

## P17. Queering Heritage: Performing Soft Politics of Multiple Pasts and Presents

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Queering has been deployed as a conceptual and political term to define the challenging of dominant norms, identities, and institutions (Middleton & Sullivan, 2021). In interdisciplinary memory and heritage studies, queering has been referring to the inclusion of silenced voices related with sexual, gender and relationship dissidence within the “authorized heritage discourse” (Smith, 2006) of heritage narratives and museum collections. Situated within performative accounts of heritage, sketching the transformation from heritage-as-process to heritage-as-performance (Haldrup & Bærenholdt, 2015; Munteán, Plate & Smelik, 2019; Widrich 2014), this panel sets out to conceptualize practices of queering heritage not merely as the inclusion or representation of queer subjects and stories within pre-existent cultural structures of remembrance but as a conceptual aperture to transform socio-spatial relationships with the past (Bryne, 2005; Immonen, 2022; Moolhuijsen, 2020; Steorn, 2012; Zebracki & Leitner 2022).

Based on notions of time and temporality as multiple, the panel invites contributions that engage with queer futurity as potentiality (Engel, 2011; Freeman, 2010; Halberstam, 2005; Muñoz, 2009) to forge new forms of kinship, solidarity, trans-generational and multi-species relationality. Queer(ed) heritage interrupts assumptions of historical certainty, linearity and progress, and instead approaches heritage via contingency, multiplicity, conflict and vulnerability (Landau et al. 2021; Landau-Donnelly, 2023). In addition, related queer concepts such as drag and voguing (Gavaldon & Segade, 2018; Meyer 2010) might advance conversation about intersectional politics, policies and practices of performing heritage for heritage futures. Inspired by notions of soft power (Nye, 2004), which emphasizes the non-violent yet discursive-symbolical appeal and persuasion, the panel also discusses heritage practices as interwoven with political processes open to contingency, polyphony and vulnerability. To unpack the multiple agencies involved in such soft heritage politics, the panel seeks to stimulate debate between heritage approaches of hauntology (Derrida, 1994; Gordon, 201; Sterling, 2022), i.e. the ghostly dimensions of trauma, suppression and multiplicity lingering in both pasts and presents. From such dialogue, we hope to leverage insights into common, or not-so-common futures of heritage-making that embrace the polyphonic, conflict-laden and vulnerable performativity of communities’ histories that are always more complex than their representations.

**Keywords:** Queer heritage; Performativity; Queer Time; Hauntology; Softness.

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**Thematic lines:** Patrimonialization/Heritagization; Challenges, Discourses and Heritage Policies; Destroyed Heritage and Vulnerable Heritage; Heritage Actors and Stakeholders; Heritage and Identities; Re-signification, Revisionism and Postcolonial Discourses; Banalization of Heritage; New Heritage and New Forms of Curatorship.

**Short bios:** Friederike Landau-Donnelly is a political theorist, urban sociologist and cultural geographer interested in intersections between politics and space. Friederike recently co-edited [Un]Grounding – Post-Foundational Geographies (2021), which discusses ontologies of space through a lens of conflict and contingency. Friederike understands the world as a radically open space where ‘the political’ can take many more forms, shapes and expressions than those that conventional ‘politics’ often present as alternatives. As collateral ‘damage’ to the global pandemic, Friederike started publishing poetry as #PoeticAcademic, often starting on walks along the river Waal in Nijmegen, her current second home next to Berlin. Friederike is enthusiastic about new forms of memory and monument-making.

Pablo Santacana López is a spatial designer, artist and researcher based in Berlin. His interdisciplinary work questions the political agency of representations and archives within our social environments via process-oriented, site-specific projects. He is co-founder of the art collective “Vendedores de Humo” in Madrid and a member of the Berlin art platform Contextual Research. He is a Ph.D. candidate at the DFG GraduiertenKolleg “Identity and Heritage” at Bauhaus-Universität Weimar with a dissertation around performative practices of historical reconstruction in connection with processes of commodification and right-wing radicalization of heritage in France and Spain. He has contributed to magazines such as Contemporary&, Arch+, Texte Zur Kunst or Arts of the Working Class and has developed projects with institutions such as Savvy Contemporary, Gropius Bau, n.g.b.k., or Acud Macht Neu in Berlin.

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