



Reverberations of colonialism
and National Socialism

Taboo in cultural heritage

40+ Speakers

Program

What? International conference

When? 1-2 February 2024

Where? Reinwardt Academy Amsterdam

The image features a mustard yellow background with a white diamond-shaped grid pattern. A large, irregular white tear runs vertically down the left side. A smaller white tear is at the top right. In the center, a piece of grey, textured material, possibly a piece of fabric or a small sculpture, is visible. A black rectangular box is overlaid on this material, containing white text.

**Taboo in
cultural heritage**

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Program schedule



International Conference: Taboo in Cultural Heritage Reverberations of colonialism and National Socialism

Day 1 Thursday 1 February 2024

8:00 Entrance	Registration	Coffee / tea
9:00 - 9:15 Lecture hall 110	Welcome	Gregor Langfeld, Judy Jaffe-Schagen, Magali Lorena van Wieren
9:15- 10:15 Lecture hall 110	Keynote speaker	Pumla Gobodo-Madikizela , SARCHI Chair in Violent Histories and Transgenerational Trauma; Director, Centre for the Study of the Afterlife of Violence and the Reparative Quest (AVReQ); Stellenbosch University, SA
	Discussion	Katya Tolstoj , Vrije Universiteit, NL
10:15-10:30 First floor	Break, coffee / tea	
10:30-12:30	Parallel sessions with 20 minutes papers followed by 30 minutes discussion	
	1 Restitution / Looted art part 1 Wouter Veraart, Vrije Universiteit, NL Mira Keuning, Goudstikker Art Research project Lucky Igohosa Ugbugdian, AE-FUNAI, NG Raida Torjmen, University of Sfax, TN Moderator Lynn Rother, Leuphana University, GER	2 Colonialism, Race and racism Renate Dohmen, Open University UK Tom Giesbers, Open University, NL Siyi Wang (online) Shanghai University, CN Hunter Shinault, Arizona State University, US Moderator Caroline Driehuisen, Open University, NL
12:30-13:30 Cafeteria	Lunch	
13:30 -15:30	Parallel sessions with 20 minutes papers followed by 30 minutes discussion	
	3 Collecting and narrating heritage of National Socialism in the Netherlands Fransje Kuyvenhoven, Netherlands Cultural Heritage Agency, NL Almar Seinen, curator, NL Jelle Bouwhuis, Museum Arnhem, NL Bart Zwegers, Maastricht University, NL Moderator Susan Hogervorst, Open University, NL	4 Modernism Ann Murray, Independent scholar, IRL Natalie Scholz, University of Amsterdam, NL Nanne Buurman, University of Cologne, GER Mariana Gusso Nickel, University of Amsterdam, NL Moderator Gregor Langfeld, Open University, NL / University of Amsterdam, NL
15:30- 16:00 First floor	Break, coffee/ tea	
16:00-17:30	Parallel sessions with 20 minutes papers followed by 30 minutes discussion	
	5 Restitution / Looted art part 2 Éléonore Thole, University of Amsterdam, NL Elisabeth Dekker, Vrije Universiteit, NL Gregor Langfeld, Open University, NL / University of Amsterdam, NL Moderator Lynn Rother, Leuphana University, GER	6 Japan and transnational colonialism Isabel Seliger, Independent, GER Beixi Sun, Xi'an Jiaotong Liverpool University, CH Miho Taka (online) Centre for Trust, Peace and Social Relations, Coventry University, UK Moderator Peggy Brandon, Quartermaster for museum content of National museum of slavery, City of Amsterdam, NL
17:30- 17:45	Break	
17:45- 18:30 Lecture hall 110	Keynote speaker	Michael Rothberg , Chair of the Department of Comparative Literature, Professor of English and Comparative Literature, and the 1939 Society Samuel Goetz Chair in Holocaust Studies. Co-organizer of the Working Group in Memory Studies and an affiliate of the Alan D. Leve Center for Jewish Studies. University of California, Los Angeles (UCLA), USA
	Discussion	Joandi Hartendorp , City of Amsterdam, NL

Day 2 Friday 2 February 2024

8:30 Entrance	Registration	Coffee / tea
9:00 - 9:15 Lecture hall 110	Welcome	Gregor Langfeld, Judy Jaffe-Schagen, Magali Lorena van Wieren
9:15- 10:15 Lecture hall 110	Keynote speaker	Sharon Macdonald & Tal Adler Sharon Macdonald is professor of Social Anthropology, director of the Hermann von Helmholtz-Zentrum für Kulturtechnik and of CARMAH (Centre for Anthropological Research on Museums and Heritage), co-director inherit (Heritage in Transformation), Humboldt-Universität zu Berlin, GER Tal Adler is an artist working at the Humboldt-Universität and coordinator for artistic research at inherit.
	Discussion	Rob van der Laarse, VU Amsterdam and University of Amsterdam (Westerbork Chair), NL
10:15-10:30 First floor	Break, coffee / tea	
10:30-12:30	Parallel sessions with 20 minutes papers followed by 30 minutes discussion	
	<p>7</p> <p>Collecting and narrating heritage of colonialism</p> <p>Lecture hall 110</p> <p>Minou Schraven, University of Amsterdam, NL Lucas da Costa Maciel, Memorial University of Newfoundland, CA Kavita Peterson, Australian National University, AUS Marlou van den Akker, Dutch Centre for Intangible Cultural Heritage, NL</p> <p>Moderator Wim Manuhutu, Vrije Universiteit Amsterdam, NL</p>	<p>8</p> <p>Collecting and narrating heritage of National Socialism</p> <p>Room 103/104</p> <p>Carolyn Birdsall, University of Amsterdam, NL Prarthana Narenda Hosadurga, Brandenburg University of Technology Cottbus-Senftenberg, GER Bram Groenteman, University of Amsterdam, NL Christian Fuhmeister, Central Institute for Art History, GER</p> <p>Moderator Gregor Langfeld, Open University, NL / University of Amsterdam, NL</p>
12:30-13:30 Cafeteria	Lunch	
13:30 -15:30	Parallel sessions with 20 minutes papers followed by 30 minutes discussion	
	<p>9</p> <p>Space/ Place</p> <p>Lecture hall 110</p> <p>Emmanuel Akwasi Adu-Ampong, Wageningen University & Research, NL Milica Trakilović, Utrecht University, NL Csilla Ariese, Reinwardt Academy/Amsterdam NL Chiara Mariotti, University of Bologna, IT; Emanuele Morezzi, Polytechnic University of Turin, IT; Leila Signorelli, University of Bologna, IT; Alessia Zampini, University of Bologna, IT</p> <p>Moderator Pieter de Bruijn, Open University, NL</p>	<p>10</p> <p>Monuments</p> <p>Room 103/104</p> <p>Astrid Korporaal, Kingston University/ Institute of Contemporary Arts, UK Ingrid Jacobs, (online) cultural-historical text and research agency Ingrid D. Jacobs, NL I-Wei Wu, Brandenburg University of Technology, GER Uula Neitola, Finnish Cultural and Academic Institute, FI</p> <p>Moderator Judy Jaffe-Schagen, Reinwardt Academy NL / Vrije Universiteit, NL</p>
15:30- 16:00 First floor	Break, coffee/ tea	
16:00- 17:00 Lecture hall 110	Speaker	Judy Jaffe-Schagen, Reinwardt Academy NL / Vrije Universiteit, NL
	Discussion regarding the entire conference	Gregor Langfeld, Open University, NL / University of Amsterdam, NL
17:00- 18:00 Cafeteria	Drinks	



Walter Schulze, *View into a Berlin backyard*, ca. 1945
(with the sculpture *Künder* [Herald], 1942, by Arno Breker).



Foreword

In the spring and summer of 2020, a wave of statue defacements and removals spread across the world. As part of the Black Lives Matter protests, monuments in many countries were labeled as inappropriate due to their relationship with colonial histories and racial injustices. This ‘burdened heritage’ was considered taboo: something that should not have a physical presence in public space.

In that same year, as a direct reaction to the Black Lives Matter protests, the exhibition *Are Jews white?* (Jewish Museum, Amsterdam) tried to break a taboo by discussing color and the question of where Jews find themselves in the identity politics spectrum of Black and White.

Soon after, a controversy about the ‘uniqueness’ and ‘comparability’ of the Holocaust arose: ‘Historikerstreit 2.0’ as it was frequently called, with reference to the debate of the late 1980s. A number of historians pointed to the taboo against challenging the ‘uniqueness’ of the Holocaust by comparing it with colonial violence, which is also present in the memory of these histories in today’s society (e.g., in monuments, exhibitions, restitution issues, debates about apologies and reparations, etc.).

Taboo is a subject, word, or action that is avoided or forbidden for religious, social or political reasons. Although there are certain taboos that appear to be virtually universal,

most taboos vary with cultures and times. Objects, sites, or practices appropriated as cultural heritage, can at a later moment in history be redesignated as problematic, no longer conforming to certain norms and values. Conversely, (former) taboos can be contested, eventually triggering the ‘heritagization’ and display of hitherto banned objects and sites.

Unsurprisingly, taboo and tabooed issues get less attention in humanities and heritage practices than the canon or the canonized. However, canon and taboo could be considered two sides of the same coin; they are interdependent. For that reason alone, it is important to address the subject of

taboo as well, and not turn a blind eye to it. For example, the canonization of modernist art after World War II went hand in hand with tabooing art produced under National Socialism. Nowadays, there is a renewed interest at museums in exhibiting these works, sparking controversy and debate.

Our conference *Taboo in Cultural Heritage: Reverberations of colonialism and National Socialism* aims to reflect on the concept of taboo in relation to cultural heritage in the context of colonialism and National Socialism and their reverberations in society. What can the dynamics of taboo convey about today's globalizing world? How have taboos shaped (and continue to shape) and impacted the process of cultural heritage making? How do taboos generate heritage dissonance (Tunbridge and Ashworth, 1996)? How does the concept apply to 'difficult heritage' (Macdonald, 2009)? How do/could/should cultural heritage professionals deal with questioning the display, adjustment or removal of such 'burdened heritage', and is every heritage professional and scholar 'allowed' to address every topic?

We are delighted that our conference has already met with a great response in advance. The initiative came from the Open University of the Netherlands as part of its 8th lustrum celebration in 2024.

Partners were quickly found. First and foremost, the Reinwardt Academy, which immediately agreed to jointly organize the conference. It was a fabulous collaboration that could not have been better and ran like clockwork.

We would especially like to thank the Rijksdienst voor het Cultureel Erfgoed for its generous support. Furthermore, we would like to express our thanks to the University of Amsterdam and the Amsterdam School for Heritage, Memory and Material Culture, and to the Vrije Universiteit in Amsterdam for their support and pleasant collaboration. Without these wonderful partners the realization of the conference would not have been possible.

Gregor M. Langfeld and Judy Jaffe-Schagen

Pumla Gobodo-Madikizela

The Posthumous Apology by A Cultural Heritage Marked

In November 2021, shortly after the death of F. W. de Klerk, the last president of apartheid, the foundation named for him released a video recording of him apologising for apartheid.

De Klerk's posthumous apology was a significant cultural moment, a poignant example of the complex entanglement of history, memory, and accountability. Soon followed by other recordings of de Klerk narrating his role in bringing about an end to apartheid, the FW de Klerk Foundation seemed to be creating a digital commemorative monument into which the spirit of de Klerk might be invoked. De Klerk's posthumous apology for apartheid now stands as a form of celebratory archive, a cultural heritage that wants to convey to fu-

'De Klerk's posthumous apology for apartheid now stands as a form of celebratory archive'

ture generations a moment of reckoning by apartheid's last president.

This paper offers a critique of this gripping and seemingly genuine apology and its expression of remorse – with the aesthetics of the video recording

Apartheid's Last President: by Silence

no less powerful. I will examine the language of this one-sided monologue and its closure of the possibility for dialogue and juxtapose it with de Klerk's carefully hedged acknowledgements when he appeared before the Truth and Reconciliation Commission, where he was criticised by the Chair of the Commission, Archbishop Tutu, for "negating" his apology for the crimes of apartheid.

The final section of the paper considers the taboo questions that remain in the wake of efforts to monumentalise FW de Klerk, particularly in terms of collective moral accounting and historical responsibility of white South Africans who supported apartheid.

I will also offer a brief explanation of why, despite the public debates about history that de Klerk's posthumous apology inspired, it failed to translate into an opportunity to build a contemporary national agenda of repair and reconciliation.

Bio **Pumla Gobodo-Madikizela**, a professor at Stellenbosch University's Faculty of Arts and Social Sciences, is the South African National Research Foundation's Research Chair in Violent Histories and Transgenerational Trauma and the Director of the Centre for the Study of the Afterlife of Violence and the Reparative Quest (AVReQ) at Stellenbosch University.

Her research interest is in historical trauma and its transgenerational repercussions and exploring what the "repair" of these transgenerational effects might mean. She has won several academic awards, which include the Harry Oppenheimer Fellowship Award, the most prestigious academic award in Africa; the Harvard Radcliffe Institute Fellowship; a Fellowship at the Kennedy School's Carr Centre for Human Rights Policy, Harvard University; an honorary Doctor of Theology from the Friedrich-Schiller University, Jena, Germany; and an honorary Doctor of Laws degree from Rhodes University.

Awards for her critically acclaimed book *A Human Being Died that Night* are the Alan Paton Award in South Africa, and the Christopher Award in the United States for "a book that affirms the highest values of the human spirit." Her other books include *Narrating our Healing: Perspectives on Healing Trauma* as co-author, *Memory, Narrative and Forgiveness: Perspectives on the Unfinished Journeys of the Past*, as co-editor; *Breaking Intergenerational Cycles of Repetition: A Global Dialogue on Historical Trauma and Memory*, as editor; and as editor of a collection of essays on Jewish-German dialogue, *History, Trauma and Shame: Engaging the Past Through Second Generation Dialogue*.

Gobodo-Madikizela is also a fellow at the Stellenbosch Institute for Advanced Study.



Sharon Macdonald & Tal Adler

Who is ID8470? Addressing and transgressing taboos with artistic provenance research

This lecture will consider a range of taboos raised in relation to the artistic research project, *Who is ID8470?* Developed by artist-researcher Tal Adler and concerning a human skull in the collections of the Humboldt University, Berlin, that was planned for display in the Humboldt Forum, the project develops artistic approaches to raise questions about the provenance, previous treatment and past display of the skull. These approaches also take into account taboos held by some people against viewing human remains, as well as considering the wider ethics of how body parts are treated and of what should and should not be shown and how.

In the invoking of spirits of those whose skull it may have been, and in the wider use of speculative approaches, the project also raises questions of the status of different forms of knowing, some of which may transgress the boundaries of what others consider acceptable academic research.

As well as presenting the project itself, the lecture will also introduce the wider artistic provenance research (APR) approach, and consider its implications for addressing and transgressing taboos.

Bio Sharon Macdonald is a social anthropologist at the Humboldt University, Berlin, where she directs the Hermann von Helmholtz Centre for Cultural Techniques and (together with Eva Ehninger) inherit (Heritage in Transformation), a Käte Hamburger Centre for Advanced Study.

An Alexander von Humboldt Professor, she also holds honorary professorships at the universities of Aberdeen and York, and is a research affiliate of the Pitt Rivers Museum, University of Oxford.

She has conducted a wide range of research on heritage, including on various forms and dimensions of difficult and contentious pasts. Her publications include *Difficult Heritage*, *Memorylands* and *Doing Diversity in Museums and Heritage*.

A book entitled *Artistic Provenance Research*, co-edited with Tal Adler, is in press.

Bio Tal Adler is an artist working at the Humboldt University, Berlin, as coordinator for artistic research at inherit (Heritage in Transformation), a Käte Hamburger Centre for Advanced Study directed by Eva Ehninger and Sharon Macdonald.

His projects engage with the politics of history and memory, of aesthetics and display, of state and institution, of nature and science, and of ethnocracy, theocracy and diplomacy. Throughout these projects, first in Israel/Palestine and later in Europe, he has been developing methods of collaborative artistic research to engage with difficult pasts and conflicted communities.

He has studied at the Musrara School of Art (Jerusalem), Sam Spiegel Film and Television School (Jerusalem), Bezalel Academy of Arts and Design (Jerusalem) and the Akademie der Bildenden Künste Wien.

Michael Rothberg

Is Comparison Taboo? Reflections on Multidirectional Memory in Germany

When Michael Rothberg's *Multidirectional Memory* appeared in German translation in 2021, it found itself at the center of a dispute about the comparability of the Holocaust that had begun in 2020 with the controversy about Achille Mbembe and that would continue through the "Catechism debate" initiated by Dirk Moses.

At the center of this debate cycle were three key topics: the relationship between the Holocaust and colonialism; the relationship between antisemitism and racism; and the relationship between Holocaust memory and conflict in Israel/Palestine.

Each of these topics is controversial in Germany and each raises questions about the advantages and disadvantages of comparison. In this lecture, Michael Rothberg will reflect on the German reception of *Multidirectional Memory* and will draw on his book *The Implicated Subject* (2019) to offer an ethics of comparison in the face of political violence.

Bio Michael Rothberg is the 1939 Society Samuel Goetz Chair in Holocaust Studies, Chair of the Department of Comparative Literature, and Professor of English and Comparative Literature at the University of California, Los Angeles. His latest book is *The Implicated Subject: Beyond Victims and Perpetrators* (2019), published by Stanford University Press in their "Cultural Memory in the Present" series.

Previous books include *Multidirectional Memory: Remembering the Holocaust in the Age of Decolonization* (2009), *Traumatic Realism: The Demands of Holocaust Representation* (2000), and, co-edited with Neil Levi, *The Holocaust: Theoretical Readings* (2003).

With Yasemin Yildiz, he is currently completing *Memory Citizenship: Migrant Archives of Holocaust Remembrance* for Fordham University Press.

Marlous van den Akker

‘These words are my anchors’: on the use of colonial idiom in contemporary processes of cultural self-identification



My research explores how the legacies of Dutch colonial pasts affect contemporary intangible cultural heritage expressions.

Among others, I'm interested in the complexities of modes of self-identification that speak back to colonial narratives, where the internalization of the status quo, emancipative developments and experiences of trauma collide. My paper will present a case-study of a specific heritage inscription at KIEN (Kenniscentrum Immaterieel Erfgoed Nederland) that was developed bottom-up, yet that reverts to colonial vocabulary and understandings that may hurt the people it intends to serve.

It will engage with the notion of 'colonization of the mind', and raise a number of (taboo) questions. For instance, what happens when a certain idiom is treated and rejected as suppressive and colonizing from one position, yet taken up as emancipatory and diaspora place-making from another? And is it indeed possible to celebrate cultural diversity without, at some point, falling into the colonial trap of essentialization and exoticism?

Bio Marlous van den Akker

I'm a cultural anthropologist, employed by the Dutch Centre for Intangible Cultural Heritage (hereafter KIEN).

In 2016, I defended a PhD thesis on the 1997 UNESCO World Heritage designation of Mt. Kenya.

Among others, I argued that Mt. Kenya's World Heritage List inscription reproduced numerous colonial convictions and worldviews. This study, that drew explicit links between heritage and racism, inspired my current work at KIEN, where I examine how colonial pasts have bearing on intangible heritage expressions in the Netherlands.

I have a special fascination for how processes of emancipation and agency rub up against mechanisms of oppression and discrimination.

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Emmanuel Akwasi Adu-Ampong

Tourism taboos: the transformative liminal spaces in slavery and colonial heritage tourism

Tourism as a socio-cultural phenomenon transforms (non-)taboos – topics, subjects and objects – into experiences. In relation to the slavery and colonial past, this generates heritage dissonance because these topics have often been treated as taboos.

Yet, exactly by making a tourism product out of slavery and colonial heritage traces such as plantations, the use of chains, branding marks, slave dungeons and statues, tourism creates liminal spaces in which we are confronted with what might be considered as taboos. Drawing on fieldwork at the Elmina Castle and Slave Dungeons in Ghana, Plantation Frederiksdorp in Suriname and the Black Heritage Amsterdam Tours in the Netherlands, I contend that tourism practices and performances makes visible and challenges taboos surrounding slavery and colonial heritage.

Tourism creates transformative liminal spaces in which the past is contested, negotiated and become through ongoing spatialised encounters that perform important social, cultural and political work in stimulating plural public memories.

Bio Emmanuel Akwasi Adu-Ampong is an Assistant Professor in Cultural Geography at Wageningen University & Research, The Netherlands.

He works at the intersection of cultural geography, critical tourism studies, critical heritage studies and cultural memory studies. He is currently the Principal Investigator for the Dutch National Research Council (NWO) funded Veni project: *The Embodied Absence of the Past: Slavery, Heritage and Tourism in the Ghana-Suriname-Netherlands Triangle*.

He is an Editor-in-Chief of the international *Tourism Planning and Development Journal* and a Senior Research Associate at the School of Tourism and Hospitality, University of Johannesburg, South Africa.

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Csilla E. Ariese, Corine Gerritsen, Aris Politopoulos

Can You Patch History? Contesting Taboo Heritage in Video Games

Because of their nature as digital media, video games are malleable entities that can continuously be changed and modified. They can be understood as dynamic spaces where game developers and players create, contest, renegotiate, and reshape cultural heritage.

We will present examples of video game contestations leading to game changes, either by players or developers. For example, following public outcry, developers of the educational game *Playing History 2: The Slave Trade* (2013) announced that “Slave Tetris has been removed as it was perceived to be extremely insensitive by some people” (2015).

On the other hand, players have created mods to add slavery into *Civilization VI* (2016), part of a series whose entire premise is rooted in colonialism. And while *Pokémon Go* (2016) was patched to exclude real-world locations such as the U.S. Holocaust Memorial Museum, players have modded *Hearts of Iron III* (2009) to include the holocaust and nazi iconography.

Bio The authors work together in the VALUE Foundation, which does pioneering research and outreach on the crossroads of gaming and the past. Collectively, they have published the edited volumes *The Interactive Past* (2017) and *Return to the Interactive Past* (2021) along with multiple research articles.

Csilla E. Ariese works as senior lecturer at the Reinwardt Academy and is a museologist specializing in community engagement, practicing decoloniality, and interactive pasts.

Omar Bugter graduated from the Master Cultural History at Utrecht University and produces blogs and other media such as streams on VALUE’s *Interactive Pasts* website.

Corine Gerritsen is a PhD candidate at Leiden University within the project ‘Playful Time Machines’ and focuses her research on antiquity in video games, specifically the representation of Rome’s enemies.

Bram van den Hout is a historian specialising in violence, piracy, and slavery in the Dutch East India Company’s domain and works as a Data Engineer at the International Institute for Social History.

Angus Mol is an assistant professor at Leiden University’s Centre for Digital Humanities and the Centre for the Arts in Society and focuses on how humans play in and with the past through the Past-at-Play Lab and the Playful Time Machines project.

Aris Politopoulos is an assistant professor of Archaeology and Cultural Politics at Leiden University, researching play in past societies, the archaeological study of video games, and the archaeology of West Asia and the Eastern Mediterranean.

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Carolyn Birdsall

Revaluation of Tabooed Cultural Heritage: Nazi Recorded Sound Collections after 1945

This presentation considers the treatment of tabooed 'Nazi German' radio collections in institutional contexts in and beyond Germany, in view of theorisations of difficult, dissonant or undesirable heritage (Tunbridge & Ashworth, 1996; Macdonald 2009; Carter & Martin, 2019).

How have mainstream heritage institutions dealt with 'Nazi' radio recordings after 1945? And how have broadcast radio archives contributed to recycling, canonisation and revaluation of these collections? In what ways have such practices influenced how German heritage institutions, with their international partners, discuss the looting, dispersal or (digital) restitution of radio collections up to the present?

The presentation will engage with several cases that highlight the heritage politics underpinning the treatment and re-use (as well as occasional silencing) of German radio recordings after 1945, before concluding with a critical evaluation of how media-specific practices of recycling, circulation and canonization might shed new light on taboo, transgression and rejected 'Nazi' heritage after 1945.

Bio Carolyn Birdsall is Associate Professor of Media Studies at the University of Amsterdam. Her publications include *Nazi Soundscapes* (2012), *Listening to the Archives: Sound Data in the Humanities and Sciences* (2019, co-ed. with Viktoria Tkaczyk) and *Historical Traces of European Radio Archives* (2022, co-ed. with Erica Harrison).

She currently leads the funded project TRACE (Tracking Radio Archival Collections in Europe, 1930-1960), see: trace.humanities.uva.nl.

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Jelle Bouwhuis

Modern Continuities

The exhibition *Art in the Third Reich*, currently on view in Museum Arnhem, avoided the contestation that was triggered by *Design of the Third Reich* in Den Bosch of 2019.

The earlier exhibition paved the way, smoothed eventual discontent on the basis of gut feeling and misinformation. Museum Arnhem further effaced negative response through preliminary discussions with various peers and peer groups. As a consequence, the Arnhem exhibition so far has only harvested praise, also from German media. Is this typical for the easy amelioration of what once was considered a 'taboo'? I contend that the 'rupture' of the Nazi policy was in fact not so radical as we might believe (as the art works in the exhibition also make clear themselves).

Rather, the modern art museum as we know it today appropriated quite some of its propagandistic art-institutional inventions. Visitors and reviewers therefore hardly experience a difference between the Nazi art utopia and what is deemed 'modern'.

Bio Jelle Bouwhuis curated *Art in the Third Reich – Seduction and Distraction* in Museum Arnhem together with Almar Seinen.

He is curator of Modern Art at the museum. As a PhD candidate at VU University, he pursues his research entitled *Going Global – The Modern Art Museum in the perspective of Globalization, Multiculturalism and Coloniality*.

Nanne Buurman

g/hosting the past, or: documenta as a Haunted House

The revelations of the NS-backgrounds of documenta's founding fathers since 2019 have left the exhibition's image as a cultural symbol of Germany's becoming good again after 1945 remarkably unchallenged. Research on Nazi-continuities has been met with thirst for scandal or with suspicion, denial and resistance to necessary revisions of documenta's history and German art historiography in general.

My presentation will combine insights into my research on documenta historiography with reflections on two projects that I curated as interventions into the self-purifying modes of history making: the exhibition *wir alle sind gespenster: haunting infrastructures* (2021, Kunstverein Kassel) and the *g/hosting the past* project (2022, documenta fifteen). Instead of merely exhibiting history or exposing the difficult heritage of Germany's colonial and Nazi pasts, both called for (self-)critical engagement with the tabooized völkisch-nationalist, antisemitic, androcentric, racist and colonial continuities in cultural networks and narratives.

By inhabiting art infrastructures differently, "g/hosting", I suggest, provides a curatorial method to deal with the repressed economical and epistemological heritages that keep haunting our thinking and practice.

Bio Nanne Buurman works as a researcher and lecturer in art theory at the University of Cologne.

Previously, she was employed as an expert in documenta and exhibition studies at the Kunsthochschule Kassel, where she was part of the team building the *documenta Institut* and the university's Transdisciplinary Research Center for Exhibition Studies.

From 2020 to 2022, she was co-leader of the *dis_continuities* research group on Nazi-continuities at documenta.

She co-edited *documenta: Curating the History of the Present* (2017), *Situating Global Art* (2018), *Networks of Care: Politics of Preserving and Discarding* (2022) and co-founded *documenta studies* in 2018.

She is co-editor of the forthcoming *Routledge Companion to Contemporary Art Biennales*.

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Elsbeth Dekker

‘Thinking heritage as racialised property’



W

hile ‘restitution’ in relation to colonial heritage had been a taboo for many decades, our present seems to be marked by a different attitude. Something that continues to be banned from the conversation, however, is the question of race in relation to the legal framework protecting cultural heritage.

Recent policy documents, as the *Colonial Collections and the Recognition of Injustice*, tend to focus on the value and cultural-historical significance of heritage. Along that line, they are unable to critically reflect on the violence of racial distinctions that keeps a hold on the framework and, by extension, objects themselves. By approaching heritage from a property perspective, by exploring the roots of heritage legislation in relation to former colonies, it seems possible to lift that ban and consider colonial heritage differently: with a greater sensitivity to historical injustices, racialised subjects, and the recognition of marginalised interests.

Bio **Elsbeth Dekker** is a PhD candidate in the Department of Legal Theory and Legal History at VU University Amsterdam.

She did her studies in Law (LLM) and Art History (MA) (cum laude) at the University of Amsterdam; after which she researched and worked with several archives and published at the intersection of heritage, violent legacies and decolonial approaches.

Her present research focuses on museum collections and issues of ownership, historical injustices and the restoration of rights.

It is part of the research program ‘Pressing Matter: Ownership, Value and the Question of Colonial Heritage in Museums.’

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Renate Dohmen

The art of Kent Monkman, unsettling taboos and the urban earthdiver

This discussion explores the propositions for decolonizing entailed in the ground-breaking work of Cree artist Kent Monkman and the creative-critical performances of his gender-fluid alter ego, Miss Chief Eagle Testickle, known as Miss Chief. It draws on the figure of the 'urban earthdiver', a reinterpretation of the earthdiver of Native American Indian creation myths by Native American author and theorist Gerald Vizenor, who dives 'into unknown urban places ..., into the racial darkness in the cities, to create a new consciousness of coexistence'.

The discussion highlights the ways Monkman's addresses modernity/coloniality's ultimate taboo – the posited disconnect between subject and object, self and other – through acts of (self)hospicing and proposes the urban earthdiver as figurehead for a decolonial era, superseding the detached voyeurism of the urban flaneur of modernity/coloniality.

Bio Renate Dohmen is senior lecturer in art history at the Open University.

She is editor and co-author of *Art and Empire: British India* (MUP & The Open University, 2018) and editor of the British India section of *Art and its Global Histories: A Reader* (MUP & The Open University, 2017).

Her previous book *Encounters beyond the Gallery: Relational Aesthetics and Cultural Difference* (I.B. Tauris, 2016) examines issues of contemporary art, aesthetics, anthropology and the global.

She is currently working on the nineteenth-century exhibition culture in British India and approaches to the decolonial in the work of Cree artist Kent Monkman.

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Christian Fuhrmeister

The Nazi Art Taboo – Why it came into being, how it was implemented, and why it is still thriving

The history of art in the 20th century is marked by successive phases that overthrow previous accomplishments; it is marked by various superseding movements, by progressive turns and shifts as well as regressive revivals – thus sooner or later, anything goes. Nazi Art, however, is exempt: Except for the few temporary exhibitions that have been staged since the mid-1970s, German art museums seem to pretend it did either not exist at all, or do not consider it as art (but as historical evidence), or simply state it is not suitable for display.

Only in the second half of the 2010s was this general widespread attitude challenged by some institutions – but without affecting the strength and well-being of the taboo. A key example of this mechanism is provided by the artist Georg Baselitz protesting against the presentation of Adolf Ziegler's *The Four Elements* in Munich in fall 2022.

Expanding the reasons I put forward in an interview with DER SPIEGEL in fall 2022, the paper seeks to reflect fundamentally about the reverberations of National Socialist art production, distribution and reception in Germany today: What is feared, what is prevented, what is disguised? What is needed to disempower the taboo, what might be gained, and why is this so difficult to accomplish?

Bio After a teacher training programme in Oldenburg, **Christian Fuhrmeister** received his doctorate in Hamburg in 1998.

Following a traineeship at the Sprengel Museum Hannover, he took up an administrative job in the School of Arts at LMU Munich.

A staff member at the Central Institute for Art History since 2003, Fuhrmeister did the habilitation (~ second Ph.d.) at LMU Munich in 2013 (2020 Apl. Prof.).

His work focuses on the 19th-21st centuries, including art during National Socialism, cultural property transfer, and provenance research, often in the form of third-party funded projects.

The publications are listed in Kubikat.

Tom Giesbers

Languages of night: Foucault's transformation of the notion of taboo

This presentation will explore two conceptions of taboo. Firstly, the ethnographic-anthropological notion, as found in the works of Frazer, Freud, Levi-Strauss and others, which, after Fraser, generally enshrines the taboo of incest in a privileged place in the organization of humanity.

A second conception can be found in Foucault's reformulation of the concept of taboo as a dynamic state of affairs, a constant transformation of dominant and minority expression, wherein minority expressions are either excluded through prohibition or reabsorbed into dominant expression, thereby functionally eliminating it as a minority expression.

In Foucault's analysis, prohibition of expressions is a kind of primitive defense against what he calls the power of 'the languages of night'. If a society takes these expressions from public view by prohibiting their public expression, the control that can be exerted on these expressions is relatively minimal. Does this logic apply to National Socialism and to today?

Bio Tom Giesbers is a philosopher who is specialized in modern philosophy during the 19th and 20th centuries.

His interests generally lie in the intersection between theory and practice, philosophical and historical methodology, the systematic philosophy of Classical German Philosophy and French philosophy.

He was a Fulbright scholar in 2016 and obtained his PhD at Utrecht University in 2017 with a dissertation on German realism around 1800.

He now works at the Humanities faculty at the Open University (NL), teaching and conducting research on various topics such as drive, death, AI and freedom of speech.

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Bram Groenteman

Arbeitsausfall: Bernard Heiliger and the (mis)representation of a tainted past

After the death of Bernhard Heiliger (1915-1995), one of the leading figures of post-war German sculpture, an extensive catalogue raisonné was published. A significant portion of this publication is spent on the most controversial aspect of his career: his apprenticeship with Arno Breker, the official state sculptor of the Third Reich.

While Heiliger is cleared of National Socialist sympathies through his letters, these appear to lack the exculpatory material. There is mention, however, of a commissioned bust of poet and Nazi-symbol Walter Flex, seemingly omitted from the inventory.

With careful consideration towards the publication's editor, who happens to be Heiliger's stepson, there remains a dialogue as to whether these discrepancies are conscious choices or unfortunate oversights. Tracing the historiography of Heiliger's period with Breker through the missing Flex bust, this talk will investigate the delicate balance between academic integrity, personal image-creation, and family interests in the post-war German art world.

Bio Bram Groenteman is a curator and writer. Currently undertaking a dual Master's in Curating Art and Cultures at the University of Amsterdam, his interests lie with national identity and trauma in post-war European art, with a special focus on Germany.

His publications include "Selection and Concealment: Gerhard Richter, Wolf Vostell, and the Role of Print Media Imagery in West German Identity Construction," "Black Crows, Not Roses: The Life and Work of Boris Lurie," and "Everything but Restraint: Aldo van Eyck and Constant Nieuwenhuys' visions of post-war society in light of their lived experience." He splits his time between Amsterdam and Berlin.

Ingrid D. Jacobs

The statue of controversial Viennese mayor Karl Lueger (1844-1910)

Karl Lueger played an important role in poverty alleviation and social housing construction in Vienna between 1897 and 1910.

In 1926, an impressive statue was erected for him on Vienna's Stubenring. For several years, a plaque near the statue has listed not only Lueger's deeds, but also his worldview, his racism, populism and anti-Semitism. The statue has been severely defaced and the graffiti has not been removed. A work of art was realized around the statue in 2022-2023 by Nicole Six and Paul Petritsch.

They question how a society deals with historically charged heritage, with the unwanted past of a portrayed person in public space. In Vienna, the choice was made to leave the statue askew for the foreseeable future, as if it were about to fall over.

This brings to mind destroyed art and culture in war zones and statues pulled from their pedestals.

Bio Ingrid D. Jacobs (Velp, 1965) is an independent cultural history researcher and writer.

Memorial culture, literature, architecture and music history are recurrent topics in her work. Since 2016 she has focused on looted art. From 2022, the research gained more depth; she focuses on the Dienststelle Mühlmann, the German 'art trade' in Austria, in Poland and since May 1940 in the Netherlands. In addition to art theft, art protection also has her attention.

In the volumes *Buitenplaatsen in de 20ste en 21ste eeuw* and in *Oorlog in Arcadië* she discusses the role of castles in art protection and art theft.

She lives in Vienna (Austria) and Nijmegen (The Netherlands).
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Judy Jaffe-Schagen

Hierarchization of tabooed topics

Conversations with heritage professionals on tensions between commemorators of the Shoah and of the slavery past in the Netherlands

Memorial sites and museum exhibitions are usually created once the violence is over: musealisation often takes place in the 'post-conflict' moment. I believe that that moment has yet to arrive for those whose histories are connected to today's irreparable pasts. Still, the musealization of these histories, their afterlives, and the present-day related commemoration rituals, is already taking place.

I study the tensions between commemorators of the Shoah and of the trans-Atlantic slavery past in the Netherlands. These tensions arise from feelings of inequality in the struggle for a place in the Dutch memorial landscape. These feelings of inequality derive from inadequate recognition by Dutch society and the Dutch government of traumas related to these irreparable pasts. At the same, this struggle is taking place in a society where anti-Black racism and antisemitism exist.

Museums are taking an increasingly active role in commemoration practices in the way they research and exhibit heritage connected to the irreparable pasts. Focusing on the hierarchization of tabooed topics, I will discuss conversations held with heritage professionals on tensions between commemorators of the Shoah and of the slavery past.

Bio Judy Jaffe-Schagen is an independent historian and part of the research group Cultural heritage at the Reinwardt Academy, Amsterdam.

She is granted courtesy privileges by CLUE+, the interfaculty research institute at the Vrije Universiteit Amsterdam.

Her PhD research focused on the affect of location on the relationship between people and objects and the role museums play in the formation of nation states.

Currently, she is conducting research on the interaction between museums and memorial sites and, with a grant from the Taskforce for Applied Research (SIA), studying the role heritage professionals play in commemoration practices relating to the Shoah and the slavery past.

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Mira Keuning

Restituting art that was lost to individuals during WW2

It is not merely the public that benefits from having access to valuable cultural goods. Historical consciousness is valuable to the fabric of the state and therefore state institutions should have access to assets of cultural and intellectual importance.

This paper will ask whether it is right to restitute art that was lost to individuals during the war with Germany in an effort to make up for the damage done by national-socialism. The issue is referenced by constructing a timeline of post-war restoration activities by the Dutch state, which positioned itself as 'beneficiary' to aryanized art without compensating the legal owners.

Following a liberal turn museum-pieces are being restituted to restore legality, but this is an inadequate apology, conforming only to the ideal of private wealth. It does not address the creatively destructive institutional realities of authoritarian national-socialism that obscure the law and the impossible to one-sidedly benefit the public.

Bio Mira Keuning As a contributor to the Goudstikker Art Research Project my research consisted of extensive archive work in the Netherlands to recapitulate on the long-during process of post-war art restitutions.

My background is in philosophy (MA, University of Amsterdam) with a focus on aesthetics and critical theory.



Astrid Korporaal

Traitors of civilization calls for strikes, mutinies and accomplices in settler-colonial heritage practices

Calls for 'ontological mutiny' (Akómoláfé) or strike (Azoulay) in response to museum restitution processes can be difficult to envision concretely. In this paper, I discuss The New Red Order (NRO) as addressing the taboo of un-knowing in the project of modern civilization.

The NRO is conceived as a 'public secret society', by Ojibway artists Adam Khalil and Zack Khalil and Tlingit artist Jackson Polys, calling on audiences to join as cultural 'accomplices' or 'informants' rather than allies. Their works subvert the normative models of restitution by placing participants in the position of identification and surveillance. They question the risk involved in subverting settler-colonialism beyond statements of allyship towards actions with unknown consequences.

Capturing objects for repatriation into more secret contexts can be regarded as a betrayal of the project of modern civilization, as well as a possibility for alternatives.

Bio Astrid N. Korporaal is completing an AHRC-funded PhD at Kingston University, in partnership with the Institute of Contemporary Arts, researching experimental collaborative practices in contemporary moving image production and presentation.

Previously, she was Curator of Education Partnerships at the ICA, Co-Founder and Director of Almanac Projects in London and Turin, and Assistant Curator of nomadic curatorial collective FormContent, among other roles.

She has taught at the University of Groningen and the Rietveld Academie, and is currently Theory Tutor for the MA Artistic Research at the Royal Academy of Arts in the Hague.

Fransje Kuyvenhoven

The war purchases of the Cultural Heritage Agency of the Netherlands A taboo collection or not

The absent taboo on the approximately 700 works of art from the RCE-national collection that were purchased during the Second World War was given a new impulse in 2015 when Museum Arnhem devoted an exhibition to 'grounded' art. The fact that most of the works were in poor material condition and had never been exhibited again between 1945 and 2015 was seen by the curators as evidence of a taboo on the 'war collection'.

Were the paintings with 'orange blanje blue' painted flowers and seascapes with ships with 'orange blanje bleu' painted flags really that innocent? Wasn't it a veiled message, namely that of a choice for National Socialism? With the research that was done for this exhibition, the visual language of these works has definitely changed from before.

The question is therefore how the Rijksdienst now views these works; lendable or not?

Bio Fransje Kuyvenhoven (1956), art historian, science journalist.

Graduated on artists who travelled to Rome in the late 18th century, curator/director of Museum Rijswijk, from 1991 head of collection documentation at the Rijksdienst Beeldende Kunst and obtained her doctorate in 2007 on the history of the national collection (*De Staat koopt kunst*).

Researcher/curator at the Cultural Heritage Agency of the Netherlands until 2023. Publishes about (the provenance of) works of art from the national collection.

Her last book was about the Visual Artists Scheme (2020) and the next book (2026) is about women in the national collection (*Unknown, but not unloved*).

Gregor Langfeld

The Question of Comparing Nazi and Colonial Looted Objects

The debates about how society should deal with historical injustice in the acquisition of cultural heritage has changed fundamentally since the turn of the century.

The subsequent relative success of the return of Nazi-looted art to the rightful owners leads to the question if the tools and attitude developed in this field can be used, as well, in other contexts of injustice, especially in colonialism.

Before the turn of the new millennium, it was a taboo to compare nazi and colonial loot. In more recent years, however, that tendency has changed and scholars have started to compare both forms of historical injustice.

Can such an analogy help to understand both forms of loot and restitution better? Can it be fruitful or is it rather counterproductive? Does such analysis lead to a distorted understanding of past injustices if both ideologies are mixed together? In this presentation different ways to compare both forms of loot and restitution will be outlined.

Bio Gregor M. Langfeld is professor of Art History, Cultural Heritage and Identity at the Open University (Netherlands), coordinator of the research group *Looted Art: Provenance research and Restitution in the Netherlands*, and co-coordinator of the Master specialization *Restitution Studies* at the University of Amsterdam.

Research emphases include canon formation, collection and exhibition history, and provenance research and restitution. Publications include: *Modernism in Migration: Relocating Artists, Objects, and Ideas, 1910–1970* (Stedelijk Studies 2019); *German Art in New York: The Canonization of Modern Art between 1904 and 1957* (2015); *The Stedelijk Museum and the Second World War* (2015), *Duitse kunst in Nederland – Verzamelen, tentoonstellen, kritieken: 1919–1964* (Kunstmuseum Den Haag/Waanders 2004).

His most recent book is *De lange schaduw van het nationaalsocialisme in kunst en samenleving* (Waanders 2023).

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Lucas da Costa Maciel

After taboo: unearthing, museum collections, and the handling of things and bodies to give rest to the dead

Mapuche communities in southern Chile report that colonial agents have looted their cemeteries. Digging up the dead is taboo because it triggers relations that enrage the dead and sicken the living. Few Mapuche are willing to handle or relate to unearthed things and bodies.

For some years now, however, a series of illnesses have been showing the unexpected: the spirits of the ancients are making Mapuche people sick to ask for help. They do not want to keep being captives in museums. For this, however, people summoned by these diseases must deal with the consequences of going over the taboo: dare to work with the things and bodies that belong to the dead to release them from museums, easing their spirits.

But at what cost? This paper intends to explore this disembedding that places the dead, the living, and the spirits in an economy of relations caused by colonialism.

Bio Lucas da Costa Maciel (they/them) Anthropologist and Art Historian.


They hold a Ph.D. in Social Anthropology (Universidade de São Paulo, Brazil) and are a Banting Postdoctoral Fellow in Archaeology (Memorial University of Newfoundland, Canada).

Their current work focuses on the Mapuche shamanic drums stories and, through collaborative, community-engaged research, how telling their stories makes vital energy head back to Mapuche territories.

In general, their research agenda is interested, first, in exploring the different forms and consequences of repatriation and, second, in the conceptual and practical implications of having such commitment as the basis metaphor for anthropological description.

Ann Murray

The Contested Influence of Richard Müller on Otto Dix



This paper (re)considers the contested influence of Dresden Academy of Arts professor and NSDAP member Richard Müller (1874-1954) on Otto Dix (1891-1969), an artist considered 'degenerate' and pilloried by Müller in a newspaper article on Dresden's Degenerate Art exhibition in September 1933, and banned by the Nazis from exhibiting in Dresden from 1934. Unsurprisingly, perhaps, references to Müller's influence on Dix and other artists of his generation is played down if not absent in Dix scholarship.

Yet, published material from the Weimar years remarks on the impact of Müller's highly academic style on Dix, who was a student and then professor at the Academy. This paper examines works by both artists to show how readdress to Müller's influence complicates analysis of Dix's work, including his famous triptych *War*, which betrays engagement with motifs in Müller's painting and graphic work of the early post-World War I years.

Bio Ann Murray (PhD, University College Cork, 2018) is an independent scholar whose research focuses on the impact of war on visual culture since 1800, particularly German art between the world wars.

Her publications include the monograph, *Otto Dix and the Memorialization of World War I in German Visual Culture, 1914-1936* (Bloomsbury: London, 2023) and the edited collection, *Constructing the Memory of War in Visual Culture since 1914: The Eye on War* (New York: Routledge, 2018).

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Prarthana Narendra Hosadurga

Thorak's Striding Horses: Exhibiting Nazi Past

Post-war divided Germany was forced to decide on the fate of the material remains the Nazi regime left behind.

While there were significant discussions on architectural remains and their conservation, there were fewer discussions on the Nazi artworks which were prominent pieces of ideological propaganda.

In my research, I discuss such a Nazi sculpture named 'Striding Horses' designed by Nazi state artist – Josef Thorak, which once adorned the Reich Chancellery. This sculpture is exhibited in the exhibition 'Enthüllt – Berlin und seine Denkmäler' (Unveiled – Berlin and its Monuments) at Zitadel Spandau, Berlin.

My research revolves around this sculpture, trying to answer the micro question – How is Thorak's 'Striding Horses' playful curatorial approach overcoming Nazi idealisation?, thereby also answering the macro question of – 'How to abstain from elevating the value of the Nazi past in the museum, yet conserve and exhibit them for historical awareness and educational purposes?'.


Bio Prarthana Narendra Hosadurga is a heritage researcher, architect, and educator, from India.

Her research interests revolve around difficult heritage, decolonial and memory studies. She has designed and continues to manage the website for Europa Nostra Deutschland. Her previous works have centred around addressing taboo topics, fostering a deeper understanding of the complexities surrounding heritage representation.

She is currently working on projects namely: Exhibiting Nazi Past in Museums, Unfinished Hoysala Temples, and (Re)Claiming Narrative through Artistic Intervention.

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Uula Neitola

Goodbye Lenin?

Revaluation of cultural heritage of V. I. Lenin in Finland during Russia's war of aggression against Ukraine

The war of aggression in Ukraine launched by the autocratic president Vladimir Putin has led to the fact that many people in Finland now wonder why Finland still maintains several monuments to another authoritarian man in Russian history, Vladimir Ilyich Lenin, on display.

Statues and monuments are part of our memory, although many monuments referring to the Soviet Union have since become “toxic”.

In my presentation, I aim to find the causes and consequences of the cultural change that led to the change in the value of cultural heritage related to Lenin from national history to favoring foreign power. I bring out the decisions of city councils and public opinion related to Lenin's reassessment and place them in the wider context of cultural heritage values.

Bio My name is **Uula Neitola**. I am an historian and a Cultural Heritage expert from Finland.

I am currently working at the Finnish Cultural and Academic Institutes as a Communications Expert.

I graduated from the University of Oulu with a major in History.

Cultural Heritage has been part of my career in the Museum industry; as cultural institutions, Museums can help to make a difference, taking on the role of agents of social change and becoming benchmarks for effective actions in this direction.

I'm a board member of ICOM Finland and ICOMOS Finland.

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Mariana Gusso Nickel

Re-Membering the feast: Between taboo and totem in the Revista de Antropofagia (Journal of Anthropophagy)”

Re-Membering the Feast: Anthropophagia & the Flesh of Words presents a body of research on the Revista de Antropofagia (Journal of Anthropophagy), a periodical published between 1928 and 1929 in the context of the Anthropophagic Movement during Brazilian Modernism.

Anthropophagia, a “tabooed” term that alludes to (mythologies about) Amerindian cannibalistic rituals in Brazil, was used by modernist artists to revise knowledge archives linked with Brazilian colonisation. For that, the journal offered an interdisciplinary perspective on psychoanalysis, archival studies, and Tupy Cosmologies.

My research is inspired by the following questions: How is the transfiguration of taboo into totem presented in the Revista de Antropofagia? What can contemporary artistic researchers learn by re-visiting the anthropophagists’ approach to knowledge creation?

Bio Mariana Gusso Nickel is an artistic researcher, editor at Simulacrum Magazine, and member of the de-Haunted Collective. She has recently graduated from the Master of Art and Performance Research Studies at the University of Amsterdam, and co-organised the exhibition and symposium on Hauntology and Artistic Research re-Membering Phantoms at The Grey Space in the Middle.

She is currently writing about the Anthropophagic Movement in Brazil, focusing on intersections between archival studies, hauntology, and psychoanalysis.

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Kavita Peterson

Ai Cula Ni Bokola – Feeding Into the Cannibal Myth

This paper explores the misrepresentation of Fijian heritage by deconstructing the so-called “cannibal fork”, which often holds a central position in the Western museum representation of Fiji.

Western narratives, shaped by colonial interests and sensationalism, have perpetuated the idea of Fiji as a land of savage cannibals, including through the misattribution and display of this cultural object in museums worldwide.

Despite contemporary understandings about the function of this object in Fijian society, museums have largely failed to update their displays and catalogues to reflect this new understanding and challenge problematic colonial narratives.

The paper emphasises the need to engage in meaningful collaboration with source communities to ensure accurate representation. It also suggests that by reflexively acknowledging their complicity in colonial meaning-making as part of their ongoing representational strategy, museums can transform into inclusive spaces of learning which represent diverse cultural histories accurately and respectfully while remaining accountable for past harm.

Bio **Kavita Peterson** is a translator and emerging heritage professional with a special interest in decolonial and queering approaches to museum interpretation and heritage.

Hailing from Melbourne, Australia, they have until recently been residing in Berlin conducting research on the representation and interpretation of German colonialism in German history museums.

With their focus on “difficult heritage” discourses, the concept of “taboo” is central to their academic output.

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Natalie Scholz

The Postwar Modern: Myth and Taboo

The political implications of “the modern” as an aesthetic concept entered a new phase after the Second World War.

As the Nazi past was pushed out of the realm of the modern, the modern had to be reinvented as being untainted by the collective fantasies that accompanied the horrors of Nazi Germany’s expansionist war. In postwar West Germany in particular, this view established itself in the form of a powerful myth.

The paper will reflect on the relation between myth and taboo in how the postwar modern transformed parts of a troubling heritage into a powerful myth of redemption.

I will argue that we need to understand the ongoing attraction and effects of such a mythic structure in order to better grasp how the accompanying taboos continue to work both in ourselves and to figure out what is needed to break out of them.

Bio **Natalie Scholz** is Senior Lecturer of Modern and Contemporary History at the University of Amsterdam.

Her research focusses on the cultural history of the political in modern Europe (France and Germany) with a special interest in popular representations, visual, material and memory culture.

She has published on the imaginations of the restoration monarchy in France and more recently on the connection between commodity culture, modern aesthetics and the political in postwar West Germany.

Her book *Redeeming Objects. A West German Mythology* was published in December 2023 with University of Wisconsin Press.

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Minou Schraven

Human Remains in Museums and Heritage Collections: Between Othering and Belonging

Rooted in colonial ideologies, collections of western museums abound with human remains, once measured and labelled to advance either medical, physical anthropological, ethnographical or archaeological knowledge.

From the 1990s onwards, attitudes towards the display and owning these remains have changed drastically: museums today – rightfully – refrain from displaying human remains that in colonial times were collected as “Others.”

Yet different narratives seem at play when human remains were retrieved during local excavations, such as “Tollund Man” (Silkeborg Museum, Denmark), or Neanderthaler “Krijn” (Rijksmuseum van Oudheden, Leiden).

By commissioning benign-looking reconstructions based on these remains, museums offer visitors the opportunity of a face-to-face encounter, while easing processes of identification with a local past.

This paper will explore ideas about the difference between “bodies of Others” and “bodies of potential Selves”, highlighting the different sensitivities, practices and responses they elicit.

Bio **Minou Schraven** (Amsterdam University College) is a historian of art and material culture, specializing in early modern Catholic worlds.

Stemming from her role in developing a MA in Museum Studies, she has taught the course “Bodies on Display. Museums, Collections, and Best Practices” several times over the past few years.

She published “Likeness and Likeability. Lifelike Reconstructions, Human Remains and Audience Response in Museum Displays”, in: B. Wagelie, B. Cooks (eds), *Mannequins and Museums. Mankind on Display* (London: Routledge 2021), pp. 45-61.

Almar Seinen

Exhibiting Nazi Heritage

The exhibition organized by Design Museum Den Bosch in 2019 on the design of the Third Reich did not get realized overnight.

Besides the fact that this delicate subject matter required an approach that transcends the daily routine of museum practice, the intention of making the exhibition met with the necessary resistance in advance – often from unexpected angles – and its preparation was followed critically by many, not least by the press.

Due to the carefully formulated accompanying guidance and the well-considered choices of objects, the exhibition was well received by a wide audience, both by professionals and the more regular museum visitors. On the creation of this exhibition, its initiator and curator, Almar Seinen, will briefly explain what one encounters when a sensitive subject such as Nazi design is removed from the realm of taboo into the public domain.

Bio Almar Seinen is an art historian, he is currently a curator at the Allard Pierson in Amsterdam and teaches about, among other things, war and conflict heritage at the Reinwardt Academy in Amsterdam.

The current exhibition on art in the Third Reich, curated by Seinen, is on display in Museum Arnhem.



Isabel Seliger

The Collection of Khmer Art at the Tokyo National Museum

My paper approaches the complex discussion of Asian colonial heritage and the notion of 'Asian art' therein, focusing on the collection of Khmer art at the Tokyo National Museum.

It aims to complicate the debate over 'cultural heritage' by highlighting exchange relationships between colonial nations and countries of origin in Asia during World War II, casting light on Japan's participation and role in the greater logic of the colonial apparatus.

Reflecting on cognitive and linguistic gaps in the discernment of Asian colonial heritage, my paper considers the culturally divergent meanings of 'art', 'art history', 'heritage', and 'museum' as aspects of war and empire-building, as well as the interconnected nature of colonial, scientific, and archival practices, the processes of which were the result of earlier historical transformations, i.e., programs for political reform in response to European Enlightenment and Western modernity.

Bio Isabel Seliger studied East Asian languages and literature (Japanese) with an interdisciplinary focus on Japanese art history, early Buddhist sculpture, classical Chinese language, and studio art at Free University, Berlin, Keiō University, Tokyo, and the University of Hawai'i at Mānoa, Honolulu.

From 2002 to 2004 she was Andrew W. Mellon Postdoctoral Fellow in East Asian Studies at Brandeis University in Waltham, MA.

She continued her education in digital arts at the School of the Museum of Fine Arts, Boston.

Research interests include the history of discipline formation, colonial contact history, and techno-cultural studies.

Hunter Shinault

Racialized Migrants in Contemporary German Film



Through an analysis of two contemporary German films, Hunter Shinault explores the taboo of race, specifically blackness within German culture. Working to examine how the black, male migrant is portrayed in a post 2015-2016 'refugee crisis' Germany, this research is constructed from both Filmic and Historical background.

Crucial to evaluating these modern cinematic works is not only novel migration patterns, but also enduring colonial and National Socialist legacies. Ultimately this work looks at how race, personified in the black male migrant, is thrust to the forefront of an ostensibly colorblind German society.

How do prior harmful stereotypes come into play? Is there work being done to meaningfully address the taboo of race in Germany? Where are women and non-black people of color in this discussion?

Bio Hunter Shinault is an M.A. student in History at Arizona State University. Having taught

Middle and High School History and Geography for several years, Hunter is pursuing a career in higher education to continue his passion for engaging with students through teaching.

His thesis and topics of interest include German History and Film surrounding the early 20th century, particularly problematic depictions of the German past in contemporary film.

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Leila Signorelli, Emanuele Morezzi, Chiara Mariotti,
Alessia Zampini

Dissonant heritage and war Conservation and communication of a difficult legacy

M

ain topics: Rejected heritage; Tabooing art and cultural heritage for political and ideological reasons

The study concerns the safeguarding and the communication of Dissonant Heritage caused by both belligerent hostilities (war) and interpretative conflicts, assuming that this kind of heritage is characterized by values that, when misinterpreted or tabooed, can lead society to perceive the “negative” message as prevailing over the “positive” one, influencing the desire to preserve the cultural asset. This manipulation is not actually linked to “trauma removal” but is purposely distorted to foment controversial feelings by superimposing a dissonance originated in the communication.

The paper will present the first activities of the ongoing Co.Co.War. research program, which was funded by the Italian Ministry of University and Research (MUR) in its first chapter 2023-25 (PRIN2022), pointing out which innovative tools can detect this new form of threat, mapping situations of manipulated “stories” and suggesting value-oriented tactics based on the analysis of virtuous cases of re-signification, to outline management strategies for the conservation and communication of this architectural legacy.

Bio **Leila Signorelli.** PhD Architect, Associate Professor in Architectural conservation at the Department of Architecture, University of Bologna, and former architect in chief and building manager at the museum Gallerie dell'Accademia di Venezia, Ministry of Culture. leila.signorelli@unibo.it

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Beixi Sun

A state-led stigmatization of Japanese:

The instrumental reuse of Lvshun Russo-Japanese Prison Museum in Dalian, China

“Always remember history” is a slogan the Chinese government unrelentingly champions and popularises, urging collective remembrance of China’s victimhood during the era of imperialism and colonialism.

Lvshun Russo-Japanese Prison Museum, as one of the influential institutions shaping collective memory, have inevitably aligned its interpretation with the state’s narrative of the past.

To be specific, in the process of reviving the collective memories of Japan’s invasion of China and forming a shared understanding of the past, China’s authorised heritage discourse (AHD) deliberately excluded any acknowledgement of how Dalian was transformed into a modernized city under the Japanese colonial regime. In the meanwhile, the legacy left by the Japanese colonial rule has consistently remained taboo in the official narrative of the prison museum.

Therefore, this paper investigated how China’s AHD shapes collective memory of the prison through examining its political context, the process of designating it as heritage, and museum exhibitions.

Bio Beixi Sun is a first-year PhD student at the University of Liverpool, based off-site at Xi’an Jiaotong Liverpool University, China. Her doctoral research focuses on colonial heritage interpretation and dark tourism in contemporary China.

Milica Trakilović

Migrant Heritage in Places of Asylum: The Case of the Former Roermond Reception Center for Ex Yugoslav Refugees (1992-1998)

Places of asylum, like camps and reception centers, are inherently temporary structures housing 'non-native' subjects. As such, they are not typically perceived as sites of cultural significance, although for many asylum seekers these spaces represent important (cultural) experiences.

This paper is oriented around a former reception center (*asielzoekerscentrum* or AZC in Dutch) for ex-Yugoslav refugees located in Roermond, NL.

Originally a WWII military base, in 2001 the complex was transformed into the now well-frequented Roermond Designer Outlet shopping center. The temporary AZC period (1992-1998) corresponds to large displacements following the wars in the former Yugoslavia.

Yet, this period is eclipsed by the site's more recognized military and commercial functions.

Through the example of Roermond case, this paper aims to conceptualize AZCs as sites of refugee/migrant heritage, thereby contributing to a critical expansion of the notion of heritage, in line with current debates in memory studies and critical heritage studies.

Bio Milica Trakilović is Assistant Professor at the Graduate Gender Programme at the Media and Culture Studies Department of Utrecht University.

Her research interrogates borders, nationhood and belonging in an interdisciplinary framework and a transnational European context.

She foregrounds a combination of discursive, ethnographic and phenomenological approaches to study dominant discourses and politics of belonging, as well as to map experiential and artistic strategies of resistance.

Her research contributes to and furthers feminist postcolonial – postsocialist dialogues and scholarly exchanges with a specific focus on the post-Yugoslav condition.

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Miho Taka

The disowned mining heritage of wartime forced labour at the Shin-Ootani Mine

This paper focuses on the experiences of the Tamba Manganese Mine Museum in Japan, which was established at the closed Shin-Ootani Mine by a former Korean labourer in 1989.

The mine was just one of the numerous mines throughout Japan where Korean forced labourers mined critical metals for Japan's wartime efforts in the 1940s. The Museum was considered to be the only establishment to show the lives of wartime forced labourers, the overlooked and disowned cultural heritage in Japan.

Using secondary data, the paper examines how and by whom this particular cultural heritage was disowned or appreciated. By doing so, it discusses the norms and values that are at the heart of defining cultural heritage (Matthes 2018).

It is particularly important to consider the moral implications of disowning the cultural heritage as it denies a space for understanding the relationship to the past.

Bio **Miho Taka** is an Assistant Professor at the Centre for Trust, Peace and Social Relations, Coventry University.

She has a PhD in International Relations and Sociology from Coventry University. Her research focuses on peacebuilding, education for peace, natural resource-related conflict, corporate responsibility and global governance.

Eléonore Thole

Twice Saved or Twice Looted? The Russian Trophy Art Law in the context of the Washington Principles

For over 25 years, both the Russian Trophy Art Law and the Washington Principles try to offer a 'solution' from their own point of view for Nazi-confiscated art.

From Russia's perspective, the Red Army took the works of art at the end of World War II as reparation for the harm done to the Russians and their territory (*compensatory restitution*).

In contrast, the Washington Principles encourage that Nazi-looted artworks should be returned to their rightful owners as a 'just and fair' solution. It could be argued that compensatory restitution does not fit within the framework of the Washington Principles and is considered taboo. The legitimacy of Russia's possession of the art is therefore disputable.

This study seeks to ascertain how the Russian Trophy Act relates to the Washington Principles, both from an art historical and legal perspective.

The question that we should be asking is: are the art objects looted twice – first by the Nazis and then by the Russians – or have they twice been saved, as Moscow claims it?

Bio Eléonore P.M. Thole holds a Master of Arts from the University of Amsterdam (2023). For her Bachelor of Arts (cum laude), she has been working on a provenance study on the Rembrandt etchings looted by the Nazis in Austria from the collection of the Jewish art collector Rudolf Ritter von Gutmann (1888-1966), which are currently in Russia.

For her master's, she focused on restitution issues within the context of the international legislation and more specifically the soft law instruments, such as the Washington Principles.

At the moment she is preparing a research-proposal for a PhD-research, within the framework of looted art and restitution.

Eléonore is also a member of the research group *Looted Art: Provenance Research and Restitution in the Netherlands*.

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Raida Torjmen

The taboo of the question of the restitution of the Tunisian cultural goods looted during the French protectorate

Studying the question of decolonization and the restitution of cultural property is a fundamental element in the construction of any independent society. However, the question of crimes linked to the protectorate and the restitution of looted cultural property remains a sensitive and taboo subject in certain colonized countries.

The taboo surrounding the restitution of Tunisian cultural property looted during the French protectorate stems from legal deficiencies and political blockages. For legal deficiencies, certain Conventions are silent on the restitution of colonial cultural property.

Secondly, Tunisia has not ratified the convention enshrining the principle of territoriality of written heritage. Finally, national law is silent on the question of the restitution of cultural property.

For political blockages, Tunisia decided at independence to turn the page on colonization and consider France a friendly country. Moreover, trade and financial relations between the two countries are privileged, France being the leading direct investor in Tunisia.

Bio **Raida Torjmen** is a Ph.D. student in legal sciences at ULB's Faculty of Law and Criminology and in private law at the Faculty of Law of University of Sfax-Tunisia.

Her academic journey has been marked by the publication of her Master's Research Dissertation on the subject of connexity and groups of contracts and other publications. Raida's research focuses on cultural heritage law.

Moreover, during the academic years of 2021-2022, she contributed her expertise as a Contractual assistant of higher education at the Higher Institute of Management of Gabès-Tunisia.

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Lucky Igohosa Ugbudian

Dynamics in the Contestation over ownership of Returned Benin Bronzes in Nigeria

The British invasion of Benin kingdom in 1897 led to the looting of artworks that represented the very existence of Benin people.

The apparent illicit process the artworks were trafficked and their historical and religious importance to the Benin people made Nigerian, African and international groups led by the Oba of Benin since 1934 to request for the return of the cultural materials but were rebuffed by Western government due to diverse reasons such as economic and internal resistance within the museum until recently when some western countries including Germany agreed to return the artworks. This decision culminated in a contestation over the ownership of the artworks between the Royal Court of Benin and the Edo State Government.

The paper revealed that the Federal Government of Nigeria resolved the dispute in favour of the Royal Court of Benin because of its inviolable rights over the cultural materials.

Bio **Ugbudian** lectures at the Department of History and Strategic Studies at Alex Ekwueme Federal University Ndufu-Alike, Nigeria.

He trained at the University of Ibadan for BA-History and MA-African Studies, and PhD-History and International Studies at the University of Uyo, Nigeria. Dr Ugubudian's research interests include cultural heritage, Peace and conflict and International History. He has published over twenty papers in journals, and chapters in books.

Dr Ugubudian has also attended conferences in four continents of Africa, America, Asia and Europe.

He has won several fellowships including Swiss Government Excellence Scholarship, Coimbra Fellowship, Dubawa Fellowship and MIASA writing workshop grant.

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Wouter Veraart

On the other side of the water Restitution, colonialism and the legal taboo

A legal taboo surrounds the legacy of European colonialism: in the colonial space fundamental legal principles are not supposed to apply. Within traditional social contract theories, the colonial space is understood to be a war zone, or a state of nature.

In this uninhibited, exceptional area, the colonists are not believed to be bound by civilisation's legal values. Current policies addressing colonial injustice still suffer from the inability to qualify the harm done in a legal sense.

For example, according to the Dutch advisory report *Colonial Collections and the Recognition of Injustice* (2020), "dealing with requests for the return of cultural objects is not so much a legal as an ethical issue." However, for restitution policy to succeed, it is important to break the legal taboo.

Interestingly this taboo does not exist with regard to WW-II injustice, a fact that is neglected when the comparison with Nazi-looted art is made.

Bio Wouter Veraart is Professor of Legal Philosophy at the Vrije Universiteit Amsterdam.

Veraart has a strong interest in questions of historic injustice, restitution, victimhood and the rule of law.

In 2005, he obtained his PhD degree on the restitution of property rights in the Netherlands and France in the post-war period.

In his inaugural lecture, in 2009, he paid attention to the legal consequences of forgetting and remembering as collective answers to past injustice.

Currently he is one of the principal investigators in the research project *Pressing Matter: Ownership, Value and the Question of Colonial Heritage in Museums* (2021-2025).

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Siyi Wang

The museum Making of the Dai-ichi Saloon and the Difficult Heritage of Comfort Women



The heritage of comfort women has always remained on the periphery of authoritative heritage, classified as a 'difficult heritage,' facing a predicament of social marginalization, government concealment, and international controversy.

This article addresses the negotiations, discussions, and compromises involved in the process of preserving the Dai-ichi Saloon (comfort station), which is on the verge of becoming a museum.

Its museumization has involved four stages, through which, scholars, residents, Shanghai citizens, and the government, as the four major stakeholders, have developed different understandings of the Dai-ichi Saloon as a difficult heritage.

This article argues that the key reason for this misalignment lies in the misplaced sequence of actions among agencies during the 'normalization,' and Shanghai citizens remaining detached or bystanders and yet becoming actors.

Through the intricate process of the museum making for Dai-ichi Saloon, this article aims to offer lessons for the museum's approach to the normalization of difficult heritage.

Bio **Siyi Wang** has been an associate professor in the Museum Studies programme at Shanghai University, and a member of ICOM-WGS and ICOM-Define. She has research interests in Museology, Visitor Studies, and Museotherapy.

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And my co-authors' bios:

Shengjie Su is a lecturer in the Department of History, at East China Normal University. He has research interests in religious heritage studies.

Zhiliang Su is a professor and the director of the Urban Culture Research Center at Shanghai Normal University. He is also an authoritative researcher on the issue of comfort women in China. His research interests include social history, Shanghai urban history, the War of Resistance against Japan, and Sino-Japanese relations.

I-Wei Wu

Unveiling the oppressed and veiling the oppressors?

A critical reflection on the spatial intervention of Taiwan's transitional justice

Coming to terms with the authoritarian past is a topical challenge for societies that have undergone democratic transition. The process involves tabooing and detabooing certain spaces or objects that have archived contested memories.

As Taiwan gradually entered the stages of the democratization, the oppressed memories during the authoritarian past became to surface and people began to argue over how to deal with the remnants. While some sites of repression and execution were designated as Historical Sites of Injustice, others, once created to glorify the dictator's deeds and identified as Authoritarian Symbols, have gradually disappeared from the public domain one by one.

This study explores Taiwan's transitional justice through the lens of spatial production, examining efforts to preserve Historical Sites of Injustice and remove Authoritarian Symbols, shedding light on the active role of taboo as a selective process and who drives it.

Bio I-Wei Wu is a PhD candidate in the Heritage Studies programme and the DFG Research Training Group 1913 "Cultural and Technological Significance of Historic Buildings" at Brandenburg University of Technology, Germany. She holds a M.Sc. from Graduate Institute of Building and Planning at National Taiwan University and a M.A. in monumental heritage studies from Anhalt University, Germany.

Her research interests include difficult heritage, authoritarian legacies, urban regeneration and participatory approach.

Her professional experience includes working as an urban planner for the Taipei City Urban Regeneration Office and as a researcher for documentaries for the Taiwan Public Television Service.

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Bart Zwegers

The shadow of Mussert's wall: lifting the taboo on Dutch National Socialist heritage

In 1936, the National Socialist Movement of the Netherlands (NSB) created a large open-air theatre. On one side, a long curved wall was constructed, known today as 'Mussert's wall' after NSB-leader Anton Mussert who used it to deliver his speeches. Since 1945, the terrain is used as a camping site. Mussert's wall is decaying.

Since the early 2000s, discussion arose about the site's future. While some wished to restore it, others feared the wall would become a pilgrimage site for right-wing extremists.

In 2018, the Dutch government decided to enlist Mussert's wall as a national monument. This paper analyses the interplay between various stakeholders involved in discussions about Mussert's wall, including local communities, governments, heritage professionals, and other interest groups, as well as different strategies they considered for this site, ranging from demolition to preservation and adaptive reuse.

Bio Bart Zwegers is a lecturer and heritage curator at Maastricht University. He received his PhD from Maastricht University in 2018.

His thesis focused on UNESCO World Heritage in Germany and the United Kingdom.

Between 2018 and 2021 he was a lecturer in modern political history at the Radboud University Nijmegen.

He published various articles and chapters, primarily on built heritage preservation. In 2022, he published the monograph 'Cultural Heritage in Transition' with Springer.

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A series of horizontal dotted lines for writing notes, spanning most of the page width.



Moderators

Peggy Brandon, born in Surinam, South America, is the Curator for the new National Slavery Museum in Amsterdam, Netherlands. Appointed by the municipality of Amsterdam, and the Ministry of Education, Culture and Science, Brandon gives lectures throughout the Dutch European and Caribbean territories on the subject matter.

The National Slavery Museum will document the history of transatlantic slavery, and slavery in the Dutch colonies in the Indian Ocean. The museum's content will target a broad audience, with a focus on art, education, information, and research, and will open its doors at the earliest in 2028, if construction has been completed according to the current plan.

Peggy Brandon holds a master's degree in Japanese Language and Culture from the Dutch University of Leiden.

During her advanced graduate studies, she specialized in anthropology, archeology, law, mass-communication, media science and business management at the Erasmus University of Rotterdam. She also studied art history during a stay in Italy.

After her studies, Brandon worked for local and international companies, including Initiative media, a Lintas company, and Dentsu, the largest worldwide advertising company in the 1990s. After a career in PR, advertising, media, and sponsorship, she ventured into a more cultural working environment in 1996. Brandon was part of the team that realized the renovation and fundraising of the Dutch National Museum of Ethnology, and was the founding director of the Siebold House, a Japanese museum in Leiden, jointly commissioned by the Dutch and Japanese government. From 2001 till 2006, Brandon was a part-time Council Member of one of the Amsterdam boroughs. In 2005 she set up Mocca, which is a new center to promote arts & culture as part of the school curriculum, founded by the city of Amsterdam and the Dutch Ministry of Culture. In 2011, Brandon started researching the effect of policies for arts culture in schools, and in 2019 she wrote an acclaimed Children's picture book on culture.

To date in 2023, Brandon continues to lead Mocca, which has proven to be very effective national and international example.

Peggy Brandon is currently Chair of the Supervisory Board of the *Musea Bekennen Kleur* ('Museums Acknowledge Colour') foundation, an alliance of museums aimed at realizing diversity and inclusion, and Chair of the Youth Performing Arts Committee of the Council for Culture.

Pieter de Bruijn is an Assistant Professor in the Department of Humanities at the Open University of the Netherlands.

He is a cultural historian with research expertise on the use of cultural heritage in education, the representation of history in museums and sites (particularly on slavery and World War II), and the relationship between citizenship and history education. He also coordinates a project that facilitates the exchange of knowledge and expertise between academia and heritage (education) professionals.

Caroline Drieënhuizen (1983) is assistant professor of Cultural Studies at the Open Universiteit in Heerlen, the Netherlands. She specialises in Dutch-Indonesian (post-)colonial history and objects and their biographies have her special interest. Currently, she is engaged in restitution issues. She also works as a provenance researcher.

Joandi Hartendorp has recently completed her PhD in which she comparatively researched Holocaust and slavery education and memory through a social imaginaries and multi-directional approach. She also guest lectures at several universities on post-colonial history and gender studies. Additionally, she works as an policy advisor to the Amsterdam Alderman on Diversity and inclusivity.

Susan Hogervorst, PhD (*1982) works as an assistant professor in cultural history at the Open University of the Netherlands. She obtained her PhD (2010) from Erasmus University Rotterdam, where she was also a postdoc fellow. In 2019, she was a Leibniz Fellow at the Institute for Contemporary History in Berlin. Her research and teaching involve cultural memory, oral history, historical museums and digital humanities. Recently, she has written 'The era of the user. Video testimonies in the digital age'.

Rob van der Laarse is historian, and was up to 2023 the Westerbork professor in War and Conflict Heritage at the University of Amsterdam and VU Amsterdam. He was founding director of the Amsterdam School for Heritage, Memory and Material culture (AHM), and publishes widely on European cultural history, aristocracy, and Holocaust memory studies. His research is awarded with the Praemium Erasmianum research prize (1990) and the Euromediterraneo Prize in Rome 2013. With his Terrascapes research team he initiated several large research projects on the heritage and memory of the Second World War, like the HERA Accessing Campscapes project. He is founding editor of the Heritage and Memory Studies (Amsterdam University Press), the Palgrave Cultural Heritage and Conflict Book Series (New York), and the Heritage, Memory and Conflict Journal.

Wim Manuhutu is a historian and heritage professional. From 1987-2009 he was one of the directors of the Museum Maluku in Utrecht. As an advisor he has been involved in recent exhibitions such as Our Colonial Inheritance (Wereldmuseum Amsterdam) and Gouden Koets (Amsterdam). His expertise lies in the field of colonial history and postcolonial societies. Since 2019 Manuhutu has also been a part-time lecturer in history at the Vrije Universiteit.

Lynn Rother is the Lichtenberg-Professor for Provenance Studies and the Director of the Provenance Lab at Leuphana University. Prior to this appointment, she held research positions at the Museum of Modern Art in New York (2015-19) and the Berlin State Museums (2008-14) working on 20th-century provenance and digital initiatives. A former Fellow of The Getty Research Institute in Los Angeles (2014-15) and of the German Historical Institute in Moscow (2011), she has a Master's degree in art history, economics, and law from the University of Leipzig (2008) and a Ph.D. in art history from the Technical University of Berlin, advised by Bénédicte Savoy (2015). Lynn Rother currently serves on the Getty Provenance Index Advisory Committee, the Editorial Board of *linked.art*, the Expert Witness Selection Committee of CafA (Court of Arbitration for Art), and the Board of the ZADIK (Zentralarchiv für deutsche und internationale Kunstmarktforschung).

Katya Tolstoj is Chair of 'Theology and Religion in Post - Trauma Societies', Vice-Dean and Dean of Research, and Founding Director of the Institute for the Academic Study of Eastern-European Christianity (INaSEC) at Vrije Universiteit, as well as Founding President of the International Association for Post-Soviet Theology and Study of Religion (PAST). Her main research and valorisation interest is to establish a totally new field of interdisciplinary and interreligious post-Soviet theology, within the interdisciplinary landscape/scope of post-traumatic, post-totalitarian and post-genocidal studies. *Theology after Gulag, Bucha and Beyond* is the first phase of this project.

Tolstaya obtained her MA (cum laude, 2000), and her PhD (cum laude, 2006), both at the Protestant Theological University (PTHU), Kampen, The Netherlands. Tolstaya has also demonstrated success in fundraising. She has been able to secure funding for her research projects and initiatives, and was, for example, laureate of a prestigious NWO VENI Talent Scheme Innovational Research Incentives Humanities (2009-2012). As a Visiting Professor she teaches in different post-Soviet countries, e.g. at Lev N. Gumilyov Eurasian National University, Astana, Kazakhstan, and at the Ukrainian Catholic University, Lviv, Ukraine. She was Visiting Researcher at the Karl Barth-Archiv, Basel (2009) and Visiting Fellow at Aleksanteri Institute, Finnish Centre of Excellence in Russian Studies, University of Helsinki (May-July 2017). In 2022-2023 Tolstaya has been granted the title "Theologian of the Fatherland".

Colophon

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