

P18. (Re)creating Heritage: Artists as Heritage-makers

Ana Gago (CITAR - Universidade Católica Portuguesa)

In “Ten Principles of Values-Based Heritage Practice” (2019), Kate Clark highlighted the increasing number of voices and practices around Heritage Studies, coming from diversified backgrounds, including “architects and surveyors, curators, planners, archivists, ecologists” (2019: 151), among others. Countless international symposiums, research and/or artistic projects have already been devoted to exploring the potentialities, for instance, in the cross-fertilization between artistic creation and heritage education, demonstrating that artists could also undeniably be added to this ever-expanding list of heritage practitioners. Following the development of participatory and socially engaged approaches, since the 1970s to the present day, contemporary artists are often proposed as mediators, engaging with local communities, and, thus, contributing to multiple (political) agendas; from the promotion of cultural participation to cultural placemaking.

In this regard, artist-in-residence programs seem to provide an opportunity to call upon artists to (re)interpret heritage, encouraging interdisciplinary and participatory approaches. Heritage-based artistic residencies are, in fact, a growing trend, at the international level (see, for instance, Newcastle University’s project “Mapping Contemporary Art in the Heritage Experience”: <https://research.ncl.ac.uk/mcahe/>), and particularly considering Portuguese reality, placing intangible heritage as the preferential leitmotif for artistic creation, placing the focus on objects and practices that could all fit into multiple heritage typologies (although, most of the time, not officially classified), and incorporating a high degree of interdisciplinarity associated with this type of initiatives, including practices bordering creative industries (see: <https://journals.openedition.org/midas/3322>).

In this panel, we propose to address this phenomenon, contributing to the discussion around issues such as: How can artistic creation contribute to the heritage-making process, associated, for instance, with placemaking strategies? How can artists act to counter processes of folklorization and community tokenism (Waterton & Smith, 2010)? Can artists (really) bring new approaches (and new practices) to/of heritage, that go beyond critical analysis (Smith, 2006;) and engagement, in order to promote a new heritage-action paradigm (Graham & Vergunst, 2019)? Paper submissions are welcome, as well as case studies and/or artworks/artistic projects’ presentations, aiming at gathering multiple voices and different experiences, coming from various backgrounds, with a particular interest in interdisciplinary (or even transdisciplinary) approaches on how to (re)create Heritage.

Keywords: Heritage-Making; Contemporary Art; Community Engagement; Action-Heritage.

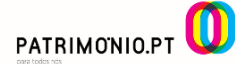
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Thematic lines: New Heritage and New Forms of Curatorship; Patrimonialization/Heritagization; Heritage and Identities; Heritage Practices; Heritage Management; Epistemological and Research Challenges in Heritage.

Short bio: Ana Gago is a Ph.D. candidate in Heritage Studies, with a research focus on the intersections between Art and Heritage, as platforms for cultural participation and community engagement. In 2020, she co-organized a volume of essays dedicated to the theme of Creative Research in Art-Science-Technology. In 2021, she co-organized the seminar “Heritage for All”, as part of European Heritage Days. More recently, she co-organized the seminar “Ponto(s) de Situação: Contextos, mapeamentos e estratégias de programação de residências artísticas”. Honorary member of engage - National Association for Gallery Education and ICOM Portugal.

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