those who want to know more about Antwerp's place, and their own, in the world. This is the framework within which the stories ▶

MUSEUMS

of the MAS are told. To do this the MAS is using and providing home for the collections of the former Ethnographic Museum (with non European ethnographic collections), the former National Maritime Museum, the former Volkskundemuseum (with local ethnographic collections) and the local history and applied arts collections of the Vleeshuis (Butcher's Hall) Museum. In addition, the Flemish government placed on loan to the new museum the Paul and Dora Janssen-Arts collection, an internationally unique collection of Pre-Columbian works of art from the Americas.

The MAS is displaying this rich collection of more than 500 000 objects in its open-view storeroom, on the 2nd floor, and also in four permanent exhibitions, which take their cue from the connection between Antwerp and the world and bring into relation maritime, ethnographic, urban history and applied arts collections. Display of power. On prestige and symbols, is a cross-cultural exhibition on the 4th floor of the MAS. Metropolis and World Port on the 5th and 6th floors present the city and port of Antwerp and their historic connections with other parts of the world. Life and Death is a cross-cultural exhibition on the 7th and 8th floors, which shows how art is used in every culture to deal with the fundamental questions of life and death. The 3rd floor of the MAS is devoted to temporary exhibitions, but also on the other floors the presentations are regularly changing in order to show the wide diversity of the collections and projects of the MAS.

The MAS has still more to offer. Visitor can enjoy the splendid architecture of this 'tower of tales' situated in the midst of a bustling neighbourhood. A pedestrian boulevard inspires contributions from artists and allows people to experience the connection of the MAS with the city and the port through beautiful alternating panoramic vistas. There is the square designed by Luc Tuymans, the outdoors collection – the MAS owns the largest collection of dockside cranes in the world – as well as the MAS activities in collaboration with its public and partners.

The MAS consciously invests in the networks with its public and partners. Its fundamental position is one

of openness, respect, dialogue and collaboration. The MAS primarily focuses on the following groups: Young people, for which it developed the MAS in Young Hands program; Antwerp residents of all origins; socially vulnerable groups (the elderly, the disabled, people in poverty, newcomers), direct neighbours of the MAS and Antwerp heritage organisations. The MAS supports more than 200 collectors and collections across the whole city and collaborates with them in order to present the heritage of the city. In 2013 the MAS won the European Silletto Award given out by the European Museum Forum in acknowledgement of the best voluntary and community involvement of a museum. In the same year the MAS also won the Belgian Public's Award.

The spring 2015 exhibition of the MAS will be *The World in a Mirror* (24th April to 16th August 2015). The Earth's surface area is 510 million m². For centuries, humans all around the world have tried to make Earth's massive size comprehensible in a smaller format, namely in maps of the world.

Maps of the world, from past to present, show us what we know about the world. World maps are reflections of a spirit of the times. In the Christian Middle Ages, Jerusalem was the centre of the world maps. The unknown parts of the world were populated with monsters and fairy-tale figures. Explorations later expanded horizons. Eastern and Western knowledge came together. Globes were created. Now, thanks to Google's satellite maps, it seems like we know practically everything about the world. But is that true?

"The World in a Mirror" depicts the history of the Western view of the world using unique maps and globes. Each century saw more and more of the world being mapped out, and the way in which that world was presented differently in each century too. A few contemporary artists add their own reflections of the world to this story.

PRACTICAL INFO

MAS / Museum aan de Stroom, 24th April 2015 to 16th August 2015. Tickets and info via www.mas.be

From the Chair

Spring is the season of regeneration and transformation, a season of synthesis that culminates in the blossoming of new things and new ideas. Naturally, we all welcome spring to feel rejuvenated and re-motivated to engage in the circle of life. Where can we search for this spring-like effect, apart from nature, when we need change or transformative inspiration? I suggest we can count on at least three different and important constructions of social life, three valuable systems of being and experiencing the world: first and foremost our relationships with the wealth of new ideas and emotions that are around us; then the eternal and endless stimulus that cities constantly empower us with; last but not least on the extraordinary ways museums invent in order to interpret and celebrate the complexities of the natural and human universe. The No. 2 spring issue of *CAMOCnews*, our largest issue so far, celebrates cities, museums, change, relationships and team work in many ways.

We have a number of articles on city museum projects (MAS City Museum and the DIGIE project as a great example of joint ventures between two CAMOC museum members). We also have several references to “city museum-like” projects that are relevant to CAMOC albeit not realised by city museums per se but by other types of museum institutions and urban initiatives (The “Liège in torment” exhibition, the Gaz Museum in Athens, the Sarajevo and Phonambient projects). These textual references align with the promise we gave in the previous issue, through the *New Debate* column to “broaden the conceptual limits on city museum theory and practice”. Further, this issue explores the dimensions of difficult heritage in cities and touches upon the idea of the agile ever-changing museum as developed in a recent important international conference in Japan.

As CAMOC grows older and stronger and as museums all around the world face new challenges, we have already embarked on the quest to re-define what a city museum is today. “Defining Museums of Cities in the 21st Century” is an exciting project that will develop throughout 2015. As Afsin Altayli explains in his report on the workshop co-organised by CAMOC and the Berlin Stadtmuseum in Berlin on 27-28 March, its seeds

have already been planted on a fertile ground of shared ideas and experiences among CAMOC members. More thorough and extensive analysis of this project will be published in the summer issue of *CAMOCnews*.

We also have two important Calls. The first is a reminder of the Call for Papers for our annual conference, which will be held in Moscow on 2-4 September. Save the date and do not miss this important event which will celebrate the tenth anniversary of CAMOC by exploring the theme of “Memory and Migration” in cities.

In addition we have a Call for new members. Our network is our wealth, so we aim to keep CAMOC always fresh and expand our borders in every direction as a thriving and healthy ecosystem. Let us remind ourselves that each one of us can invite another person, or persons, to our diverse community of professionals and thus act as an Ambassador of CAMOC through different individual professional networks. Besides as one of the most important rules of systems theory holds, “the difference makes the difference”, and so a “systemic” CAMOC is a community whose members develop themselves through shared experiences and plans thanks to processes of co-creation.

In all living systems both stability and change are needed in order to create the conditions for interesting experimentations and growth. So, this spring apart from my position as the new CAMOC chair and my commitment to continue Suay’s and Mats’ quality work in leading CAMOC’s team, Afsin has taken over from Joana as Editor in Chief of *CAMOCnews*, because Joana has taken on a new exciting professional challenge in leading the Museum of Lisbon into a new phase of its life. Luckily Joana remains on the Editorial team, where she has been joined by Jelena and Crawford. In addition, Layla has also become the new CAMOC Secretary and as such will also be a contact person, together with Afsin, for forthcoming contributors.

We are delighted that our team grows stronger and larger!

Marlen Mouliou

Copenhagen Museum Wall and El Paso Digital Wall: Digital Media in Cultural Participation And Cultural Democracy

JETTE SANDAHL / JULIA BUSSINGER*

Empowering the residents to participate in shaping and developing the qualities of urban life has been a core value for the municipality of Copenhagen. Copenhagen, says the municipality, should be a place 'with room for everyone', 'where one can feel at home, trust one's neighbors and the institutions, and be active in the local democracies.'

Democracy is always a work in progress. In our time the complexity of contemporary cities is expanding the processes of democratic governance, in a city like Copenhagen, into extensive processes of public hearings, where the rights and the differentiated - and often conflicting needs - of the residents can be articulated and negotiated more directly.

In this process also city museums must develop their own participative practices and cultural democracy.

Since mid-20th century, cultural policies in Denmark and in the capital of Copenhagen have called for equal access to culture for all. Most cultural institutions fail rather severely to live up to this ideal. Over recent years the Museum of Copenhagen has committed to transforming its working methods to encourage and facilitate contributions from people who have not traditionally been represented or heard as active voices in the museum.

The Copenhagen Museum WALL has been the singlemost important element in this larger strategy. ►



Digie with Public Art at Night
Photo: © El Paso Museum of History

*Jette Sandahl, Former Director Museum of Copenhagen Creator of Copenhagen Museum Wall, Denmark
Julia Bussinger, Phil. Lic. Museum Director El Paso Museum of History & El Paso Museum of Archaeology
City of El Paso, Texas, U.S.A.



*Copenhagen Museum Wall Collective Experience.
Photo: © Museum of Copenhagen / Gibson International*

It was also part of a strategy to offset the decade of nuisances in the city due to the excavations for a new metro line running through the old medieval inner city.

In museums, identity has usually been interpreted in terms of history or the past. But in real urban life people tend to be less focused on where they come from and more concerned with whom they want to be or what is to become of them.

The WALL combines, seamlessly, the long historic lines with current events as they unfold around us, and as such delineates also dilemmas in the future. In its playful strategies for exploring the urban landscape, it is growing into an atlas of past and present memories and emotions of the city as a whole, in an old city where every street corner is an intersection of time, place and meaning.

The WALL has been called a declaration of love of and faith in the City of Copenhagen. Now well into its fifth life on the streets and squares of Copenhagen, it has been a hugely successful local platform for empowering residents and creating dialogue and participation on history and on the quality of current everyday life. The numbers of users and not least the

numbers of user uploads to the WALL speak their own language without much comment. But it has also, interestingly, propelled this small and unknown museum onto the international stage of digital communication. The WALL, as a collaborative effort between the Museum of Copenhagen and Gibson International of New Zealand has taken home three very prestigious international awards, and we are involved in a series of partnerships for prospective WALLs in different cities and countries – El Paso here as the great example that actually got it done, and Cairo as the city where all the content and negotiations with authorities

are in place, but full funding is still lacking.

The City of El Paso, as stated in the Strategic Plan of the local government, “is determined to deliver outstanding services to support a high quality of life for residents, businesses and visitors,” and it has a big vision: “El Paso to have safe and beautiful neighborhoods, a vibrant regional economy and exceptional recreational, cultural and educational opportunities.” As a City-owned museum, El Paso Museum of History is well-aligned with this mission and vision. El Paso’s Digital Wall or Digie (Digital Information Gateway In El Paso) has been operational for a little over a month and already reached 10,000 visitors, with more than two millions of touches. What started to shape as a characteristic feature for El Pasoans is the fact that they engage with Digie deeper, lead perhaps by curiosity or simply they care and are proud of their unique cultural-historical heritage, while trying to find a piece of the Digital Wall’s content that they can relate to and upload their own “sealed in time” moments. Or, as taxpayers, they would like to find out how well their tax dollars have been spent. They have a very good reason to do this. El Paso’s Digital Wall was possible thanks to a Quality of Life Bond election in 2012. ►

DIGITAL WALLS

More than 73% of El Pasoans voted in support of numerous cultural projects, and Digital Wall was one of the most significant projects.

In order to be placed on the Bond election, a Community Group Circle of Giants, created to support special projects at the El Paso Museum of History, attended numerous public hearings, meetings, and presentations and spoke on behalf of the Digital Wall to be included in the upcoming Bond Election. It took the time and determination of some incredible individuals, which contagious enthusiasm opened the door for many people to learn and understand the Digital Wall, to embrace it, and later to vote for it.

Since El Paso Museum of History doesn't collect historic photographs, working with community partners was crucial for the project: University of Texas at El Paso Libraries Special Collections, El Paso County Historical Society, El Paso Public Library, Magoffin Home State Site, Junior League of El Paso, El Paso County Historical Commission, and many individuals who contributed and will continue to contribute thousands of images: the database is limitless. The Digital Wall opened to the public with more than 6,400 photographs in the database on February 14, 2015 and was a wonderful Valentine's Day present from the City to the people. A video about El Paso's Digital Wall and the Grand Opening Day can be seen following the link: <http://youtu.be/30oS6LzrBqg>

To summarize the impact of the Digital Wall, it is our privilege to say that Digie:

- Empowers residents to participate in constructing and promoting our greatest artifact, the City of El Paso
- Connects generations through images from El Paso's past, present and future
- Creates unique venue showcasing El Paso's rich, multicultural heritage
- Encourages dialogue between El Pasoans and visitors
- Establishes a hub for tourists
- Celebrates El Paso's historic imagery throughout the nation and worldwide via global networking
- Will network with Vaeggen—the Copenhagen Museum Wall



*Mini Digie with a Class at the EPMH
Photo: © El Paso Museum of History*

El Paso has actually two digital walls: one is permanent, located in a specially-built pavilion, connecting the main museum entrance. The other one is Mini Digie, a movable digital wall that takes the museum and the long lines of history & culture to schools, neighborhoods and community gathering places. Two comments from the Digital Wall Guest Book can illustrate the excitement building around El Paso's Digital Wall,

"Wow! The Digital Wall is so much fun and it has infinite content. I can be here all day." Juan

"This is by far one of the best projects I have seen in El Paso. I am looking forward to our visiting guests who will get an opportunity to experience the history of El Paso like never before. Awesome!" Monica

We see that visitors are emotionally connecting to the Digital Wall, unloading/browsing images while having fun, and creating memorable experiences. Now, it is up to them to shape Digie: How do they see their city? What is more important to them? Digital Wall provides an exclusive opportunity for the people to tell their own stories and the story of their city with photos, videos and comments. The museum is just providing the tool for community enticement, cultural participation and cultural democracy.

Introducing the ‘industrial’ to the ‘urban’ and vice versa. The Industrial Gas Museum

YANNIS STOYANNIDIS*



Panoramic view at the old gasworks. Photo: Yorgos Dimitrakopoulos 2013

The Industrial Gas Museum (IGM) opened its doors in Athens (Greece) in January 2013. The museum is located in the modern city centre and narrates primarily the history of Athens gasworks. The centennial past of the gas production unit is being unfolded inside the premises of the old plant (Retorts houses, Washer-Scrubber building, Purifier building, Forge, New Water Gas building etc.). As one would expect from an industrial museum, the history of gas technology holds a certain role inside the exhibition. Apart from that, the museum narrates the history of the factory’s administration, the labourers’ working conditions, the applications of gas at home and the historical connections among the unit and its neighbourhood. Quite a few historians have claimed that gas plants and factories in Europe have played a major role in turning their surroundings into industrial ‘slums’. The museum’s narration does not aspire to take sides about the character of the neighbourhood and the visitor can find abstracts of oral testimonies,

from local people who were asked to recall their past. The stories of the neighbouring Gas Village (as it was named by 1880s) were made into the narrative structure of the museum in order to highlight the different social relations and policies, which were developed between the city and the gasworks.

Historians of technology have taken into consideration the role of gas in the reformation of the urban space and culture. Apart from the long underground pipe networks, illuminating gas (or coal gas as it was renamed later on) entered people’s houses in order to facilitate heating, cooking, bathing and of course to provide lighting. The gas industry provided the modern home with fashionable equipment and encouraged a marketing policy mainly orientated to housewives (though quite often the establishment of this connection among technological innovations and gender roles is being attributed to electrical apparatuses). The steady presence of the ►

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MUSEUMS



*@ Meet Market 2014. Gasholder 3 in the background.
Photo: Gregory Thanopoulos*

lamplighters at nightfall and dawn in the streets ensured that the benefits of the gas industry would be visible to the citizens. Still that did not seem the case for the neighbouring districts. From 1857 till 1984, the year that the Athens gasworks was shut down, neither the Gas Village's alleys were lit nor its houses were heated with gas. The social degradation (pauperisation, prostitution, criminality, drug dealing, increase of contagious diseases) that followed till the third decade of the 20th century ensured that there was little economic interest for local people.

On the other hand, the consequences of the gasworks' operation were a steady burden for daily routine. Clean linen and roofs were covered with coal dust, whether the strong gas smell was mixed with the odour of the tanneries and the nearby chocolate factory. The dense and hard-to-live-with industrial landscape was not only a result of an anarchic urban expansion. When the plant was built, the district was desolated and considered as the outskirts of Athens. The subsequent population growth of the Greek capital brought poor newcomers in this area and made the living conditions unbearable. In 1970s the factory's proximity to what was since then named as the historical centre of the city together with the rising concern for environmental pollution created a new discussion on the removal of these productive activities outside of the residential areas. While de-industrialisation brought about industrial zones also in Greece, the Athens gasworks remained in their original location. Official and street protests demanded the gas plant's demolition. Notwithstanding the factory's closure in 1984, the

solution was given ten years later, when the City of Athens decided to restore the gasworks and reuse it as a cultural park. In 1999 Technopolis –as the park was named- opened its doors and the first music concerts took place. Since then hundreds of art exhibitions, live concerts and cultural events were presented inside and around the old premises. In 2013 the opening of IGM completed the initial venture by connecting the contemporary use of the complex with its industrial and social history. IGM suggests a new way of understanding the city and its landscapes. More information on the history of Greek gasworks may be found in the museum's bilingual publication *The Athens Gasworks*. IGM claims for a leading role in alternative versions of the urban past. The Hellenic National Committee ICOM proclaimed IGM as Museum of the Year for 2015.

What needs to be stressed is the impact of this restoration on the surrounding area. Old warehouses, a tannery, a foundry, a hat factory, the Public Tobacco Plant adopted new uses (theatres, art galleries, public library) and thus managed to transform the old deserted neighbourhood into a seasonless cultural hub. 'Keramikos' subway station next to IGM augmented the area's visiting rates, confirming the benefits to be gained by the close relations between technology and cultural industries. The presence of the old gasworks at the beginning of Pireos Street obtains a symbolic position as it could indicate the kick off of a new cultural policy for the numerous derelict industries and the reintegration of the old industrial zone into the urban web. Either incorporated into the urban plan or expelled to industrial zones, industrial heritage retains a primal role in understanding the urban space and its ties with technology.



*Applicating gas at home. A view in IGM's exhibition.
Photo: Yorgos Dimitrakopoulos*

Phonambient: when cities speak

JELENA SAVIĆ*

(Based on the conversation with Gustavo Costa at Sonoscopia, Porto, on February 25th, 2015)

As a researcher interested in urban heritage and living in Porto, Portugal, my curiosity naturally led me to that city's Casa da Música this February. My attention was drawn by Phonambient, a five-day event dedicated to contemporary urban sonic patrimony.

The project, a work in progress developed by Porto's Sonoscopia cultural association, has both scientific and artistic components: it aims both to document and artistically transform the sounds of the contemporary city.

To a careful listener, the sonic experience of the city can be highly immersive, perhaps even revealing. But how to document and organize systematically a database or archive of such sounds? This is only one of the challenges that Sonoscopia's team deals with. A closer look reveals a number of groundbreaking aspects of their work.

ABOUT THE SONOSCOPIA ASSOCIATION

I found out more about Sonoscopia and Phonambient from one of the group's founders, the Porto-based musician, composer, and researcher Gustavo Costa.

A simple question about how many members Sonoscopia has revealed its unconventional nature: rather than being a cultural association in the traditional sense of the term, it has been organized as an open, collaborative platform for researchers and artists working with sounds. In addition to an estimated 10 to 12 people permanently involved, a much larger number of members and friends from Porto and other cities shares ideas and works together. This openness to collaboration and novelty is simply in the nature of Portans, Costa explains, adding that it stems both from Porto's long history as an important harbor and to its more recent opening after decades of dictatorship during 20th century.

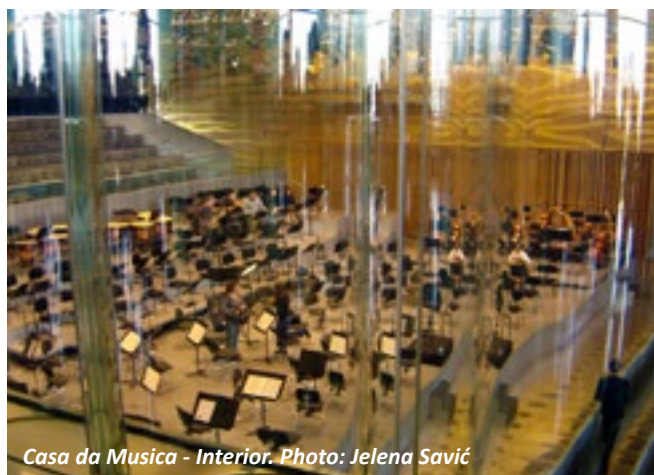
"PORTO SONORO"

Surprisingly, initiatives to document and archive urban sounds are rather recent and researchers are still establishing methodologies to collect and safeguard them systematically. Sonoscopia started working on this problem in 2011, through a smaller project named Porto Sonoro, which archived and made publicly available the sounds of that city. With the archive, they produced a sound map of Porto, representing the geographical distribution of the sounds collected. The abundant contemporary sound materials were organized by categories: "voices," "identities," ▶



Porto. Photo: Jelena Savić ▶

*Jelena Savić, Architect (PhD in Urban History) from Bosnia and Herzegovina. Currently lives in Porto



“characteristics,” “particularities,” “celebrations,” and “resonances.” The members of Sonoscopia have since used that database as a source of raw material for various artistic transformations.

MAIN IDEAS BEHIND “PHONAMBIENT”

Phonambient shares the Porto Sonoro project’s goals of documenting contemporary urban sounds and making them available for educational and artistic use. The project’s methodology has evolved as its geographical scope has expanded: in addition to Porto, it now includes the Portuguese cities of Braga, Guarda, Tondela, Fundão and Castelo Branco. Thanks to one of the team members with links to Abu Dhabi, the project has also expanded internationally, adapting to Abu Dhabi’s cultural context and opening new possibilities for collaboration and comparative research in the future.

The Sonoscopia team presents its Porto work as a base for its activities with local team members in every city to which the project is expanded. The idea is to establish autonomous teams that would continue the work in each new city. As the project grows, both Sonoscopia team and the local teams will be presenting the process with its scientific and artistic results.

Phonambient has been funded by the Portuguese Ministry of Culture (DGArtes – Directorate-General for the Arts).

ENVISIONING RESEARCH TERRITORIES

Sonoscopia’s contemporary sound databases open

a whole array of possibilities for researchers. Students of phonetics and contemporary language, for example, will find among the sound archive’s categories one dedicated to people’s voices and expressions, providing an abundance of materials with which to study changes in language and accent. For others interested in the artistic aspect of contemporary sonic heritage, the archives provide a rich source for compositions, sound walks, performances, or plays. In one such example of artistic transformation, Gretchen Sigrid Blegen, Christina Ertl-Shirley and Mélodie Fenez composed a “Conversation with Plants,” which was performed as part of the Phonambient event in Casa da Música.

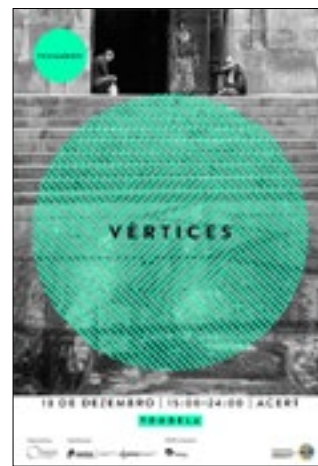
NEXT DEVELOPMENTS AND PLANS

Sonoscopia and Phonambient have a devoted team and a promising future. According to Gustavo Costa, the team plans to expand the project further in its geographical scope, database contents, collaborative network, and artistic interventions. As they continue to document the contemporary sonic heritage of the city, one of their biggest challenges will not be finding new materials but filtering the great deal of information that they have collected, and selecting from this vast and growing archive the most important aspects of what our cities have to say.

Find out more about Sonoscopia and Phonambient:

- <http://sonoscopia.pt> (*Portuguese and English*)
- <http://www.portosonoro.pt/> (*Portuguese*)
- <http://www.phonambient.com/about> (*Portuguese*)

Project poster @ Phonambient



Museums, Cities and Difficult Heritage

PAOLA E. BOCCALATTE*



Stolpersteine in Turin. Photo: Maurizio Finistrella, 2015

Empowering the residents to participate in shaping
An early-twentieth-century railway goods wagon was placed in Piazza Castello, in the very heart of Turin. The idea was to call attention to *A Strenuous Clarity*, an exhibition on the world of Primo Levi (1919-1987), a Turin-born chemist and writer, and death-camp survivor. A sign on the wagon, a symbol of deportation, explained its presence, making reference to the exhibition. The event at Palazzo Madama, which houses the Museo Civico d'Arte Antica, was put on for International Holocaust Remembrance Day, on 27 January. Just a few days after the opening, the superintendent of cultural heritage complained about the presence of the wagon, deeming it to be a "sideshow" that disturbed the enjoyment of the historic square, and asking for it to be removed. It should be said that the area is regularly occupied by all manner of stands, stages, stalls and furnishings. Associations (the ANPI) and political parties intervened to defend the wagon, as did the mayor of the city, and the matter was resolved by Dario

Franceschini, the Minister of Cultural Heritage, Cultural Activities and Tourism, who declared that the significance of the wagon far exceeded any bureaucratic issue and he imposed its presence for the entire duration of the exhibition.

Attendance figures were significant: from 22nd to 31st January, 6231 people visited the exhibition. In the meantime, people flocked around the wagon, taking photos, reading, and quietly reflecting. That particular wagon never actually transported people to the extermination camps and the place where it was put has no particular link with those events, and yet it instantly created a temporary place of memory and mourning. That precise spot in the city became a shrine, a monument, a centre of attention, and people even laid flowers there. It is hard to say if the attention it received was, even only in part, due to the fact that its legality and advisability had been brought into question. The fact is that the wagon was a symbol and the people of the city recognised it, defended it, and viewed it as a guardian of values.

Almost at the same time, the Museo Diffuso della Resistenza – the only "museum without walls" in Italy devoted to the Resistance, Deportation, War, Rights and Freedom – together with the Jewish Community of Turin, the Goethe-Institut Turin and the National Association of Ex-Deportees (ANED) – brought Gunter Demnig's Stolpersteine to the city. Stolpersteine, or "stumbling blocks", are bottom-up monuments, requested by individuals, associations or institutions. The stones, which have already been laid in 18 European countries, including some Italian cities, recall the individual victims of the Nazi and Fascist deportations. Each stone brings a single private memory back to life and returns it to the public domain, entrusting all citizens with both the memory and its preservation. The artist produces small brass plaques on cobblestones, which are then embedded in the paving in front of the victim's last home. Each ►

* Paola E. Boccalatte, Museum Consultant

CITIES

plaque bears the words “Here lived...”, the name of the deportee, and the date and place of birth and of death or disappearance. Attendance at the laying ceremony is always warm and numerous. The stones create new places of memory, helping to reinterpret a personal and collective mourning.

Shortly before this initiative, the Museum – which is always active on the subject of refugees – was severely criticised by the Jewish Community on the advisability of showing a photographic exhibition devoted to Palestinian refugees being organised by UNRWA, the United Nations Relief and Works Agency. These events and the reactions they prompt appear to respond to some of the questions (and clear provocations) posed by the Museums and Difficult Heritage conference organised by the International Committee for Museums and Collections of Archaeology and History (ICMAH) in Helsinki in 2011: “Should museums be more active in bringing up controversial themes?”.

There are now many opportunities for discussion and one need only recall such publications as *Museums and universal heritage history in the area of conflict between interpretation and manipulation* (ICMAH, 2008) or the recent *Re-enacting the past. Museography for conflict heritage* (eds. Michela Bassanelli and Gennaro Postiglione, Lettera Ventidue Edizioni, 2014). The international debate is giving rise to important considerations: is the museum’s role simply to reaffirm a message? Or should it offer a new vision and a different approach to conflicts, both past and present? Here, Palazzo Madama and the Museo Diffuso appear to respond precisely to these questions and challenges.

In an attempt to reflect on the present, I would add: can we also take on very recent events? What cultural (or political) process needs to take place for a museum to consider a difficult heritage as something it needs to document and examine? In 2014, Boston took up this challenge in an exhibition on the recent massacre in the city, with objects expressing values and needs, and an appeal to the city.

Where and how do social conflicts appear in our cities? Are we preserving our memory of them? Does a city museum need to offer a place for the



Turin, Piazza Castello, the wagon. Photo: Paola E. Boccalatte, 2015

observation, conservation and processing of today’s social conflicts? In 2014-2015, the Victoria and Albert Museum in London put on *Disobedient Objects*, an exhibition illustrating the creative aspects of social conflict over the years and, in a daring, pioneering operation, the Museum of London acquired a significant collection of objects from the Occupy movement, which affected the city from October 2011 to June 2012.

Such bold, visionary operations to preserve often ephemeral assets may appear audacious in countries like Italy, where “conflict heritage”, as Sharon MacDonald (ICMAH Annual Conference 2007) puts it, “is concerned with histories and pasts that do not easily fit with self-identities of the groups of whose pasts or histories they are part”.

When posing implicit questions to the public, as museums in Turin dares to do, it is important to understand how visitors feel and react, what critical skills it augments, and what distances it increases or diminishes. And, from the point of view of the museum, to what extent and in what ways should the number of visitors and the feedback received from them influence the exhibition and collection policies. In other words, taking up the suggestions put forward by the ICMAH, “should museums offer the public only what it expects?”.

'Liège in torment' exhibition at the Museum of Walloon Life Liège

MUSEUM OF WALLON LIFE*



View of the exhibition in the ancient church of St. Antoine. Photo: © Vincent Haneuse, Musée de la Vie Wallonne

Museum of Walloon Life

From 2nd August 2014 to 31st May 2015, the Museum of Walloon Life in Liège, Belgium, presents \ Liège in Torment, an exhibition of one thousand objects and archives tracing the development of the city and its hinterland before, during, and after the First World War. Although the exhibition covers the entire provincial territory, from Verviers to Waremme and from Visé to Huy, its focus is on Liège itself. Liège in Torment is part of a larger project, Liège Expo 14-18, that includes both this exhibition and I was 20 in 14, a more general history of the war, which is located in the Liège-Guillemins railway station.

The March of Progress

After more than 800 years as the capital of an ecclesiastical principality, the provincial town of Liège started to assume the traits of a major city following the industrial revolution of the nineteenth century. In the space of a few decades surrounding the city's Universal Exposition of 1905, Liège's urban landscape underwent profound modernization: bridges were built, new roads were opened, branches of the River

Meuse were filled in, and urban squares were laid out. The city's arrogant dynamism aroused interest and even jealousy from the residents of comparable sites in other countries.

Waging War

Germany's invasion of neutral Belgium on the morning of August 4, 1914, put Liège in the front line of a conflict whose extent and duration could not have been imagined at the time. For nearly two weeks, the resistance of Belgians stationed in the twelve forts ringing the city was emblematic of a nameless heroism. Allied propagandists seized upon it, comparing the Battle of Liège to that of Thermopylae. For its part, the German army portrayed itself as the victim of terrorists—the civilian sharpshooters, known as francs-tireurs, whose alleged crimes justified the perpetration of atrocities against innocent civilians. From London to Washington, the plight of "poor little Belgium" was on everyone's lips. On August 7, the French Republic awarded the citizens of Liège the Légion d'Honneur for their resistance. Paris's Berlin metro station was renamed "Liège," while in restaurants the café viennois was replaced by ►



The destroyed bridge over the Meuse (Pont des Arches) in August 1914, Private collection.

the café ligeois. On August 18, with the city's forts fallen, the Germans destroyed the nearby town of Visé, beside the Dutch border. It became the first in a long list of martyred towns which was also to include Andenne, Tamines, Dinant and Louvain.

1560 Days

With the occupation of Liège, an oppressive cloak of silence descended on the region—and then on the rest of the country—for four years. Using often moving eyewitness accounts, the exhibition looks at daily life during a period characterized by the struggle for survival, by resistance and anxiety, but also by both hope and escapism. This material is presented impressionistically, in an accumulation of brush-strokes that touch on relations with the occupiers, the ravages of unemployment, problems of finding food and staying warm, the revival of cultural life, the activities of espionage networks, forced labor deportations to Germany, the systematic dismantling of industrial equipment, and so on.

The Missing

Another section of the exhibition reveals the effect upon families of years of death, mobilization, deportation, or exile. These harsh realities often found cathartic expression in the form of stories, accounts, and correspondence of rare intensity. Day after day, the people of Liège lived and suffered in slow motion; despite their solidarity, their lives were still marked by deep social divisions, which were particularly apparent both in the plight of women

and in the vain efforts of a small, highly insecure bourgeoisie to maintain a display of affluence, against all odds. At the end of the conflict, the Belgian authorities, fearing that such divisions might deteriorate into something worse at a time when the Bolshevik revolution was being emulated in Berlin, sought to forge domestic social harmony as surely as they worked to build peace among nations.

The Aftereffects

The cultivation of remembrance—enacted in patriotic events and through the erection of monuments to the victims—helped to cement this new Belgium, which Albert I, the “Knight-King,” led until his accidental death in 1934.

In the months following the armistice, Liège licked its moral and physical wounds; its industry had been bled dry. Nestling in the woods not far away, the little town of Spa, which from March to November 1918 had hosted the headquarters of the German High Command, accommodated in its hotels and villas the diplomats tasked with producing the blueprint for a new Europe.

Their work would prove to no avail. Twenty years later, a new global conflict, resulting inexorably from the first, showed that “the war to end all wars” had been a misnomer. The lesson had not been learned.

A century after the bloody slaughter that claimed ten million lives, the urge to commemorate remains as strong as ever; yet the task to which we should be dedicating ourselves is the reappropriation of the past, out of both respect and conviction.

“Articulating the past historically does not mean apprehending it ‘as it really was.’ It means seizing hold of a memory as it flashes up at a moment of danger.”
Walter Benjamin

Practical information:

Museum of Walloon Life
Cour des Mineurs, 4000 Liège
www.viewallonne.be
+32 (0)4/237.90.50 - info@viewallonne.be
You can also find us on Facebook

CAMOC Workshop Berlin: “Defining Museums of Cities in the 21st Century”

March 27-28, 2015

Hosted by Stiftung Stadtmuseum Berlin

AFSIN ALTAYLI*

CAMOC’s ongoing effort to define city museums continues with further inspiring steps. After surveying a range of city museums, a group of CAMOC members and other city museum professionals came together in Berlin for the workshop “**Defining Museums of Cities in the 21st Century**,” which coincided both with the occasion of CAMOC’s tenth anniversary and the ongoing transformation of our host and co-organising institution: Stadtmuseum Berlin. With active collaboration of CAMOC and Stadtmuseum Berlin, the workshop aimed at evaluating the responses to our questionnaire and initiating a more targeted discussion about the role and definition of city museums in our era. Thanks to the contribution of its participants, this two-day workshop revealed a

number of enriching ideas and fruitful thoughts for CAMOC’s future work. Besides the eleven museum professionals from various countries, we benefited from the presence of ICOM President Hans-Martin Hinz and Advisory Committee Chair Suay Aksoy, reminding us once again of the strength of ICOM’s trust and support for CAMOC.

The meeting started with a short welcome and a guided visit to the St. Nikolaikirche (St. Nicholas’s Church) and the surrounding Nikolai quarter, where the main building of the Stiftung Stadtmuseum Berlin is also situated. Introducing the workshop, CAMOC Chair Marlen Mouliou shared with conference participants the preliminary outcomes of the

Workshop at Stadtmuseum Berlin. Photo: Marlen Mouliou



* Afsin Altayli, Independent Consultant for Cultural Heritage and Museums



*West-Berlin Exhibiton at Ephraim-Palais.
Photo: Marlen Mouliou*

questionnaire: “The worldwide responses from 17 countries in four continents provided an insightful collection of keywords to further explore, and confirmed the diversity both in museum practices and local politics,” Marlen stated.

In the workshop’s first session, the participants divided in two groups to discuss four issues that challenge contemporary city museums. While one

group concentrated on “museum content – collections” and “museum – society,” the second focused on “urban space – museum location” and “future focus – challenges/development.” The first group discussed the importance of museums’ contents for their exhibitions (keeping in mind the critical question, “What is a collection?”), and also revealed critical perspectives on the changing relationship between the museum—now often serving as a moderator and facilitator--and society.

Meanwhile, the second group explored the changing significance of museums’ physical location, the impact of new information and communication technologies and e-culture, and possible future challenges for city museums.

The workshop continued the following day with an excursion that started at the Märkisches Museum and continued first to a tipi village on the bank of the River Spree and then to a lunch gathering in the Künstlerhaus Bethanien, an international ▶



Join CAMOC now!

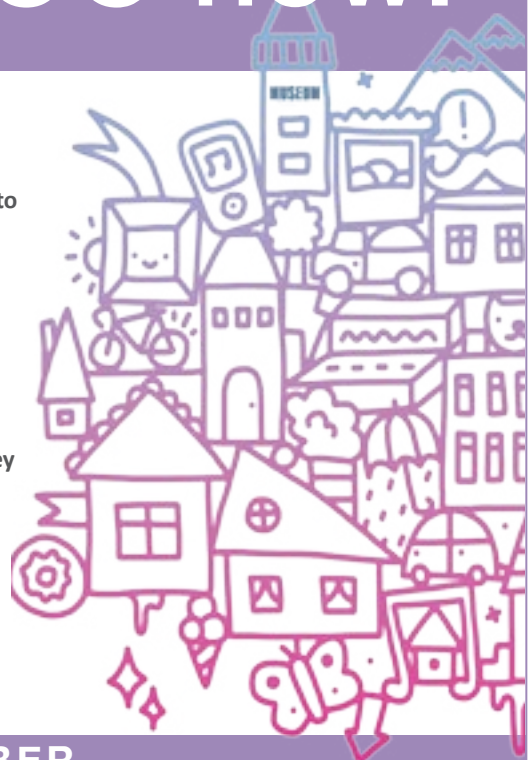
A DECADE DEDICATED TO CITY MUSEUMS, URBAN LIFE AND OUR COMMON FUTURE!

This year we realise the tenth anniversary of CAMOC and we are delighted to have you all with us. Our foremost aim is to keep CAMOC always fresh and inspiring and expand our borders in every direction. To do so, this year:

- We have started a new debate on defining city museums.
- We are renewing our communication strategies and strengthening our social media channels to reach more people.
- We are planning seminar and training events.
- We will strengthen even more collaborations between members of the network.
- We will invest more on strategic research in collaboration with other key partners within and beyond ICOM.

Your contribution is invaluable for our network!

Please stay connected with us, inform your friends and colleagues about what we are doing and invite more people to be a part of our community. To become a member of ICOM and CAMOC please visit our “web page”. It will have a bridge/link that will direct people to our membership page: <http://network.icom.museum/camoc/get-involved/become-a-member/>



BECOME A MEMBER.



*Excursion on the bank of the river Spree: Participants visiting Tresor, famous German techno club and record label.
Photo: Afsin Altayli*

community-based cultural space in Kreuzberg, one of Berlin's most multicultural neighbourhoods. For its participants, "Defining Museums of Cities" proved important not only as an opportunity to reflect on the definition and future social role of city museums, but also as a reminder of the crucial importance of urban democracy to city museums in the twenty-first century. The workshop will not only enrich our vision for CAMOC's future, but also will inform the broader ICOM community as it seeks to update the definition of museums at its June 2015 Advisory Meeting in Paris.

We will soon share the workshop's final report (via e-mail, social media, and CAMOCnews) in a document that summarizes the outcomes of both the questionnaire and the Berlin workshop, and that asks our members for their reflections on each. Our aim is to prepare the ground for a more participatory discussion at CAMOC's annual conference, which will be held in Moscow on September 2-4, 2015.

Participants:

Suay Aksoy, ICOM International, Advisory Committee Chair
Afsin Altayli, CAMOCnews, Istanbul
Lars De Jaegher, STAM-Ghent City Museum
Claudia Gemmeke, Stadtmuseum Berlin
Nele Güntheroth, Stadtmuseum Berlin
Hans Martin Hinz, ICOM International, President
Otto Hochreiter, GrazMuseum
Renée Kistemaker, Amsterdammuseum
Crawford McGugan, Open Museum, Glasgow Life/
 Glasgow Museums
Joana Monteiro, Museum of Lisbon and ICOM Portugal
Marlen Mouliou, CAMOC Chair and Athens University
Peter Schwirkmann, Stadtmuseum Berlin
Brinda Sommer, Stadtmuseum Berlin

Museum 2015 - The Agile Museum: Building Institutions for Continual Change

CHUNNI CHIU*



Opening panel at Museum 2015. Photo: Chunni CHIU

After four days filled with eight keynote presentations, seven panel discussions, 49 papers, 11 workshops, and three museum visits, the Museum 2015 conference was closed on January 16th at Meiji University in Tokyo. Thanks to the success of previous calls – Museum 2010, Museum 2011 and Museum 2012 in Taipei, Taiwan, Museum 2015 attracted diverse museum specialists, policy makers, researchers, academics, and students to explore this year's conference theme, "The Agile Museum: Building Institutions for Continual Change." Museum 2015 was organized by the School of Arts and Letters, Meiji University; the Museological Society of Japan; ►

* Chunni CHIU (Jenny), PhD candidate at School of Cultural and Social Studies (National ethnology museum), The Graduate University for Advanced Studies of Japan. She is also an assistant Secretary of ICOM-Japan.

MUSEUMS



Opening panel at Museum 2015. Photo: Museum 2015 Committee

the Tokyo National Museum; the National Museum of History, Taiwan; Otsuma Women's University Museum; the School of Museum Studies, University of Leicester; and the National Taipei University of Education.

Two hundred participants, representing nine different countries, focused on the challenge of making museums enough to fit with modern society. The "agile museum," as it was discussed at the conference, values shared expertise, innovation, and responsiveness, manages open collections, is prepared to join as well as initiate conversations, supports staff to build blended roles and portfolios, and frames experiences across multiple platforms and media. Participants explored these ideas through four common subthemes: Agile Management, Agile Relationships, Agile Collections, and Agile Communication.

KEYNOTES

The conference's eight keynote speakers - hailing from the UK, Japan, Taiwan, and New Zealand - shared their research with the audience. Director of the National Museum of Taiwan History, Yui-Tan Chang reflected on his efforts to adapt the museum to modern needs. Yung-Neng Lin, Dean of the College of Continuing Education at the National Taipei University of Education, discussed museum outreach efforts.

Michael Day, Chief Executive of the UK's Historic Royal Palaces, focused on how to build a leadership model, examining the necessity of agile leadership for museums in the future; Janet Dugdale, Director

of the Museum of Liverpool & Merseyside Maritime Museum at National Museums Liverpool, used her experience to illustrate ways in which museums can build "fearless friendships" to remain agile, connected, and approachable; James Davis, Programme Manager of the Google Cultural Institute UK, showed how changing technology can revitalize the museum.

From New Zealand, Tracy Puklowski, Associate Director of the Museum of Living Cultures Te Papa, illustrated that museum's partnerships with iwi claimant groups. Kenji Yoshida of Japan's National Museum of Ethnology shared a case study of a museum that has increased its activity and proposed a picture of the next generation of museums. Finally, Tomoo Nunotani, Director of that nation's Mie Prefectural Museum, used the newly opened museum as an example of the importance of community building.

PANELS

Jocelyn Dodd, from the University of Leicester, opened the conference with a panel that included organizers and keynote speakers reflecting on the behaviors, language, resource allocations, and skill sets required of museums in a digital era. That panel's insights into the importance of a user-based community helped to delineate the concept of the "Agile Museum" in the days that followed.

PAPERS

Papers covered a range of issues encompassed in the idea of the agile museum. Some considered



Opening panel at Museum 2015. Photo: Museum 2015 Committee

MUSEUMS

how museums can develop an agile management structure in the face of market forces. Others engaged the relationship of architecture to the museum, particularly considering the challenges of employing computer-based technology for collections and the possibilities for a responsive, distributed, and sustainable model of curatorship through a “Small Museum Network.”

Additionally, several papers explored the relationships between city museums and their communities, from how to develop friends’ groups to the challenge of re-imagining cities’ industrial heritage

WORKSHOPS

In conference workshops, participants reflected on the complexity of identity, examining how humans find “points of contact” through their differences. They discussed the need for clear organizational values as a powerful tool for moving organizations and teams forward in a positive way. With this call for value-based planning came the notion of distributed leadership, with responsibility carried out at different levels and with different roles. The conference also brought all participants to the National Museum of

Emerging Science and Innovation (Miraikan), where the discussion of Agile Museum management, relationships, collections, and communication was aided by a tour of the museum’s exhibition.

MUSEUM TRIP

On the conference’s last day, Museum 2015 attendees visited museums in the Noda, Ueno and Roppongi districts to discuss the agile museum in light of local community museums, national museums, and museums in redeveloped city centers.

ICOM Japan hopes to host the organization’s 2019 General conference in Kyoto. Regardless of the eventual meeting place, Museum 2015 promises to be just one of many international museum conferences to be hosted in Japan in the coming years. CAMOC’s members and interested city museum professionals are welcome to join our conferences in the future.

For detailed information about the conference, visit the Museum 2015 webpage:

<http://themuseum2015-tokyo.jp/en/index.html>

Museum of the City is looking for new contributions

Send exhibits about your museum and city to the Museum of the City!

Created to support CAMOC’s mission of collaboration of city museums across borders and on every continent, the Museum of the City is a web-based “museum-without-walls” that creates and presents—via its website (www.museumofthecity.org)—electronic exhibits about cities worldwide. The Museum’s focus is the city — that 12,000 year-old artifact that is humankind’s greatest cultural achievement.

As a nonprofit, charitable organization, headquartered in Portland, Oregon, USA, the Museum of the City collaborates with other museums, universities, and individuals worldwide, providing an electronic platform on which CAMOC museums and individual members can present exhibits about their own cities and other interesting topics relevant to their own missions.

This year, the Museum is re-designing itself and looking for new contributions from CAMOC members. For more information about the Museum or about submitting exhibits, please contact Chet Orloff, the founder and president of the Museum of the City, CAMOC member and former CAMOC executive committee member at chetorloff@gmail.com

Sarajevo: Documenting Sarajevo's Reconstruction

An interview with Marco Rubichi and Giulia Levi

LAYLA BETTI*



Film poster for screening at SAMO, Torino.
© SAMO: Open Space for Open Minds

Sometimes you meet people, projects or simply dreams which you want to tell the world about.

Every war, division or hate only leads to other wars, divisions and hates. Our history is full of examples of cities which turned from real melting pots into war zones. When clashes generate violence and

intolerance, human beings lose their defining quality of humanity. The past years, and even weeks, saw the helpless destruction of symbolic places of human memory and culture. The human violence against other human beings and against culture, the most important product of the human spirit, touches levels that we can no longer tolerate. So, we must grab every big or small message of peace, or of the will to reconstruct, and guard it as an example of what the human being is made for: love.

Some years ago I accidentally met Marco Rubichi and Giulia Levi, two Italian students with a deep knowledge and love for Bosnia-Herzegovina and Sarajevo. They were writing a documentary film about Sarajevo and its reconstruction. I was so impressed by the sense of hope and trust I got from this dream as this project was saying so much about a city, a culture

(or let's say many cultures linked together), a public library, many citizens and the pain they suffered for years. One of the things that fascinated me so much was the force of the message that a project like this one has within it. I think the message transmitted by this project can be used as a paradigm for the many situations we know about.

Now that the film is ready and is being circulated in Italy and abroad, reminding us the importance of memory and its respect for our cities and our cultures, I invite you to discover the background of the Sarajevo Project through a short interview.

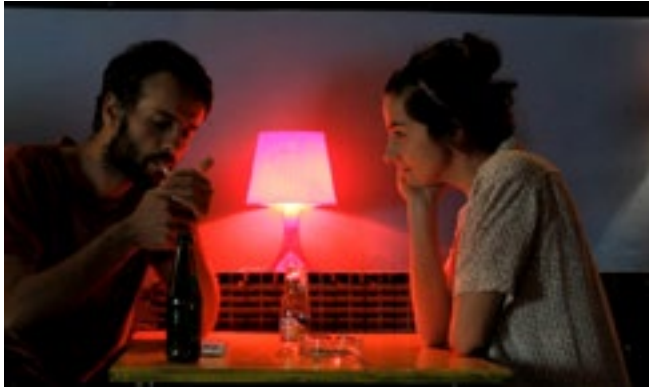
Layla Betti: *Can you briefly describe the Sarajevo project?*

Sarajevo Project: Sarajevo is a road-documentary about cultural and social issues in the Sarajevo of today. Sarajevo is a project born in 2011 with the aim of exploring the cultural life of Sarajevo now. The film gives voice to the places of culture and to the people who animate them. The stories of Sarajevo's libraries, museums, theatres intertwine with those of the inhabitants of the city, reflecting all the contradictions which characterise the social and economic context of the country. The heart of the film is the story of a building that used to be one of the symbols of the city, the Vijećnica, the majestic building that housed the National and University Library. In 1992, it was hit with heavy artillery and incendiary bombs by Serbian military forces, which caused severe damage and consigned hundreds of thousands of books to the flames.

LB: *How did it come about?*

SP: Its starting point was the research that Giulia Levi was conducting in Sarajevo within a Master ▶

* Layla Betti, an Italian freelance curator and researcher



Backstage day 7. Photo: © Sarajevoevolution

Programme, about the cultural situation. During her research there emerged a lot of interesting connections. So we realised there was a lot of material, stories and people that constitute the basis for a documentary. Start Sarajevoevolution...

LB: *Can you tell us how the film developed in Sarajevo?*

SP: The first shots date back to September 2011, when a small group of us set off for a short visit of four days. On that occasion, one of the most exciting moments was entering the Vijećnica together with the architect who was in charge of its restoration. As if nothing had happened we had to turn between the scaffolding of the hall, in the dark of the basement and then climb on to the roof boards shakily. It was incredible to emerge with our heads next to the glass dome and look down on the city. It certainly provided us with the idea of using the Vijećnica as the core, the point of view from which to observe the city, maintaining an important engagement with the past but focusing on the present. Most of the interviews we then conducted a year later, when seven of us came back for about two weeks. The work was very intense but we were able to do almost everything that we had imagined.

LB: *What was the reaction of the people you've met there?*

SP: Normally in Sarajevo people are very accustomed to this kind of project. Cinema in the former Yugoslavia was really important for people, and after the war a lot of documentaries were being shot. Some of the interviewees of our documentary had taken part in other similar projects. Everybody was very kind to us and since the first contact they understood the importance of the project.

LB: *What was the greatest difficulty you had in this work?*

SP: Basically there weren't big difficulties. Maybe the greatest difficulty was to keep the team together. The project started in 2011 and is still in progress (shooting, festivals, interviews, etc.). Fortunately we are all together and still working on this project.

LB: *Were there any surprises for you?*

SP: The greatest surprise for us was the positive reaction of people to the film, in the shooting phase, during the editing and at the festival screenings.

LB: *Now that the film is ready, how many times did you show it and where?*

SP: We have shown the film in several places: Turin and Sarajevo, then Milan, Bologna, Prato and Siena, Trieste, Trento, Treviso, Lecce, Venice, Cesena, ecc.. Now, after more than 20 screenings mainly in Italy we are ready to organise some screenings in Amsterdam and Belgrade, and again in Italy, in Rome and Naples.

LB: *Have you been back to Sarajevo to show it?*

SP: Sure! We were there in October for the premiere. It was amazing! We had two screenings there, the first one at SARTR (Sarajevski Ratni Teatar) and the second one at the KINO BOSNA.

LB: *Tell us about your group.*

SP: Our team consists of three authors: Marco Rubichi, Giulia Levi and Federico Sicurella. The director Rocco Riccio and other people have been involved in some fundamental aspects for the making of a film: Luca Vigliani for the editing, Maria Teresa Soldani for the music and then other friends and colleagues for graphics and communication. The producer is Emina Omanović.

LB: *What's the next project?*

SP: We are a team built for this project, but each of us has a job that is not connected with Sarajevoevolution. At the moment we are not thinking of a new project. Maybe one day, but for now the project is to support Sarajevoevolution: screening it more frequently, taking it to important festivals and looking for money.

To see the trailer or better to know the project and the authors, check out the webpage:
<http://sarajevoevolution.com/>

CAMOC Conference 2015: Memory and Migration

Moscow, 2-4 September 2015

Conference Partners

CAMOC / Museum of Moscow

<http://www.camoc2015moscow.com/>



*Lomonosov Moscow State University and St. Andrew's Monastery
Photo: © <http://mosprogulka.ru/>*

FROM MOSCOW TO MOSCOW

CAMOC was born in Moscow in April 2005 and it is to Moscow we are returning for our tenth anniversary. CAMOC, in collaboration with the Museum of Moscow, will host its Annual Conference “Memory and Migration” in the Museum of Moscow between 2-4 September 2015.

Save the date and attend this special conference that will celebrate city museums, migrant memory and migrant identity as well as CAMOC's tenth anniversary.

MEMORY AND MIGRATION

Migrants created cities and they continue to give cities shape and meaning. We, and our parents, may have been born and brought up in the city, but we are all in one way or another the children of migrants, migrants

from the rural hinterland or from another country, who found the lure of the city irresistible.

Migrants bring memories of their past, their culture and their habits with them. How do they preserve them in another environment, how do they maintain their identity? They may prefer to be absorbed into their new home, but they still bring a former life with them, and diversity and difference give a city its own unique character. In any event, no city museum can be indifferent to the impact of migration. All this will be at the heart of our conference.

Migration is a vital part of urban history and a subject that touches many different points of heritage, legacy and human rights across the world. Histories of migration are collected and interpreted in many museums and city museums all around the world. Thanks to the flow of migration, cities are continuously changing. And of course social media now have the power to accelerate this change and to create new ‘places’ for discussion on the city.

City museums preserve and disseminate a city's memory, yet at the same time migration continually redefines a city's heritage and narrative. With this in mind, these are the sessions and themes we are proposing:

Migration and city museums

In this session the focus will be on the role of migrants from the hinterland, near or far, or from another country in giving shape to the unique characteristics of the city throughout its history. ►

CONFERENCE CALL



Conference Venue: Museum of Moscow. Architectural complex of the early 19th century known as Provision Warehouses. Photo: © Andrey Sazonkin

City museums as places of debate and social involvement in the changing city

How are city museums dealing with migration and memory? What are the issues and the challenges for city museums? What is the potential for city museum involvement?

What is the role of migration in the creation, history, culture and development of a city.

City museum as a Memory Centre and a Place of Inclusion

What is memory? Who's memory does city museum represent? Every place in our cities has both collective and individual memory and each develops different narratives. What is cultural exclusion and who is excluded? Is it possible to escape exclusion and what is to be done? This session will focus on different ways of working with memory.

City Museums – 10 years together

A number of presentations on exciting and original projects in city museums.

Does your museum have a project that it is really proud of? Do you think it can be inspiring and interesting for the CAMOC community? Is the topic something many museums around the world are faced with? It is time to present this project to us, sharing efforts, challenges, weaknesses and strengths with colleagues.

Our detailed programme, including a full range of receptions and excursions in the city, is now being drawn up, but in the meantime we are inviting you to take an active part in the work of our conference.

TO SUBMIT A PROPOSAL FOR A PRESENTATION:

Presentations will be grouped in two session formats. One will cover 15 minute oral papers and the other

will bring together presentations in a 5 minute ignite form. For ignite sessions, participants can also provide 5 minute video presentations prepared in their own language containing English subtitles. Please send us an abstract of no more than 350 words, as well as a short biography for either options:

camoc2015conference@gmail.com

(contact person Layla Betti, member of the CAMOC's Executive Board)

Abstracts should include the following:

- Paper title
- Name and institution of the author (with ICOM membership number for ICOM members)
- Email address
- Any special technical requirements (for example a Mac or PC for accompanying images, video)

The conference language is English, the second language is Russian, but we can accommodate other languages if presentations come on video formats with proper English subtitles.

As the majority of participants will not be native English speakers, we encourage the use of visual material wherever possible. A short 3-5 minute - video about a museum in relation to migration will also be welcome additions in the programme.

- **Deadline for submission of proposals:**
30th of April 2015
- **Announcement of approved proposals:**
30th of May 2015

Jewish Museum and Tolerance Center. The Bakhmetevsky Bus Garage is an undeniable architectural masterpiece of the 20th century designed by two innovators of the Russian Avant-Garde: Konstantin Melnikov and Vladimir Shukhov. Photo: © Andrey Sazonkin



CONFERENCE CALL

Registration & Accommodation

Further details about registration, payment methods and accommodation can be found on the conference website. <http://www.camoc2015moscow.com/>

Conference fee

For ICOM members: EUR 150

For non-ICOM members: EUR 180

For students: EUR 80

For accompanying person: EUR 40

Contact persons in Russia

For further information about visa requirements and all practical matters:

Irina Smagina (CAMOC Board Member and Head of the Internal Department, The Museum of Moscow):

i.smagina@mosmuseum.ru

Polina Zhurakovskaya (Senior Researcher at the International Department, The Museum of Moscow):

p.zhurakovskaya@mosmuseum.ru

The Conference Venue

From the 12th century onwards the capital of Russian has united people of different cultures and histories to create a vast, dynamic and diverse world city.

The Museum of Moscow is one of the oldest museums in the Russian capital. It was founded in 1896 and is dedicated to the history of Moscow and its culture from the capital's distant origins to the present day. The Museum has more than a million objects in its collection, covering archaeology, paintings, sculptures,

photographs, plans, maps, guides and handbooks, rare manuscripts, posters, furniture and household items.

A few years ago the Government of Moscow gave its city museum a new building on Zubovsky Bulvar near the Culture Park metro station. The Provisions Warehouses, as they have been known, were built between 1829-1835 and are a fine example of the Empire style then in vogue. They form an extraordinary architectural complex and now provide home for a contemporary museum of the city's history and culture in an area of more than 23,000 sq m. In the summer of 2013 the Museum launched a new outdoor area – an innovatively designed cultural space for festivals, events, city markets and film screenings.

The Museum of Moscow is situated in an easily accessible central area conveniently located within walking distance from Moscow's finest cultural attractions, such as The Central House of Artists (CHA), The New Tretyakov Gallery (with an exquisite collection of Russian avant-garde), Gorky Park and The Garage Museum for Contemporary Culture, The Pushkin Museum and many others.

Today the *Museum Group* Museum of Moscow includes six affiliated museums:

- *The House on the Embankment Museum*
- *The Old English Court Museum*
- *The Alfred Mirek Russian Accordion Museum*
- *The Russian Kuzminki country-estate museum*
- *The Moscow Archaeological Museum*
- *The Lefortovo History Museum*

TRAVEL GRANTS

To encourage colleagues to participate in CAMOC's activities, we announce four Travel Grants of five hundred euros (€ 500) each for ICOM members who want to take part in the Moscow Annual Conference in 2015. Preference will be given to young members from developing countries. Applicants must be:

1. Less than 40 years old;
2. An individual member of ICOM and preferably of CAMOC for a minimum of 2 years as of the grant application date;
3. Actively working for the museum field for a minimum of 2 years, as of the application date.

The awardees will also be exempted of the conference fee. The awardees will be required to write a report about the Annual Conference for publication in the CAMOC Newsletter (CAMOCnews) & website. Note that the report must be in English.

To apply, send a C.V. with a cover letter explaining your cause. Applications should be submitted to the CAMOC's contact person (see the mail address above) before 30th of April 2015. The successful applicant will be informed by 30th of May 2015.



Clouds Architecture Office, Cloud Skippers, 2009. © Clouds Architecture.

EXHIBITION THEME

The Future City

Dates & Place

10 February – 31 March 2015

The Practice Space, RIBA, London

Information online at

<http://www.architecture.com/WhatsOn/Feb2015/TheFutureCity.aspx>

Description

Display charting a visual history of the future as the basis to explore the UK's key urban challenges. What do changing technologies, demographics and lifestyles mean for our cities? What might they look like by 2065? Imagining the city of the future has long been a source of fascination for architects, artists, and designers. Through drawings, maps, and film, urban futures have been depicted in many ways—from tranquil green utopias and great domed constructions to vast, interconnected megastructures and machines.

Cities, once perceived as a problem, are now recognised as the heart of the country's social, cultural, and economic life. By 2065 the UK population may rise by 25 percent to as much as 80.5 million, making it one of the EU's most populous countries. This will create many challenges for cities. But there is a great opportunity for them to evolve and reinvent themselves, fostering a better quality of life for their inhabitants.

Drawing on the work of the Foresight Future of Cities Project and the RIBA, this display explores a visual history of the future to outline the UK's key urban challenges over the coming decades. What do changing technologies, demographics and lifestyles mean for our cities? How can emerging tools help to "future-proof" cities and their citizens? What might your city look like in 2065?

Exhibition Alert

EXHIBITION THEME

Freedom Journey 1965: Photographs of the Selma to Montgomery March by Stephen Somerstein

Dates & Place

16 January – 19 April 2015

The New-York Historical Society, New York

Information online at

<http://www.nyhistory.org/exhibitions/the-1965-march>

Description

This exhibit features the stunning and historic photographs of Stephen Somerstein, documenting the Selma-to-Montgomery Civil Rights March in March 1965. Somerstein was a night school student at City College of New York and picture editor of his student newspaper when he travelled to Alabama to document the March.

He joined the marchers and gained unfettered access to everyone from Martin Luther King Jr. to Rosa Parks, James Baldwin, and Bayard Rustin. "I had five cameras slung around my neck," he recalled. Over the five-day, 54-mile march, Somerstein took about four hundred photographs, including poignant images of hopeful blacks lining the rural roads as they cheered on the marchers walking past their front porches and whites crowded on city sidewalks, some looking on silently and others jeering as the activists walked to the Alabama capital. Somerstein sold a few photographs to the New York Times Magazine, public television, and photography collectors, but none were exhibited until 2010, when he participated in a civil rights exhibition at the San Francisco Art Exchange.

Rather than choosing photography as a career, Somerstein became a physicist, working at the Harvard-Smithsonian Astrophysical Observatory and at Lockheed Martin Company. It was only after his retirement in 2008 that he returned to his photography, remarking that he wanted "to have exhibitions of my work and that I realized that I had numerous iconic as well as historic photographs." Among those photographs were his moving photographs of that memorable 1965 march to Montgomery.

EXHIBITION THEME

Romane Thana. Places of the Roma and Sinti

Dates & Place

12 February – 17 May 2015

Wien Museum Karlsplatz

Information online at

<http://www.wienmuseum.at/en/exhibitions/detail/romane-thanaplace-of-the-roma.html>

Description

The focus of the exhibition is on places in Vienna and in the Province of Burgenland, where Roma and Sinti have lived and/or continue to live today. This includes Roma settlements in Burgenland originally founded in the eighteenth century, traditional places in Vienna, but also places that bring to mind the long history of persecution and the Nazi genocide, such as Lackenbach, Auschwitz and Łódź.

The exhibition aims at educating visitors about widespread stereotypes (the Roma's non-sedentary lifestyle, begging, etc.) and about the long history of persecution. An estimated 90 percent of Austrian Roma and Sinti were killed in concentration and extermination camps under Nazi rule, with the active participation of local authorities. When the few survivors returned to their home places, they were confronted not only with the fact that their settlements had been wiped out, but also with renewed racist prejudice. For many, official recognition of their victim status came very late, not least because of persistent discrimination by law and by government authorities. Ironically, this part of the history of Roma and Sinti is well documented precisely because policy-makers and administrators placed them under such close surveillance. Legal texts, photos taken by police and Gestapo officers, anthropometric data measured in the interests of Nazi "race hygiene," and the cynical rejection of applications for victim benefits form an impressive body of evidence. ►

ACTIVITIES & EVENTS

Another, quite different perspective on Roma and Sinti emerged in conjunction with nineteenth-century exoticism, which gave rise to stereotypical imagery in various media and genres depicting their supposedly free lifestyle, erotic appeal and musicality. Leaving aside these dominant attributions--both the openly hostile and the exoticizing--the exhibition is an attempt to discuss the question of "normality" and to find and showcase stories about successful integration and social acceptance, drawing on information provided by Roma and Sinti themselves. The exhibition is offered in cooperation with Romano Centro, the Minorities Initiative, and the Regional Museum of Burgenland.



© Wien Museum Karlsplatz

EXHIBITION THEME

Arid Poetry Zone

Dates & Place

27 January – 31 May

MAR – Museu do Arte do Rio de Janeiro

Information online at

<http://www.museudeartedorio.org.br/en/exhibitions/current?exp=2262>

Description

Arid Poetry Zone presents a set of more than 55 works by the São Paulo art and activism collectives that make up the Collective Creativity Fund/Funarte at MAR, formed by means of the 6th edition of the Marcantonio Vilaça Plastic Arts Award, an initiative of great importance in Brazil's cultural politics.

The collection highlights the condition of MAR as a museum of processes: the fund's inaugural exhibition, *The Shelter and the Land*, presented debates over the right to the city and to housing, as well as the relationship between public and private. The group's artists and social activists inflect critically on Brazilian art history. Their work adds resonance to pressing issues--social, aesthetic, political, economic--increasing public interest and adding to the historical significance of contemporary struggles.

The incorporation of these works into the MAR Collection also forms the basis for discussion of the processes of publicizing and institutionalizing art--and, in a general sense, of the practices of creation and resistance--a key debate that calls for a renewed capacity for self-criticism among institutions. As such, the agenda of institutional critique is yet another important step for the museum, one that has been applied since *The Shelter and the Land* in exhibitions like *Stratigraphic Turbidities*, *Yuri Firmeza*, *Eu Como Você*, *Grupo Empreza*, or more recently the *Museum of the Man of the Northeast*.

If, as *Arid Poetry Zone* demonstrates, the 2000s established new practices, crisscrossing strategies of art with an especially intense form of activism, the Collective Creativity Fund is, in the end, the reflection of a desire to reverberate the potential of confrontation and invention. After all, the Museu de Arte do Rio, as an institution that appeared in the 21st century and that faces the challenges posed by the current cultural and socio-political context, understands that the continued activation of this field of investigations is part of its responsibilities.

EXHIBITION THEME

Il Bel Paese. Italy from the Risorgimento to the Great War, from the Macchiaioli to the Futurists

Dates & Place

22 February – 14 June

Museo d'Arte della città di Ravenna, Italy

Information online at

<http://www.mar.ra.it/eng/Mostra/Il-Bel-Paese>

Description

Il Bel Paese. Italy from the Risorgimento to the Great War, from the Macchiaioli to the Futurists intends, as its title suggests, to offer a wide variety of depictions of the Italian landscape, as well as a glimpse into the society and culture of the period between Italy's unification and the First World War--the centenary of which will be commemorated in 2015. The extraordinary fabric of Italy's geography and history, which is made up of such deeply intertwined and sedimented cultural relics that even nature bears witness to the passage of man, remained substantially unaltered until the country modernized, moving from a rural economy to an industrial one.

The show will offer the public a number of extraordinarily beautiful paintings of the Italian landscape alongside glimpses of daily life in an effort to portray social conditions during this time of great changes--political, economic, cultural--as depicted by some of the greatest artists of the times. But it will also show the somewhat eccentric perspective offered by the foreign artists who came to the country to admire and paint its beauty. It's a tale of different interpretations, sometimes with a marked regional slant, at other times from a broader European point of view, covering a time period that extends from the Macchiaioli to the dawn of avant-garde Futurism. ►

ACTIVITIES & EVENTS

EXHIBITION THEME

Three Photographers from the Bronx: Jules Aarons, Morton Broffman, and Joe Conzo

Dates & Place

26 February – 14 June

The Bronx Museum of the Arts

Information online at

<http://www.bronxmuseum.org/exhibitions/three-photographers-from-the-bronx>

Description

Three Photographers from the Bronx showcases the work of Jules Aarons, Morton Broffman, and Joe Conzo, three Bronx-born photographers who captured significant moments of societal and urban change in the borough and across the country during the twentieth century. The exhibition features more than 80 works, from depictions of daily life in the Bronx and Far Rockaways in the early 1950s, to images of the Civil Rights Movement of the 1960s, to a searing look at Bronx community protests in the early 1980s. Together these works create an exchange across three distinct and intertwined moments—exploring the legacy of community activism and urban change, and launching a dialogue about the challenges that the Bronx and similar communities continue to face today.

The exhibition features:

- Street portraits and documentary images by Jules Aarons (1921-2008), providing a glimpse into everyday life in the Bronx in the early 1950s, when the Grand Concourse was known as “the Park Avenue of the working class.”
- Works by Morton Broffman (1928-1992) documenting the fight for social equality within the Civil Rights Movement of the 1960s—including depictions of the Selma to Montgomery March for Voting Rights in 1965, as well as images of Martin Luther King, Jr., delivering his final sermon at Washington’s National Cathedral in 1968.
- A politically charged series of photographs by Joe Conzo (b. 1963) depicting the Committee Against Fort Apache—a grassroots movement within the Bronx that challenged the ethnic stereotypes and misrepresentations of the 1981 film Fort Apache, The Bronx.

EXHIBITION THEME

Mapping Brooklyn

Dates & Place

26 February – 6 September

Brooklyn Historical Society, New York

Information online at

<http://brooklynhistory.org/exhibitions/current.html>

Description

A prime impetus for visual artists has been to better understand and interpret the world around them. In contemporary practice, artists observe, collect, explore, interact, depict, and diagram. Cartographers follow similar impulses in seeking to give visual form to geography and to physical space. Mapping Brooklyn juxtaposes maps with the work of contemporary artists working with historic maps, suggesting the myriad ways in which maps can represent, on one hand, such practical matters as way-finding, property ownership, population shifts, and war strategy, and on the other, the terrain of the metaphorical, psychological, and personal. In the galleries at both venues, historic maps and contemporary works will be in dialogue, suggesting common themes—the desire to explore, chart, and analyze territory—and highlighting the innovative ways in which contemporary artists use mapping, cartography, and exploration to reveal data, ideas, and emotions.

A key element of Mapping Brooklyn is its local focus. Brooklyn is not only an international center of the contemporary art world, but also the most populous of New York’s boroughs, with more than 2.5 million residents. It is a place of astounding diversity—few Brooklynites can claim familiarity with all of its neighborhoods and diverse cultures. It is also a place of change—neighborhoods and demographics are in constant flux, as are the built environment and use of land. This exhibition aims to introduce visitors to the remarkable range of maps, from those that have sought to study and document facets of the borough to contemporary artworks that reveal mapping as a powerful means of representation.

EXHIBITION THEME

The time and the Instant. Photographic Landscapes of the Lake Garda 1870-2000

Dates & Place

15 March – 1 November

MAG – Museo Alto Garda, Riva del Garda (Italy)

Information online at

http://www.museoaltogarda.it/en/mostre/anteprema/exhibits/exhibit/paesaggi_fotografici_del_garda_da_fine_ottocento_al_tempo_presente

Description

A point of arrival for many tourists, a must on many Grand Tours, Lake Garda has always attracted curious gazes, capturing people’s attention since the early days of photography.

The Time and the Instant explores the photographic landscapes of Garda over almost a century and a half, an excursus through its natural environment, local society, and tourist landscape, and an account of its transformation, all rendered through images chosen from the vast photographic archive of the MAG. In this way, the instant—be it caught by a long-pondered shot or perhaps taken on the spur

ACTIVITIES & EVENTS



Porto di Portese, 1923. Photo: © Giuseppe Franzosi, MAG, Fondo Giovanni Zane

going about their business on the lake, people waiting to board a boat. More recent images of water sports and children's summer camps tell of a not-too-distant past.

Among the protagonists of this era, it is the tourists who frame many of the most beautiful or powerful views, or who have their photos taken in poses that change just as the tastes of the times depicted in this exhibition do. Some of the images chosen to represent this photographic journey are the work of photographers famous in their day, such as Napoleone Segatini, Giorgio Sommer, Alois Beer, Augusto Baroni, G.B. Unterveger and Pietro Floriani. The exhibition also focuses on photographic publications of this era, such as those by Photoglob (Zurich), Wehrli A. Kilchberg G. (Zurich), Würthle & Spinnhörn (Salzburg) and Stengel & Co. (Dresden).

The last part of the exhibition itinerary is dedicated to the period from the 1920s to the 1960s. Once again, people's approach to photography changes hand in hand with changes in traditions and the urban panorama. In the flow of this journey narrated through fleeting moments, visitors also encounter images that create a sort of short circuit. These are photographs taken from the SguardiGardesani collection, depicting these same places in contemporary views created by artists such as Gabriele Basilico, Jordi Bernadó, Luca Campigotto, John Davies, Mimmo Jodice, Martin Parr, Bernard Plossu and Massimo Vitali.

Conference Alert

CONFERENCE THEME

Sustainable and Smart Cities 2015

Dates & Place

11th to 1st April, Surat, Gujarat, India

Information online at

<http://www.svnit.ac.in/conferences/SSC-15/index.html>

Description

Cities are an amorphous manifestation of culture, socio-economic, political and demographic diversity. Cities are dynamic in nature, and keep on changing in terms of population growth and land speculation. Thus the resultant built form has become complex, chaotic and shapeless. The city no longer reflects a coherent vision and ambience to its environmental context. The megatrends of urbanisation, climate change, globalisation and demographic change will shape the future of cities. There is a need to recognize the potential and address the need of urban development in a dynamic manner. The complexity involved requires a holistic view and sustainable solutions for cities. Sustainable Urban Planning is a tool for planners to recognize the potential of urban development in order to make the best use of resources in order to improve the quality of life and spurring economic growth. It is work in progress of exploration and innovation. It extends emerging trends around ecological planning, design, and development to various planning opportunities, thereby fostering connection, community, and sustainability in the context of climate change. At present the Government of India has stated its wish to design and create 100 smart cities. Therefore the purpose of this conference is to present and exchange advanced knowledge and practices in the field of smart cities. The conference will create a platform for the researchers, policy makers and consultants to deliberate various issues pertaining to sustainable smart cities. The programme provides an opportunity to the participants to understand the concepts involved in the indicators of smart cities as well as the characterisation and modelling for the future sustainable smart cities. It is an ideal opportunity for planning experts to share ideas and findings and set the future direction of research which is implemented and acceptable at global level.

Funded by

PG-Section in Urban Planning, CED, SVNIT, Surat

CONFERENCE THEME

Urban Pop Cultures: the Urban Pop Cultures Project

Dates & Place

10 – 12 May, Dubrovnik, Croatia

ACTIVITIES & EVENTS

Information online at

<http://www.inter-disciplinary.net/critical-issues/cyber/urban-popcultures/call-for-papers/>

Description

For each generation, the world's cities have provided a fertile cultural landscape in which alternatives to the mainstream emerge and flourish. From the jazz clubs of 1920s Harlem and the Swing Kids of 1930s Berlin, to the block parties that gave rise to hip hop and rap in 1970s New York, to the Freetekno movement that swept across European cities in the 1990s, to the punk scene of seventies London, New York and Sydney to the noughties emo revival, urban popular culture has provided a space in which society's disadvantaged, disenfranchised and generally disenchanted populations could assert agency through the formation of communities of resistance.

Of course the relationship between the mainstream and the alternative is in a state of constant flux, which raises important questions about what it means to be alternative in a globalised world, how the dynamics of the mainstream/alternative relationship play out over time and what social purposes are served by the existence of alternative cultures generally. The Urban Pop Cultures project will explore these issues with particular reference to alternative music culture that include but are not limited to indie rock, post-punk, hip hop, rap, electronica, post-rave, dark wave scenes and post-Gothic.

Funded by

Inter-Disciplinary.Net

CONFERENCE THEME

1st International Symposium: Global Cities and Cosmopolitan Dreams

Dates & Place

18 – 20 May 2015 Barcelona, Spain

Information online at

<http://www.alternative-academia.net/ocs-2.3.5/index.php/BCN2015/GCCD-1-1/schedConf/cfp>

Description

This trans-disciplinary research project is interested in exploring the changing ideal of the city, exploring its ideological foundations, its physical construction, its social and political significance, its aesthetic value and its metaphorical meaning.

Massive, messy, polluting, alienating, cruel, yet open, experimental, pluri-perspectival, creatively and technologically fertile, this is the ambiguous and fascinating nature of global cities in the 21st century. Like arterial nodes in a network, global cities absorb and pump both destructive and constructive energies, for good and bad they have become an interconnected web of magnetic poles, galvanizing creativity and experimental reconfigurations; artistic, political and economic forces circulate through these globalised networks that link cities across the world.

As cities experience unexpected expansion and contraction, as their populations grow ever more diverse and their resources ever more scarce, it is necessary to consider the construction – both theoretical and physical – of new global cities and to reflect upon the cosmopolitan dreams or ideologies on which they are being built.

Among the themes:

- The Ideal City: Image, Idea and Meaning
- Ethnic Enclaves, Multicultural Avenues
- City Limits
- Neighbours, Residents, Denizens and Citizens
- Street Life
- Model Cities
- The Arrival City
- City-Scapes: Urban Renewal and Future

Funded by

International Network for Alternative Academia

CONFERENCE THEME

Sustainable Development and Planning 2015

Dates & Place

19 – 21 May, Istanbul, Turkey

Information online at

<http://www.wessex.ac.uk/15-conferences/sustainable-development-and-planning-2015.html>

Description

The Conference addresses subjects of regional development in an integrated way as well as in accordance with the principles of sustainability. It has become apparent that planners, environmentalists, architects, engineers, policy makers and economists have to work together in order to ensure that planning and development can meet our present needs without compromising the ability of future generations.

Problems related to development and planning affect rural and urban areas, and are present in all regions of the world. Accelerated urbanisation has resulted in deterioration of the environment and loss of quality of life. Urban development can also aggravate problems faced by rural areas, such as forests, mountain regions and coastal areas, among many others. Taking into consideration the interaction between different regions and developing new methodologies for monitoring, planning and implementation of novel strategies ►

ACTIVITIES & EVENTS

can avoid solutions leading to environmental pollution and non-sustainable use of available resources.

Energy saving and eco-friendly building approaches have become an important part of modern development, which places special emphasis on resource optimisation. Planning has a key role to play in ensuring that these solutions as well as new materials and processes are incorporated in the most efficient manner.

Sustainable Development and Planning 2015 aims to bring together scientists and other stakeholders from across the globe to discuss the latest scientific advances in the field. The conference will also seek and highlight developments in managerial strategies and assessment tools for policy and decision makers.

Funded by

Faculty of Architecture, Istanbul Technical University, Turkey; Wessex Institute, UK

CONFERENCE THEME

6th Urban Space and Social Life: Projects in Cities & Identities

Dates & Place

6 – 11 June, Hong Kong Macau Zhuhai, Hong Kong

Information online at

<http://www.4c5mstudio.org/conference/conference-paper-and-spatial-design-at-hong-kong-zhuhai-and-macau-june-6-11-2015/>

Description

The 4C5M Studio's 6th Urban Space and Social Life conference invites papers and spatial design that explore the relationship between projects in city and identities. Projects in city include infrastructure (hardware), policies (software) and all things in between. Multi-dimensional identity includes, but is not limited to, cultural, ethnic, gender, class, and place. Case studies and theories in forms of papers and spatial designs which reflect the relationship between projects and identities from international scholars, professionals, business sector and government sectors will stimulate our understanding of and the practice of this important topic.

The suggested sub-themes will be divided into the following categories, but are not limited to imagination:

Infrastructure

- Policies
- Heritage and collective memory
- Business development
- Green (environmental sustainable) projects
- Tourism
- Housing

Funded by

World Heritage Institute of Training and Research for Asia and the Pacific Region (WHTIRAP — Shanghai);

Sociology Department, University of Macau;

Public Policy Department and Department of English, City University of Hong Kong;

Zhuhai Radio & TV University;

Sociology Department, University of Edinburgh

CONFERENCE THEME

Contempart '15/ 4th International Contemporary Art Conference on Urban Identity, Space Studies and Contemporary Arts

Dates & Place

8 – 9 June, Istanbul, Turkey

Information online at

<http://www.contempartconference.org/2013/08/contemp-art-14-conference.html#more>

Description

Contemporary art, always open to surprises and experiments, continues to be produced in various directions, to be consumed and to put forward ideas. Art continuously renews itself -from new materials to different means of communication, from interactive works to computer games, from new approaches about place to perceptual paradigms and problems of city and nature in the millennium, from new subjects to manifestos.

CONTEMPART '15 Conference opens its doors to studies on contemporary arts related to urban identities representing different identities and tendencies and, of course, on theory of art since 1960s.

Funded by

Eastern Mediterranean Academic Research Center (DAKAM)

CONFERENCE THEME

New City Summit 2015 - Seizing the Urban Moment: Cities at the Heart of Growth and Development

Dates & Place

9 – 11 June 2015, Jakarta, Indonesia

Information online at

<http://www.newcitiesfoundation.org/new-cities-summit-2015/>

Description

The next three decades will see the largest increase in the world's urban population in human history. By the middle of this



ACTIVITIES & EVENTS

century, 6.5 billion people will live in cities, up from 4 billion today.

We are living in an unprecedented urban moment of opportunity.

On June 9 – 11, 2015, the New Cities Foundation will gather 800 of the world's leading decision-makers, mayors, CEOs, entrepreneurs, thinkers, artists and innovators in Jakarta, the vibrant capital of Indonesia, for the fourth edition of the New Cities Summit. Joining us once again, the Global Cultural Districts Network - a federation of global centres of arts and culture – will weave in cultural conversations relevant to the Summit's overall theme.

The New Cities Summit is the leading global event on the future of cities. Previous editions of the Summit have been held in Paris, Sao Paulo and Dallas. For more information on the Summit, please watch the 2014 highlights film or visit the 2014 Summit website.

Funded by

New Cities Foundation

CONFERENCE THEME

CONTEMPHOTO '15/II: International Contemporary Photography Conference

Dates & Place

9 - 10 June 2015 Istanbul, Turkey

Information online at

<http://www.contemphotoconference.org/>

Description

CONTEMPHOTO '15 Conference aims at achieving a comparative and interdisciplinary perspective on identity, urban issues and photography. Multiple roles of photography are going to be explored in relation to human behaviour, culture, daily life and self expression of the individual as a document, survey, archive, journalism, advertisement, joy and hobby.

The relationship between visual history and individual throughout the last two centuries will constitute a basis for the discussion during the event. Exploring the role of how photography shapes issues of identity, place and citizenship within the city; how it documents urban otherness (that of homelessness, or of tourism); how it archives urban memory; and how it documents the celebrated and tragic variety of daily life (such as Selfie) and how it contains historical facts are the main objectives of the interdisciplinary conference of CONTEMPHOTO '15.

Funded by

Eastern Mediterranean Academic Research Center (DAKAM)

CONFERENCE THEME

Twin Cities in Past and Present

Dates & Place

26 – 27 June, Manchester, UK

Information online at

<http://www.hssr.mmu.ac.uk/mcrh/events/twin-cities/>

Description

Twin Cities embrace two sorts of relationship: either nearby urban entities that arise separately and then subsequently grow into each other; or nearby urban places which begin as single entities but are subsequently split into two by legal or other enactment, normally the imposition of an international (or occasionally federal state) border by international treaty. Twin cities are interesting for their own sake – there are at least 90 popularly and/or legally so classified (ie 180 twinned urban places) across the world. They are also important because, in many respects, they anticipate and have even been superseded by relationships arising within and between entities in the now-ubiquitous conurbations (including tri-cities and quad-cities) of the present-day world.

The aim of the conference is to begin to explore how and why twin cities arise historically, the circumstances under which they sometimes merge, and why they so often stay separate even though the reasons for continued separation may seem to have substantially faded; the external relationships in terms of dominance, subordination or equality; and conflict, co-operation or indifference, that arise between twin cities in social, economic and political terms, and how these change over time in the wake of more general conurbanisation, interventions by national and/or state governments and other factors that might seem to erode urban autonomy; how and to what extent means are formulated for negotiating or even controlling these relationships, and by whom – councils, civil associations, service deliverers, central/state governments et al; and the internal impact upon each community of the other in a twin-city relationship in terms of identity and civic consciousness, institutions, social, economic and political structures.

Funded by

Manchester Metropolitan University

CONFERENCE THEME

Coastal Cities 2015 – International Conference on Coastal Cities and their Sustainable Future

Dates & Place

7 – 9 July, New Forest, UK

ACTIVITIES & EVENTS

Information online at

<http://www.wessex.ac.uk/15-conferences/coastal-cities-2015.html>

Description

This International Conference on Coastal Cities has evolved from a series of meetings organised by the Wessex Institute in the past, dealing with the Coastal Environment, Coastal Processes and City Sustainability. It felt necessary to convene a conference dedicated to the presentation and discussion of issues related to the integrated management and sustainable development of coastal cities.

Coastal zones are the most attractive areas of the world, where land, sea and air interact, leading to highly complex dynamic processes.

The growth of world population and the preference for living in coastal areas has resulted in their ever-increasing development.

Coastal areas are the most common destination which brings in economic growth but implies additional urban development and increases the need for resources, infrastructure and services.

The strategic location of coastal cities for instance, facilitates transportation and the development of related activities, but this requires the existence of large ports, with the corresponding increase in maritime and road traffic with all its inherent negative effects.

The above-mentioned activities and others common to coastal cities require the development of well-planned and managed urban environments, not only for reasons of efficiency and economics, but also to avoid inflicting environmental degradation that causes the deterioration of quality of life and human health. To resolve these problems it is necessary to consider coastal cities as dynamic complex systems which need energy, water, food and other resources in order to work and generate diverse activities, with the aim of offering a socioeconomic climate and better quality of life. As a consequence, the integrated management and sustainable development of coastal cities is essential, with science, technology, architecture, socio-economics and planning all collaborating to provide support to decision makers.

Due to the complex nature of the problem, the planners need the support of computational models to explore different options and forecast future services and plans. These models seek to simulate the dynamic of coastal cities leading to potential solutions.

This International Conference on Coastal Cities and their Sustainable Future aims to provide a multi-disciplinary forum to discuss a wide range of scientific, technological and socioeconomic issues related to the development of sustainability in coastal cities.

Funded by

Wessex Institute, UK; University of Las Palmas de Gran Canaria, Spain

CONFERENCE THEME

Museums as Civic Spaces: Eight International conference on the Inclusive Museum

Dates & Place

7 – 9 August 2015, New Delhi, India

Information online at

<http://onmuseums.com/>

Description

The inclusive museum is an aspirational civic space that is created and recreated based on the context and relevance to diverse stakeholders. It liberates museums and communities from legacies, enables a first voice, and empowers people of culturally and linguistically diverse backgrounds with a sense of place and multiple identities. The challenge is also to address intersectionality across cultural borders through appropriate research, development and capacity building. This must be at all levels of engaged partners from curators, educators, conservators to directors and trustees. Connecting collections and communities is critical.

The Inclusive Museum Knowledge Community continues to build on the lessons learnt and ongoing discursive crossings to promote for posterity the museum for diverse peoples irrespective of their backgrounds. India on the cusp of an unprecedented museum development is the host to the Eighth International Conference on the Inclusive Museum. As the world's largest democracy it is also well known for its cultural and language diversity. This diversity is embedded in the nation's Constitution. A vibrant civil society such as India mandates relevant and responsive cultural institutions, especially inclusive museums.

Funded by

The Inclusive Museum

CONFERENCE THEME

Sustainable City 2015 – 10th International Conference on Urban Regeneration and Sustainability

Dates & Place

1 – 3 September, Medellin, Colombia

Information online at

<http://www.wessex.ac.uk/15-conferences/sustainable-city-2015.html>

Description

The 10th International Conference on Urban Regeneration and Sustainability (Sustainable City) will be held at the Universidad Pontificia Bolivariana in Medellin, Colombia. The University is named in honour of the South American Liberator Simon Bolivar. This Sustainable City meeting follows a series of successful conferences starting in Rio de Janeiro in 2000 and regularly held since then in different locations throughout Europe and Asia. The meetings always attract a substantial number of contributions from participants from different backgrounds and countries. The variety of topics and experiences is one of the main reasons behind the success of the series.

The dynamic growth of Colombia and in particular the rapid development of Medellin, which has recently been designated the most innovative city in the world, led to its choice as the venue for the Sustainable City 2015 conference.

Urban areas result in a series of environmental challenges varying from the consumption of natural resources and the subsequent



ACTIVITIES & EVENTS

generation of waste and pollution, contributing to the development of social and economic imbalances. As cities continue to grow all over the world, these problems tend to become more acute and require the development of new solutions. The challenge of planning sustainable contemporary cities lies in considering the dynamics of urban systems, exchange of energy and matter, and the function and maintenance of ordered structures directly or indirectly supplied and maintained by natural systems. The task of researchers, aware of the complexity of the contemporary city, is to improve the capacity to manage human activities, pursuing welfare and prosperity in the urban environment. Any investigation or planning for a city ought to consider the relationships between the parts and their connections with the living world. The dynamics of its networks (flows of energy matter, people, goods, information and other resources) are fundamental for an understanding of the evolving nature of today's cities.

The Sustainable City Conference addresses the multidisciplinary components of urban planning, the challenges presented by the increasing size of the cities, the amount of resources and sources required and the complexity of modern society.

Funded by

Universidad Pontificia Bolivariana, Colombia; Wessex Institute, UK

CONFERENCE THEME

Spaces and Flows – 6th International Conference on Urban and Extraurban Studies

Dates & Place

15 – 16 October, Chicago, Illinois, USA

Information online at

<http://spacesandflows.com/the-conference>

Description

Each year, Spaces and Flows: an International Conference on Urban and ExtraUrban Studies draws a diverse group of participants from all over the world. Our programme development team draws on this diversity to craft a rich and distinctive conference experience, including plenary speakers, paper presentations, workshops sessions, exhibits, and social events.

The conference programme groups together presentations along similar themes to facilitate knowledge sharing and community building, so the first schedule of sessions will be available when we're able to present a complete picture of the conference.

Funded by

Spaces & Flows

CALL FOR CONTRIBUTIONS

Send us news about your museums, new exhibitions and projects!

We wish to publish them in our newsletters and put on our website to inform our members about the activities of city museums all around the world.

The deadlines for submissions are:

May 30th, 2015; August 30th, 2015; November 30th, 2015, March 1st, 2016.

We need visuals of your museums (outside and inside) to use on our website.

Images that can be used horizontally would be easier to adjust to the narrow rectangular space that our graphic artists reserved for this purpose.

Please send your emails to:

- **Layla Betti, CAMOC Secretary: secretary.camoc.icom@gmail.com**
- **Afsin Altayli, CAMOCnews, Chief Editor: afsinaltayli@gmail.com**

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THE COLLECTIONS AND ACTIVITIES OF MUSEUMS OF CITIES

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