

27–28 MAY 2021

Online conference

REPAIR

A Method for the 21st Century?

Department of Art History
& World Art Studies UEA

UEA University of
East Anglia

This conference explores the concept of repair. Often understood as a form of care, repair is sometimes framed as a mechanical intervention and at other times situated in a genealogy of related feminist scholarship. There are similarities, correspondences and isomorphisms in these diverse applications of the concept. Repair can be conceived in ethical and aesthetic registers and bring out their implication with one another. The openness of the concept allows us to attune to the requirements of the age, but also demands conceptual scrutiny.

Here, we are interested in the temporality of repair. How do we understand repair as process? The etymology of repair posits that the word is derived from the Latin *parāre*, the idea of making ready, preparing and producing. As Reeves-Evison and Rainey (2018: 2) state: 'Like renovation and restoration, an act of repair also holds the future in its sights, but this future is not treated as the receptacle for an ideal situated in the past.' So, if repair does not imply a return to an original state, how should the temporality of repair be construed? How do renewal and reconstruction recognize the failure that left the object or subject in a state of repair? Recognizing the damage done, how does one trace futurity in the open-endedness of repair?

In this era of late-capitalist modernity, when human impact on the Earth is undeniable and the Sixth Mass Extinction is underway, what also needs repair, perhaps, is hope. In his study of Fijian political activism, the anthropologist Miyazaki (2006) explored hope as a method. Following his exploration, we would like to explore repair as a method to address the challenges of our time. Using a cross-disciplinary approach, we welcome papers from a wide range of disciplines – archaeology, anthropology, art history, cultural heritage and museum studies – to examine how repair may operate as a method in different states of emergency.

ABSTRACTS & BIOS

KEYNOTE: Ana María Reyes, Boston University – To Weave and Repair: On Symbolic Reparations and Institution-Building

One of the main objectives of symbolic reparations in cases of gross human rights violations is the reparation of moral reciprocal relations between the State and a violated community. In doing so, the state and affected communities accept their relation of mutual constitution, that is, their vulnerability and contingency on each other. Judith Butler reasons that vulnerability is a valuable condition of political resistance and can be “a form of activism, or as that which is in some sense mobilized in forms of resistance.” Following Butler, Reyes proposes that processes of symbolic reparations can capitalize on this vulnerability in order to construct sites of commemoration, conflict resolution, and the very infrastructure that addresses the conditions necessary to resist future violations. Through the example of the *Casa del Pueblo* (1999–2004) in Guanacas, Colombia, Reyes looks at co-creative processes as best practices for symbolic reparations. The success of artistic interventions and architectural structures as means of reparations depends on their form and the form of the process as well as the need for infrastructure that ensures continuing processes directed towards guarantees of non-repetition.

Bio

*Ana María Reyes (PhD University of Chicago, 2011) is Associate Professor in the Department of the History of Art and Architecture, Center for Latin American Studies and American and New England Studies at Boston University. She is also Affiliated Researcher at the David Rockefeller Center for Latin American Studies at Harvard University and founding member of the Symbolic Reparations Research Project. Her book *The Politics of Taste: Beatriz González and Cold War Aesthetics* (Duke University Press, 2019) was awarded the Association of Latin American Art History’s Arvey Award for best book in 2020. The book studies symbolic violence in the context of Cold War aesthetic and modernization discourses. She co-edited with Maureen Shanahan *Simón Bolívar: Travels and Transformations of a Cultural Icon* (University Press of Florida, 2016) on cultural bolivarianisms as a case for the arts and humanities in democratic thinking. She is currently working on a new book, *To Weave and Repair: Symbolic Reparations in Colombia’s Peace Process*. The SRRP has developed “Guidelines on the Use of Art in Symbolic Reparations,” offered technical support for The Center for Reproductive Rights and The Center for the Promotion and Protection of Sexual and Reproductive Rights for the United Nations High Commissioner for Human Rights, Committee on the Elimination of Discrimination against Women, the Inter-American Court for Human Rights, among others.*

Bergit Arends, University of Bristol – On Montage and Repair

My paper discusses the formal dynamics of montage and its capacity for repair for identities within urban and rural landscapes. Characteristic elements of montage are tears, blunt cuts or hybrid materials that afford leaps in consciousness through surreal blendings and juxtapositions. Meaning becomes identical with method to articulate ‘the hyphenated character of diaspora identities [...] variant time-scales of different minority experience of modernity’ (Kobena Mercer 2005).

The *Photomontage Projections* (1964) by Romare Bearden use the ‘cut’ as a generative incision, placing African-American protagonists in the metropolitan street or in the transition between rural and urban landscapes. Photographer Dafna Talmor, now London-based, uses slicing and splicing to refer to transient places and to embody memory and time. Anthropologist Filip de Boek and visual artist Sammy Balaji’s ‘Suturing the City’ (2016) addresses how people live together in Congo’s urban ‘now’, which they describe as a ‘moment suspended between the shattered wreckage of precolonial worlds, the broken dreams of colonial past and the as yet unfulfilled promises of neoliberal futures’. I present montage as a form of repair that overcomes struggle into a resolution, that transforms disconnection to suggest conviviality and belonging.

Bio

*Bergit Arends curates and researches interdisciplinary processes, with a current focus on the environment and visual art. She publishes widely, recently on plants in *The Botanical City* (2020), *Botanical Drift* (2018), *Interdisciplinary Science Reviews* (2018), and on decolonizing natural history*

museums (Art in Science Museums 2019). Her thesis 'Contemporary Art, Archives and Environmental Change in the Age of the Anthropocene' (2017) resulted in the award-winning publication Chrystel Lebas. Field Studies (2018). She has curated contemporary art projects for the natural history museums in London and Berlin (Art/Nature Braus 2019). Bergit is British Academy Postdoctoral Fellow, Department of History of Art, University of Bristol.

Rye Dag Holmboe, UEA – On Klein and Reparation

Over the course of her life as a psychoanalyst, Melanie Klein established a developmental model based on two 'positions'. For her, a successful analysis was one in which the patient, whether a child or an adult, was able to move from the paranoid schizoid position, which characterised early infancy, to the depressive position. The possibility of regression always loomed—the psychoanalytic subject is always and already anachronistic—but it was only in the latter position that the inevitable violence of infancy was experienced in such a way that guilt could follow and, with it, the wish to repair the primary object for the damage done, whether in reality or in phantasy. This paper will think about the issue of reparation in the context of Klein's writings and offer some reflections on what was so original about her contribution to psychoanalysis. Looking at a number of previously unpublished drawings produced by her child patients, I will also think more widely about what Klein can tell us about the reparative impulse in art, culture and aesthetic experience, and connect the work of her child patients to drawings made by children at Terezin during the Holocaust with the Bauhaus artist and teacher Friedl Dicker-Brandeis. The paper will go on to suggest that Klein's work provides us with useful models with which to think in today's fractious times.

Bio

Rye Dag Holmboe is a Leverhulme Early Career Fellow at UEA, where his research examines the relationship between creative process and psychoanalysis. Holmboe has published articles in journals including Angelaki, Art History, October, Third Text and The White Review. His book on the collagist Nicol Allan will be published by Slimvolume in April this year, as will a co-edited volume, On Boredom: Essays in Art and Writing (UCL Press). His book on Sol LeWitt will be published by MIT Press in 2022, as will a monograph on Howard Hodgkin, which is supported by the Howard Hodgkin Legacy Trust. Holmboe is also in the third year of a training at the British Psychoanalytic Association.

Teresa Dillon, UWE – Repair Acts, Reflections on Repair Practices and Cultures

Repair Acts is an emerging body of work that explores topics relating to repair, care and maintenance cultures. Established in 2018, the programme aims to bring scholars and practitioners together to explore applied, artistic, academic and civic practices, which deal with the care, upkeep and maintenance of objects, infrastructure and systems. Since its inception a number of workshops and events have been carried out, with research focusing on repair, care and maintenance practices within contemporary art and urban repair economies, past and present.

This includes for example the pilot study "My Square Mile", which focused on mapping formally, registered repair business in the neighborhood of Bedminster, Bristol across five, twenty-year slices (1938, '58, '78, '98 and 2018). Archival data, trade directory records, online searches, field research and visual material was triangulated to create an impression of the changes in repair business and economies in the area. This provided an understanding of shifting care relations, particularly towards everyday objects and their associated cycles of consumption and maintenance. Building on this work, in March 2021 Repair Acts was awarded a British Council COP26, Creative Commission to develop "Tales of Care and Repair" an emerging project that collates everyday stories, images and associated data around professional, DIY and failed repairs from neighborhood locations in Bristol, New Delhi and Belo Horizonte.

Providing a summary of such work, this presentation reflects on the work carried out to date by the Repair Acts group and how it intersects more broadly with the turn towards care and maintenance in the arts, humanities and social science scholarship (de la Bellacasa, 2017; Houston, 2017; Jackson;

Laderman Ukeles, 1969; Spelman, 2002; The Care Collective, 2020; Tronto, 1993 and 2013), as well as the broader position of repair in relation to the Right to Repair legislation and movement.

Bio

Teresa Dillon is an artist and researcher. Her work is primarily situated within urban spaces and explores the performative, lived entanglements of techno-civic systems. This relates to how urban life is organised, permeated and shaped by technology and how technical infrastructures foster or not, kin relations with other species and landscapes. Her special interests lie in what is indiscernible, discarded and obsolete with the landscape or site with key topics focusing on surveillance, sound and repair cultures; smart cities, data and the environment; hosting, survival and commoning; healing, ritual and environmental loss. Since 2013, Teresa directs Urban Hosts – a programme of events that provoke and promote alternatives to city living. She is a Humboldt Fellow and currently holds the post of Professor of City Futures, at the School of Art and Design at the University of the West of England. In 2018 she established RepairActs – a practice-based programme that explores repair cultures and economies. In collaboration with colleagues in India (Toxic Links) and Brazil (Gambiologia) she was awarded a British Council COP26 Creative Commission for ‘Tales of Care and Repair’. Links: polarproduce.org / repairacts.net / urbanhosts.org / @TeresaHacks

Jack Hartnell, UEA – Medieval Repair as Retreat and Return

This paper examines the use of the term ‘repair’ in writings of the later Middle Ages to indicate two stances at once. On the one hand, repair is clearly identified by medieval thinkers as an active engagement with fixing the tangible world. The French surgeon-author Guy de Chauliac, for instance, describes the surgeon’s mission as one of repair—to set bones, heal dislocations, stitch wounds—and even conceives of the heart itself as a fundamentally reparative organ, subtle and spiritual, healing the body’s other members. But on the other hand, medieval conceptions of the word simultaneously reveal an almost directly opposing definition: repair as a retreat into isolation and distance, what the epic Arthurian poem the Prose Merlin describes as a sense of conjured disappearance, “a repair into the air”. In considering texts on medieval medical, literary, and artistic encounters alike, the paper looks to unpack the methodological value of seeing repair in this twinned way, as advance and withdrawal in one, retreat and return.

Bio

Jack Hartnell is Associate Professor of Art History at the University of East Anglia, where his research and teaching focus on the visual culture of late medieval and early renaissance medicine, cartography, and mathematics. In 2019-20 he was the Dibner Fellow in the History of Science and Technology at the Huntington Library in California. Before starting at UEA he held positions as Mellon Postdoctoral Fellow and Lecturer at Columbia University, Andrew W. Mellon Foundation Postdoctoral Fellow at The Courtauld Institute of Art, and the inaugural Postdoctoral Fellow between the Victoria and Albert Museum and the Max-Planck-Institut für Wissenschaftsgeschichte in Berlin.

Bridget Harvey – Repair-Making: Craft, Narratives, Activism

Repair, practised throughout history, became outmoded in the 20th century by increased consumption. Although repair features in many making practices it is often not recognised as craft and skill in its own right. Bridget Harvey uses studio practice, workshop facilitation, curation and protest to explore contemporary repair cultures, defining Repair-Making; seeing it as a craft of its own, as creating and hiding narratives, and implicitly and explicitly relating to activism. For her, to repair is also to make our own choices around durability’ engaging with its social and aesthetic arguments; to actually own our own things and legally be able to tinker with and change them.

Harvey's work is underpinned by hope, and she sees Repair-Making as social as well as material: a field of exciting actions, communities and politics, changing objects, mindsets and habits. Repair is also something that has always been part of craft practice – it has always existed, but just not necessarily on centre stage. Approaching repair as a core skill in making, helps push it as an ethical and credible craft practice, and helps us to regain and strengthen hand-making skills, extending ones making into repair work.

Bio

Bridget Harvey uses making to ask critical questions, generating new understanding and adding meaning through craft. Investigating processes and concepts through making, she asks what we make, how we make it, and why that matters. She embraces interdisciplinarity, using found objects and materials like fired ceramics, wood, and textiles. Through her artefacts she examines ideas like pace, repetition, and playfulness. Since 2013 she has focused on repair within multiple disciplines, and as independent practice.

*As 2018/19 Victoria and Albert Museum Artist in Residence, she examined the relationship of repair to conservation through artefacts, a publication and exhibition and her practice-based PhD was titled *Repair-Making: Craft, Narratives, Activism*. Her work has been exhibited widely including at the V&A, Bridport Arts Centre and Natural History Museum of Denmark, and she has written for exhibition catalogues such as *A Narrative of Progress: The Camberwell ILEA Collection (2018)*. Her work is held by the V&A and the Camberwell ILEA Collection. A solo exhibition of her work was at the National Centre for Craft and Design (2019).*

Bonnie Kemske – Kintsugi: Function, Beauty, and Story

The current movement to repair aligns with issues of social conscience. The resurgence of the frugal 'make do and mend' movement, and the recognition of women's contributions through handwork (and repair) are examples. Conversely, kintsugi is a repair of privilege. This Japanese technique, mostly associated with ceramics, requires professional skills and costly materials. The resultant repairs appear as solid gold. Yet, because of its strong metaphor, kintsugi still speaks to our contemporary issues.

Some erroneously see kintsugi as a frozen moment in time. However, a kintsugi mend is not final; it is a phase of an object's continuing lifespan, each owner adding repairs as necessary. The repairs link us to earlier generations, and the mends we add connect us to the future. Every kintsugi repair tells a story, conveying a metaphor of survival. This has led to kintsugi falling on fertile ground outside Japan, and faux, or 'easy', kintsugi is widely used. Paul Scott uses this technique to accentuate the message in his anti-war plates. Feminist artist Claudia Clare uses breakage to represent violence towards women, and reconstruction in gold to inspire activism and compassion. The metaphor of kintsugi is being applied in the fields of psychology, disability, and the environment.

Bio

*Bonnie Kemske, an American living in Britain, is a professional artist and writer, with a practice-based PhD from the Royal College of Art. She has authored two books for Herbert Press/Bloomsbury, both drawing on her experience and training in ceramics and Japanese tea ceremony. *The Teabowl: East and West (2017)* gives an historical context for this iconic form and explores its contemporary use. Her new book, *Kintsugi: The Poetic Mend*, tells the story of the Japanese lacquer and gold repair technique, weaving together its history, contemporary use, and strong metaphoric loading.*

Based on her PhD work in ceramics and touch, as a ceramic artist Bonnie creates sculptures to hold and caress, a way to find comfort in a frightening world. These 'Cast Hugs' are used in event-based art experiences and more traditional exhibitions that can accommodate touch.

www.bonniekemske.com

Ed Krcma – Repair and Reconciliation in Tacita Dean's *Darmstädter Werkblock (2007)*

This talk will focus upon a single film by the British artist Tacita Dean in order to explore the relationship between acts of repair, the legacy of the artistic avant-gardes, and aesthetic experience. *Darmstädter Werkblock (2007)* is an 18-minute colour film made in the celebrated Block Beuys rooms at the Hessisches Landesmuseum Darmstadt. The rooms had first opened in 1970 and are now recognized as perhaps the most significant single public presentation by the iconic German artist, environmentalist and pedagogue. At the time of filming these galleries were about to close to enable some major renovations, the nature and extent of which was the subject of heated debate. Prevented from filming Beuys' works

directly, Dean trained her camera on the small details of damage, maintenance and repair that abounded in these weathered galleries: patched carpets, scratched jute walls, frayed cords, and clunky old dehumidifiers. This paper will explore Dean's treatment of this unique place, focusing in particular on the way in which her long, locked-off shots bring to mind the history of utopian thinking in avant-garde artistic practice, a tradition in which Beuys constitutes a crucial figure. What kind of promise is embodied in Dean's carefully composed, luminous images of such small and inconspicuous acts of repair?

Bio

Ed Krzma is Associate Professor in Art History at UEA. His research focuses upon art made after 1945 in Europe and North America, and in particular upon problems of artistic autonomy, the history and theory of drawing, and the relationship between image and text. Ed's first monograph Rauschenberg/Dante: Drawing a Modern Inferno, was published by Yale University Press in May 2017. He has written catalogue essays for the Museum of Modern Art, New York, Tate Modern, and the Fruitmarket Gallery, Edinburgh. His articles have appeared in Art History, Oxford Art Journal, The Burlington Magazine, Master Drawings, and Art in America.

Francisco Martínez, Tallinn University – Politics of Repair in European Peripheries

For several years, I have been studying how repair is mobilised to sustain what already exists in the face of adverse conditions. In different European peripheries, I have examined the potential of repair as a heuristic term, investigating also what kind of politics are produced through fixing interventions. Overall, repair is an intervention to ensure the stability of the socio-material world (Graham & Thrift 2007). It has two interconnected dimensions: a practical attempt to fix what has been broken and the symbolic charge that honours care over abandonment.

In this paper, I will outline how repair is intimately integrated within the existing ecologies of knowledge, socially embedded and culturally informed – finding nuances rooted within local history, material culture and power relations. I will also engage with current discussions presenting repair as an enactment of care. For instance, Jackson (2014) introduced the concept of broken world thinking, proposing the development of a more sustained study of the fragility of the worlds we inhabit. Likewise, Mol (2008) and Denis & Pontille (2015) assert that breakdown and the limits of the world are our key political problems, considering vulnerability as a natural state of things, and not as a temporary deviation. While brokenness disrupts normativity in its unfolding, it is repair that re-establishes a sense of how things should be, connecting the seemingly unconnectable and introducing the new while re-valuing the old.

Bio

Francisco Martínez is an anthropologist dealing with contemporary issues of material culture through ethnographic experiments. In 2018, he was awarded with the Early Career Prize of the European Association of Social Anthropologists, and currently he works as Associate Professor at Tallinn University. Francisco has published several books – including Peripheral Methodologies (Routledge, 2021); Politics of Recuperation in Post-Crisis Portugal (Bloomsbury, 2020), Repair, Brokenness, Breakthrough (Berghahn, 2019), and Remains of the Soviet Past in Estonia (UCL Press, 2018). He has also curated different exhibitions – including 'Objects of Attention' (Estonian Museum of Applied Art & Design, 2019), and 'Adapting to Decline' (Estonian Mining Museum, 2021).

Mark Justin Rainey, NUI Galway – The Spider and the Crane: Cosmopolitanism and Repair in Kamila Shamsie's *Burnt Shadows*

Burnt Shadows (2009) is a novel spanning multiple generations of the Tanaka-Ashraf and Weiss-Burton families as they traverse major catastrophes and conflicts during the late 20th and early 21st century. Beginning with the atomic bombing of Nagasaki, the narrative follows the lives of the characters as they live through the Partition of India and the War on Terror. At different points in the novel, different characters express and enact different types of cosmopolitanism ranging from idealised visions to the enforced hegemony of the *Pax Americana*. In this paper, I argue that the novel provides a critique of such forms of cosmopolitanism while articulating another – a precarious cosmopolitanism. This points to a mode of repair that eschews attempts to 'fix' or resolve the past, but instead creates the potential for

new forms of solidarity and new visions of justice. This paper concludes with a reflection on reading *Burnt Shadows* today, amid the ongoing Covid-19 Pandemic.

Bio

Mark Justin Rainey is a Research Associate in the School of Geography, Archaeology and Irish Studies at NUI Galway. His interdisciplinary research includes writing on urban geography, cultural theory and migration. He combines activism and public engagement with scholarship and has worked in the refugee justice sector in both the UK and Australia and is editor of the website Refugee Research Online.

Ruth Slatter, Hull – Maintenance and Repair as Acts of Spiritual Faith in London’s Wesleyan Chapels

The past twenty years has witnessed a revival in academic interest in contemporary religion, faith and spirituality. Increasingly concerned individuals’ personal engagements with religious and spiritual spaces, this research has begun to explore the tension between religion’s simultaneous emphasis on the divine and concern with the mundane. However, much less attention has been paid to this issue within the study of historical examples, where the patterns of archival survival have often made it difficult to ascertain anything about either ordinary individuals’ divine or everyday experiences of religion and spiritual faith. Using archival material related to London’s nineteenth- and early twentieth-century Wesleyan chapels, this paper will explore how maintenance and repair help to overcome some of these problems.

Firstly, it will show how considering moments of repair and maintenance can highlight the (sometimes fraught) interrelationships between the spiritual, social and practical priorities of Wesleyan communities. Secondly, and more broadly, by focusing on the opened ended nature of maintenance and repair, it will argue that these actions could be considered effective metaphors for spiritual faith and will therefore reflect on the implications of this historical research for the study of the materiality of faith spaces throughout time and place.

Bio

Ruth Slatter is a Lecturer in Human Geography at the University of Hull. With a background in art and design history, she is a cultural and historical geographer interested in individuals’ everyday experiences of ‘faith spaces’. Much of her research has explored how Methodist communities’ overlooked material and visual culture can provide rare insights into ordinary individuals’ experiences of Methodist networks since the nineteenth century. Most recently, she has explored how ordinary female Methodists have used material culture to construct specific spaces for themselves within the Methodist Church, develop faithful friendships, and engage in social action.

Dacia Viejo-Rose, University of Cambridge – Beyond Symbolic Measures: Repairing the Harm Caused by the Deliberate Destruction of Cultural Heritage

In July 2017 the International Criminal Court (ICC) issued a Reparations Order relating to the deliberate destruction of religious and historic buildings in Timbuktu, Mali. The Court found the defendant liable for 2.7 million euros, to be used to repair three categories of harm: damage to buildings, resulting economic loss, and moral harm. Reparations for the third category were identified as being symbolic measures exemplified as memorialization, commemoration and ceremonies. On 30 March 2021, the destroyed shrines having been rebuilt under the auspices of UNESCO, a reparation ceremony was held. In this presentation, I will outline the nature of the harm done by the deliberate destruction of cultural heritage in order to then explore what meaningful measures of repair might overcome the long-term effects of this form of violence. The guiding question will be: what is the moral harm and what forms of symbolic (or other) repair might best speak to it? In consultations made by the Trust Fund for Victims two major concerns were expressed: what might constitute ‘guarantees of non-repetition’, and the role of memorialization in the reparative process. I will therefore also introduce these in the presentation.

Bio

Dacia Viejo-Rose is Senior Lecturer in Heritage and the Politics of the Past, Department of Archaeology and Deputy Director of the Cambridge Heritage Research Centre. She first became interested in the role

of heritage in conflict and peace-building while working briefly at UNESCO and observing the organisation's projects in Bosnia and Herzegovina. Her books include "Reconstructing Spain: Cultural Heritage and Memory after Civil War" (SAP 2013) and the co-edited volumes "War and Cultural Heritage" (CUP 2015) and Memorials in the Aftermath of War" (Palgrave 2019).

Claudie Voisenat – Notre-Dame de Paris or the Double Meaning of Repair

On 15 April 2019, the fire in the Notre-Dame de Paris caused enormous emotion. Would the project to repair the cathedral unite a nation divided by an unprecedented social crisis? Far from the expected national sacred union, however, the donations that poured in were set against the indifference to major social or humanitarian causes and served to question the moral hierarchy of capitalist societies. Groups and communities developed a multitude of divergent appropriations of the emotion or denials of appropriation as in the placard seen in a social protest "We are not Notre-Dame".

Nonetheless, the worksite that was set up the next day repaired not only the building but also the heritage crisis that the fire had opened. It began by putting the chaos of the rubble back into archaeological order (sorting, labelling). An operation that says a lot about what a heritage crisis is (a disorder created in our relationship to temporality) and how to deal with it (by re-establishing categories, classifications, by integrating the disaster into the historical narrative of the monument). In accordance with the double meaning of the word restoration, we restore a monument but we also restore an order of things: a symbolic as well as a physical repair.

Bio

Claudie Voisenat is an anthropologist. Attached to the UMR 9022, Héritages: Culture/s, Patrimoine/s, Créations/s and to the Ministry of Culture, she is particularly interested in the analysis of the heritage apparatus in the contemporary world. Her research seminar at the Ecole du Louvre has focused for several years on heritage as repair. Currently in charge of the Emotions/Mobilisations working group of the Chantier scientifique Notre-Dame de Paris (CNRS/Ministry of Culture), she has edited two books on heritage: Imaginaires archéologiques (2008) and, with Christian Hottin, Le tournant patrimonial. Mutations contemporaines des métiers du patrimoine (2016).

Sarah Wade, UEA – I'm Sorry For Your Loss: Apology, Animal Death and the Disappearance of Wildlife in Contemporary Art

As the Sixth Mass Extinction unfolds contemporary artists are using a range of strategies to examine human relationships with wildlife. As species disappear from the wild at an increasingly accelerating rate and as nonhuman animals lose lives and habitats as a result of anthropogenic activities, some artists are expressing regret and remorse at this ecological state of affairs by performing public acts of apology.

This presentation examines apology as a reparative act of in this body of work. I discuss Marcus Coates's *Apology to the Great Auk* (2017), D'arcy Wilson's *Recalling Your Presence While Calling Your Name: In Memoria* (2013) and Shaun Gladwell's *Apologies 1-6*, (2007–2009), exploring the different emotional registers probed through this work, which range from grief to humour.

Bio

*Sarah Wade is an art historian and Lecturer in Museum Studies at University of East Anglia. Her research examines human-animal relations and representations of wildlife in contemporary art and exhibitions, particularly with regards to ecological concerns. She has published on extinction and ecology in contemporary art and curatorial practice, including a recent co-edited special issue of the *Journal of Curatorial Studies* on 'Curating the Sea' (2020). Over the years, Sarah has worked with various arts and heritage organizations in research, curatorial and project management capacities.*

Chris Wingfield, SRU and Jesmael Mataga, Sol Plaatje University – Re:collection as Repair? Attempting to Remember in Common at Kuruman and Beyond

Tim Ingold's *Anthropology and/as Education* suggests that anthropologists should approach their work in the field and in the classroom as related activities of learning through attention, care and establishing common ground. While Ingold's focus was on participant observation, this paper will suggest this is an equally fruitful way to approach other forms of fieldwork, in particular that mainstay of archaeological field projects, the field school. Through consideration of a field school, organised with Sol Plaatje University at Kuruman in South Africa in 2017, as a location for experimenting with decolonial pedagogy, this paper will draw on the ideas of Ingold, Paolo Freire and Walter Mignolo to imagine a future in which the field, rather than a site of extraction, can become a place of dialogue, exchange and learning, where it is possible to acknowledge and recollect past traumas, but also begin to develop new forms of remembering in common. While the fieldschool may be a necessary place repair, where space and time are found for projects of re-collection, the challenge for the future lies in translating insights and methods that arise from such experiments into the more hierarchical institutional structures of the museum and university classroom.

Bios

Chris Wingfield is Associate Professor in the Arts of Africa at the Sainsbury Research Unit, University of East Anglia. Born in South Africa but educated in the UK, Chris has worked at the Pitt Rivers Museum, Birmingham Museum & Art Gallery, the Open University and the Museum of Archaeology & Anthropology in Cambridge. In 2017, Chris was awarded a South African National Research Foundation fellowship at the University of Cape Town's Archive and Public Culture Research Initiative to develop the Re:collecting the Missionary Road project.

Jesmael Mataga is Head of the School of Humanities at Sol Plaatje University, a new university established at Kimberley, South Africa in 2014. He undertook his PhD at the University of Cape Town where he was a fellow at the Archive and Public Culture Research Initiative, having previously worked for the National Museums and Monuments in Zimbabwe and taught for the University of Zimbabwe and the National University of Lesotho.

Will Wootton, King's College London – Restoration, Renovation and Replacement: Managing Mosaics in Antiquity and Today

This paper examines ancient and contemporary approaches to mosaic management. It discusses the methods and results of a project, undertaken back in 2012-13, which worked with the Libyan Department of Antiquities to build capacity in the conservation of mosaics on their archaeological sites. It then reviews contemporary approaches to the preservation of mosaic heritage more broadly and their intersection with ancient practice. It reflects on the value of different interventions and how they relate to specific moments in time. It concludes with a consideration of what we have to learn from the past and how we might look to the future at a time when our mosaic heritage is under the threat of significant loss.

Bio

I am a classical archaeologist whose research focuses on craft production in antiquity. I am particularly interested in the intersections between materials and techniques, craftsmen and patrons, and the impact of time, place and society on things made. I have worked extensively on the making of mosaics from the Hellenistic period into Late Antiquity publishing in journals, books and conference proceedings. I am fascinated by process and the practical aspects of making play an important part in my work, hence my involvement in various craft-based projects.