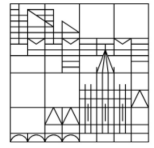


# Contested Memories in the City

**Archäologisches  
Landesmuseum  
Konstanz**

Universität  
Konstanz



**22.11.2018  
17:00-20:00**

**Keynotes:**

**Chiara De Cesari (Amsterdam)**

**Teresa Pinheiro (Chemnitz)**

**Artist talks:**

**Manaf Halbouni (Dresden)**

**Randa Maroufi (Paris)**



**Institute for Advanced Study Konstanz  
& Balzan Prize Research Group**

## Contested Memories in the City

Public Keynotes and Artist Talks

22 November 2018

5 – 8 pm

Archäologisches Landesmuseum Konstanz

In times of rising populism and xenophobia, memory politics become an increasingly contested field, not only of historical narratives, representation and identity, but also of local practices of appropriating, inhabiting and thus shaping public space. The workshop focuses on the city as a space for archiving, performing and silencing different, and often contested, memories. We interrogate conceptions and practices of memory that take into account the city's entangled histories which can be traced in recent urban transformations due to neo-liberal globalization, de-industrialization and gentrification, migration and mobility, but also in the more fundamental heritage of historical violence through colonization, war and dictatorship experiences.

The public opening event on 22 November approaches questions of memory by focusing on recent contestations of what is commonly called European heritage. In her keynote lecture, *(Why) do Eurosceptics believe in a shared European heritage?* **Chiara de Cesari** addresses the paradox that it is also nationalist populist forces that mobilize the idea of a shared, homogeneous European past and often legitimize themselves by donning the mantle of European values. She will investigate the entanglement of what scholars call cultural racism and dominant ideas of 'European heritage' as they are mobilized and widely circulated in the public sphere by EU institutions as well as other political forces.

**Teresa Pinheiro's** keynote *Overwritten in Stone: Deconstructing the Empire in Public Art Intervention* examines the role of artistic deconstructions of the imperial myth, which lives on in many monuments praising the colonial past, on the basis of empirical examples of Portuguese cities. From a postcolonial perspective, it argues that strategies of counter-monumentalizing the monuments and imbuing them with alternative memories may be more effective in coming to terms with a troubling past than removing them from the urban space.

The evening further includes two artist presentations, one by the Franco-Moroccan artist **Randa Maroufi** who presents her ongoing film project *Bab Sebta* which is based on research among women who work in the border business of carrying goods from Morocco to the Spanish enclave Ceuta in the north of the Moroccan territory. Randa Maroufi's work is a way of tracing the colonial heritage in contemporary Morocco where there is nearly no place for it in official memory politics.

The German-Syrian artist **Manaf Halbouni** introduces his work *Monument*, an installation of three upended buses placed next to the Frauenkirche on Dresden's Neumarkt from February to March 2017. These buses referred to a journalistic photograph of a street barricade in Aleppo published in 2015, and thus set a sign for hope and humanity by remembering the Syrian Civil War within the German context of commemorating the destructions of war and following reconstruction and establishment of peace.

**Chiara De Cesari** is senior lecturer in European Studies and Cultural Studies at the University of Amsterdam. She is the author of *Heritage and the Cultural Struggle for Palestine* (forthcoming 2019 with Stanford University Press), and co-editor of *Transnational Memories* (de Gruyter, 2014, with Ann Rigney). Her research broadly focuses on cultural politics, memory, and heritage; memories of colonialism and cultural racism in Europe; the transnational museum; Palestine/Israel. Her most recent project explores the globalization of contemporary art and forms of creative institutionalism and statecraft. Among several EU-funded projects, De Cesari is the Amsterdam team leader in the Horizon2020 CoHERE project exploring whether and how people feel 'European'.

**Teresa Pinheiro** was a Professor for Iberian Studies at the Institute for European Studies, Chemnitz University of Technology, since 2004. She received her PhD in Cultural Anthropology at the University of Paderborn in 2002. Within Iberian Studies her research fields are emigration, representations of collective identity and politics of memory. She is currently working on the contested memory of the Second Spanish Republic in Madrid's monuments. Recent publications include: "Die Erinnerung an den Estado Novo im demokratischen Portugal" in: Jörg Ganzemüller (ed.): *Europas vergessene Diktaturen? Diktatur und Diktaturbewältigung in Spanien, Portugal und Griechenland*. Köln: Böhlau, and *Mass Media and the Configuration of Memory in Contemporary Spain and Portugal* (with Esther Gimeno Ugalde) – Special Issue of the *International Journal of Iberian Studies*, 27: 2-3, 2014.

**Randa Maroufi** was born in 1987 in Casablanca. She lives and works in Paris. She graduated from the Institut National des Beaux-Arts in Tétouan, the École Supérieure des Beaux-Arts d'Angers (France) and Fresnoy (France). Randa Maroufi is of a generation that has known the reign of images. She collects them with eagerness as well as with distrust, and constantly raises the question of their truthfulness. Her research is situated between report, film and sociological inquiry, which she pursues by creating ambiguous fictions to serve the real. Her experimentations range from occupations of the public space to questions of gender, demonstrating its mechanisms of construction.

**Manaf Halbouni** was born in 1984 in Damascus and works and lives in Dresden. He studied at the University of Fine Arts in Damascus and from 2009 onwards at the Academy of Art in Dresden. In his work he mainly engages with the materiality of concrete and its conjunction with other materials. His attraction for concrete lies in both its strength and its resistance against everything else. It is its martial and destructive power that goes along with a certain insensitiveness and sobriety, which symbolizes for him the unhappiness of the modern urban world.