TRACES is a three-year project funded in 2016 by the European Commission as part of the Horizon 2020 Research and Innovation Programme. Through an innovative research methodology, based on an artistic/ethnographic approach, TRACES analyses challenges, opportunities and practices inherent in transmitting difficult pasts and heritages in contemporary Europe.

The conclusion of the TRACES Project will be marked by a two-day conference “Transmitting Contentious Cultural Heritages with the Arts”, that will take place in Milan on 17-18 January 2019. The symposium is conceived to provide a critical overview on the main findings and results ensuing from the investigations and the Creative Co-productions developed within the project, as well as to foster the critical debate about the transmission of contentious heritages and the process of “Reflexive Europeanisation.” The meeting intends to promote an inter-disciplinary and forward-looking discussion aimed at opening new perspectives based on the Project outcomes.

The Final Event will culminate in the opening of TRACES final exhibition “Contentious Objects/Ashamed Subjects”, curated by Suzana Milevska at the Politecnico di Milano.
CONFERENCE

➔ Thursday 17th – INTERNATIONAL CONFERENCE | 1st day

MUDEC Museo delle Culture
Conference Room, via Tortona 56, 20144 Milan

14.00 | Registration
14.30 | Conference Opening and Welcome
14.50–15.20 | Opening Lectures:
   “Becoming Contentious: Difficult Cultural Heritages and Artistic Research,” Suzana Milevska
   “Beyond Creative Co-Productions: What Can Be Learned from the TRACES CCP Model,”
   Tal Adler
15.30–16.40 | Lecture Performances:
   “Arresting Decline: The Activities of CCP1 in Mediaș, Transylvania,” CCP1
   “Awkward Objects of Genocide: Polish Vernacular Artists Face the Holocaust,” CCP2
   “Casting of Death: Challenging the Artist’s Role in Making Heritage Contentious,” CCP3
16.45–17.15 | Coffee break
17.15–18.00 | Lecture Performances:
   “Disposal: Reflections on Human Remains as Hazardous Material,” CCP4
   “Dispersed Presence Transforming Long Kesh/Maze,” CCP5
18.15–19.00 | Art&Research Panel: New Forms of Collaboration
19.00 | Closing Remarks and cocktail

➔ Friday 18th – INTERNATIONAL CONFERENCE | 2nd day

POLIMI - Politecnico di Milano
School AUIC, Galleria del Progetto, via Ampere 2, 20133 Milan

13.30 | Registration
14.00–14.30 | Conference Opening and Welcome
   Introduction, Luca Basso Peressut
14.30–15.00 | “Disturbing the Peace: Museums, Conflict and Activism for Social Justice,”
   Bernadette Lynch
15.00–15.30 | “Art, Anthropology, Contested Heritage: Ethnography and Art Practices,” Arnd
   Schneider
15.30–16.15 | “Conflict Learning: Mediating Contentious Cultural Heritages, Conflict and the
   Unpredictable,” Nora Landkammer, Karin Schneider
   “After the Project,” Julia Albrecht
16.15–16.30 | Coffee break
16.30–17.10 | “Difficult Built Heritage in Europe,” Francesca Lanz, Cristina F. Colombo, Jacopo
   Leveratto
17.10–17.50 | “Towards a New Imagination of Europe? The Politics of Contentious Heritage in
   Institutional and Everyday Performances,” Marion Hamm
   “On Co-Production,” Klaus Schönberger
17.50–18.20 | “Contentious Collections: Potentials and Challenges for Public Engagement,”
   Sharon Macdonald

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18.30–19.15 | Angela Vettese Keynote speech and exhibition opening by the curator,
   Suzana Milevska
EXHIBITION

18 January – 6 February 2019 | POLIMI - Politecnico di Milano
School of Architecture Urban Planning Construction Engineering
Galleria del Progetto, via Ampere 2, 20133 Milano

Contentious Objects/Ashamed Subjects is a research about research: it is based on a long-term cross-disciplinary curatorial exploration of art-based research and artistic research projects. Focusing particularly on various methodologies, artistic research methods and strategies that are employed by contemporary artists, the exhibition features those artistic practices dedicated to durational and exhaustive cross-referential investigations of difficult tangible and intangible cultural heritages: reflected in images, objects, spaces, and events that have problematic pasts or inhabit present contentions. In this respect, some of the pertinent questions that triggered the investigation concern which objects, images and spaces are considered contentious cultural heritages (Sharon Macdonald), and how they are transmitted and reflected in the European “culturalscapes.”

Contentious Objects/Ashamed Subjects aims to map and critically reflect the state of art in both, the field of artistic research methodologies and in research-based art practices that deal with the shame linked to contentious heritage and its associated traces. The stereotypical and racialised representations; institutional reluctance to acknowledge the questionable provenience of unlawfully acquired objects and unethical sponsorship; as well as propositions of how to deal with the repressed memory of spaces once inhabited by conflict or are marked with contested monuments dedicated to disgraceful historic figures or events; collective memory about commoning movements that contested the appropriation of public space; are just some of the topics addressed in the projects presented here.

Consisting of selected archival documents and photo, audio and video documentation of academic and artistic research, the featured projects and practitioners focus on various relevant and often sensitive thematic clusters by employing various methodologies and theories, while proposing specific research methods and strategies capable of contending with their selected subjects.

A rich sequence of activities and pop-up events will be organised over the entire duration of the exhibition, by Răzvan Anton, Leone Contini, Nora Landkammer and Karin Schneider, Ian Alan Paul, Karin Reisinger, UNIKUM.

Conference webpage:
http://www.traces.polimi.it/2018/10/02/traces-final-conference/

Exhibition webpage:
http://www.traces.polimi.it/2018/10/10/traces-final-exhibition-contentious-objects-ashamed-subjects/

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