Installation shot, Room 1809-1914

Photo: Wolfgang Thaler

"360^GRAZ | Die Stadt von allen Zeiten": The City in All Times - from All Perspectives

Otto Hochreiter*

A New Permanent Collection on Display at the GrazMuseum, Austria

Historical exhibitions "tell us" about the history of countries, regions or cities, on the basis of preserved relics of the majority culture. They "familiarise" us with specific aspects of the history of a place. This was also our task when conceiving a new permanent display at the Graz Museum. We determined early on, however, that the job should not be carried out in a naive manner, that we could not simply disregard the hegemonic aspect of our collections, with their consequent serious gaps in the contexts of Jewish and Protestant history, as well as of women's history and social history more generally.

We could not count on the exhibits' ability to speak for themselves; or edit out the history of the exhibits as they made their way from the city into the museum.

City museums suffer quite often from the "historical disease", as Nietzsche would put it[1] –those "excesses of the 'historical sense'" that deprive people of[2] the "plastic force" by means of which they can shape the present. Where, then, can we find room for the critical use of history in the face of the predominating comfortable ambience that history has acquired in contemporary culture? ➔

* Director of the GrazMuseum since 2005

CONTENTS IN THIS ISSUE

Three Questions

1. Does our cluelessness in reconstructing our historical museums stem from our knowledge that there is no way back to the historicism of the 19th century, with its rigid grid of questions focusing on the state and political elites? We cannot return to a clear-cut "eternal" picture of the past. With Jacob Burckhardt, "history" dissolved in the "historical", and the global continuum of history was broken open. Yet Lucien Febvre's response to the challenge of historicism stands as a guide to the opportunities that face regional/local museums today: "For my part", writes Febvre, "I've only known one method, one alone, for really understanding and locating la *grande* histoire. And that is first to master in all its development the history of a region, or of a province."[3]

2. Have we found adequate answers to the challenge of late 20th century "deconstructivist" ideas about the science of history in our museal practice? How do we respond to Foucault's "discontinuity", to the gaps and cuts that appear as we hand down historical knowledge, to the blank spaces and absences in historical explanation?

3. How does a regional or civic historical museum - by collecting, preserving and presenting evidence of the past - manage to fend off what filmmaker Alexander Kluge calls *The Assault of the Present on the Rest of Time?*[4] How do we work against the disappearance of the real, of the original, by means of convincing contextualization - and how do we give knowledge, which has become placeless, a real place once again?

Polyphony of History

As a result of the discussions that followed these preliminary questions, the 115 exhibits of "360GRAZ" are arranged in very different manner from the usual gallery presentation, and from permanent exhibitions in (cultural) historical museums in particular, with regard to both form and content. The unambiguous walk through history, guided by one authorial narrator (from the audio guide) who enjoys a panoramic view on everything, is replaced here by the visitor's free choice to find his own reading of the polyphonic history of Graz.

Installation shot, Room 1809-1914   Photo: Wolfgang Thaler

Guided tour through the exhibition   Photo: Maryam Mohammadi

Visitors to the museum can follow any one of multiple paths. They can choose, for example, between focusing on a specific period, such as the 19th century, which is presented from many perspectives, or walking through the history of Graz along a multi-part and dynamically conceived path highlighting the Morphology of the City's Development (designed by Joachim Hainzl and Rainer Rosegger), or another (featuring photographs by Wolfgang Thaler) showing the Political Physiognomy of the City. Finally, the exhibition can be viewed by following specific longitudinal focal points.

Four Longitudinal Focal Points

"360GRAZ" does not yield to the pressure of the hegemonic focus of traditional museum collections. Instead, we have tried to fill or illustrate the gaps and blank spaces of both material and historiographical tradition with regard to gender history, the history of the so-called "lower classes," and the behaviour of mainstream culture vis-à-vis the "other", or strangers.

Two longitudinal focal points deal with hegemonic subjects:
- "The Shape of the City": the architectural and topographical aspect of city life
- "The Civic Project": from the "birth of the citizen" in the medieval city to the "Wutbürger" (i.e. the enraged citizen) of more recent referendums
  They are supplemented by focal points devoted to two non-hegemonic subjects:
- "One's Own and the Alien": How have we dealt with "strangers" over the centuries?
- "The Subtle Differences" (Joachim Hainzl and Eva Taxacher): gender history and social issues.

These four fundamental issues of urban life are consistently presented in all four rooms.

Four Rooms - Each Dedicated to a Different Period

The particular strengths of the collection lie in the pre-1800 period. However, more recent historical research has highlighted the time after the French Revolution, →

addressing the "long Middle Ages" or antiquity only cursorily. Accordingly, the temporal accent of the new Permanent Collection on Display, "360ᴳᴿᴬᶻ", has shifted significantly towards the *Gründerzeit* (literally 'Founding Epoch', i.e. the late 19th century, when many industrial firms were founded here and elsewhere in Central Europe) and the two World Wars. The periods presented in the four rooms of the Permanent Collection on display are as follows:

Founding of the city until 1600: Founding of the city, the social model of the *civitas*, from confessionalization to the expulsion of Protestants.

1600 to 1809: Catholic triumph, top-down reform (enlightened absolutism), Napoleon and Graz.

1809 to 1914: Styrian reform up to the turn of the century.

1914 up to the present: First World War, fascist movements, post-war period.

The Self-Reflexive Museum

The entire display (designed by "arquitectos" Vienna) is an open offering that reflexively scrutinizes the museum as an institution. By showing rather than telling, the exhibits of the museum, freely distributed across the gallery space, refer both to their own historical contexts and to the museal context of a forever incomplete effort at hegemonic collecting, to an interpretation determined by world views and, last but not least, to the alienating act of presentation and contextualization.

The Museum's Object Competence

Each and every exhibit is described from a historic-critical perspective and related to other events, circumstances,

Installation shot, Room 1600-1809   Photo: Wolfgang Thaler

and developments in order to highlight the context of society as a whole. The objects, including the buildings of the city that still exist today as "witnesses" of their history, are thus re-politicized. The museum thus demonstrates its special object competence by using its exhibits, such as old paintings, not only as sources of pictorial information but also as objects within the concrete environment of the museum. Seeing the backsides and bottom sides of the exhibits, the visitor sometimes glimpses a long history of provenance as significant, in its way, as the stories associated with the objects' historical origins. ■

[1] Friedrich Nietzsche, *On the Use and Abuse of History for Life, (Revised Edition, 2010),* Ian Johnston, trans.

[2] Nietzsche writes that "a person who wanted to feel utterly and only historically would be like someone who had been forced to abstain from sleep or like the beast that is to continue its life only from rumination to constantly repeated rumination." *(op. cit. and http://records.viu. ca/~johnstoi/nietzsche/history.htm)*

[3] Lucien Febvre, quoted in Barnett Singer, *Village Notables in 19th Century France: Priests, Mayors, Schoolmasters* (Albany: State University of New York Press, 1983), p.67.

[4] *The Assault of the Present on the Rest of Time,* a film by Alexander Kluge, 1985.

ICOM's 23rd General Conference will be held from 10 to 17 August, 2013 in Rio de Janeiro, Brazil.

Some 3,000 to 4,000 international participants are expected at this crucial event for ICOM, for its members and for the international museum community. It provides a platform for museum professionals from different regions and cultures to share and exchange on their expertise and experience.

In 2009, ICOM members confirmed their confidence in Brazil by selecting Rio de Janeiro as the location of the General Conference in 2013 and look forward to discovering and exploring the cultural delights the city, its surroundings and Brazil as a whole have to offer.

Participants will debate around tha theme **Museums (memory + creativity) = social change.**

Registration is now open on the conference website: *rio2013.icom.museum*

From the CAMOC Chair

Our Vancouver Conference in October 2012 proved to be a great success with outstanding presentations, a wide-ranging programme and many new members joining us. Our challenge now is to do even better at the upcoming CAMOC conference in Rio de Janeiro this August. That's not so far away and our preparations are well advanced.

For most of the time the very process of preparing can be just as fascinating as the end product. It stimulates creativity and allows for experimentation. The more intensive the process the more rewarding is the final outcome. I believe there is already every sign that Rio 2013 will be an exceptional occasion for CAMOC. We will be collaborating on three different projects with ICLM (ICOM's International Committee for Literary Museums), MINOM-ICOM (The International Movement for a New Museology), the Favela Museum, the Rio Municipality and ICOM Brazil. You can find preliminary details about them in our Call for Papers in the following pages.

This year the deadline for ICOM's International Committees to submit their Annual Reports and applications for Special Project grants was January 15, a month and a half earlier than it used to be. Although this created some hustle for us, we did manage to complete and present a report in time that reflected the good work we did and are proud of, and to submit applications for the engaging and participative projects that we intend to get underway in Rio.

If, in addition to the creativity and hard work of the CAMOC family, we can secure the financial support necessary for the realisation of these projects in full, I am sure we will contribute greatly to ICOM's determination to make the General Conferences exceptional sources of inspiration, networking and productivity. Just a tiny hint: our projects extend from the Favela Museum to the Botanical Garden and on to the regeneration site of Porto Maravilha. They encompass international writers and artists at one end and urban planners, architects, the worldwide web and the people of Rio – the Cariocas, at the other. So let's keep our fingers crossed and keep working hard.

Last but not least, CAMOC intends to give travel grants to some of its members who plan to participate in the Conference. We will let you know about the conditions as soon as we finalise them in the coming days.

Join us in Rio to be a part of the CAMOC family and to take part in an exceptional programme!

Suay Aksoy

CAMOC RIO 2013: Call for Papers

1. Introduction

To make the best of the opportunities that the ICOM Trienniel Conference presents, CAMOC will be collaborating with different partners for different joint projects at ICOM Rio 2013. These include ICLM, MINOM and the Municipality of Rio. In addition, we will have CAMOC only sessions. So, a big programme and, we hope, an exciting one.

CAMOC and ICLM
CITY TEXTureS: Reflecting the City in Literature and Museums. This will be the theme we will explore with our major partner, ICLM, the International Committee for Literary Museums. We will have joint meetings and events at the ICOM conference venue and at the Rio Botanical Garden. This collaboration will encompass the majority of the presentations during our conference. (13-14 August)

CAMOC
We will also have CAMOC-only conference sessions during which we intend to focus on the themes of Museums (memory + creativity) = social change and The Role of Urban Revitalisation in Generating Social Capital that relate to CAMOC's other joint projects, "Insight Favela – Museum of Favela" and "Live from Rio: Revitalization as an Engine of Growth", respectively. (12-13 August)

CAMOC and MINOM
With MINOM–ICOM, the International Movement for a New Museology, and the Favela Museum we will be collaborating in our joint project "Insight Favela – Museum of the Favela" which consists of a day of observations, interviews and recordings in the Pavãozinho Favela. There will have to be a limit on the number of participants for this day in the favela. (15 August)

Municipality of Rio de Janeiro
CAMOC will collaborate with the Municipality of Rio de Janeiro for the project we've called "Live from Rio: Revitalization as an Engine of Growth". The project involves a tour of the Porto Maravilha urban regeneration site with contributions from urban architects who have developed the official plan and from city hall representatives. (15 August)

2. Call for Papers

Theme 1: CITY TEXTureS
Tolstoy´s Moscow, Joyce´s Dublin, the Danzig of Günter Grass, Pamuk´s Istanbul, Baudelaire's Paris: the cities that we "know" through the works of great writers and poets are almost endless. These works of the imagination and of reality provide us with the city as it was and as it is seen through other eyes. Then there are the letters, the ➡

autobiographies, the poetry, all bearing witness to the city. Cities are among the writer's most important sources of inspiration —cities make for great literature, as literature can make for a great city.

CAMOC and ICLM invite members and non-members alike to submit proposals for papers and presentations that deal with the relationship between literature and cities, and with the implications of that relationship for the history and future of museums.

The joint programme committee invites practitioners and scholars to reflect on how literary museums and city museums make visible the intrinsic relationship between urban space and literary imagination. How do museums treat the tension between fictional and historical depictions of urban life? How does an awareness of the literary dimension of urban life affect their collecting, display, and programme strategies? What role do cities play in what museums of literature have to offer, and what role does literature play in the work of city museums? How, in highlighting the connection between writers and cities might we attract either new local audiences or a larger tourist market? How can museums –whether devoted to cities or to literature - cultivate the creativity of other arts, such as performance, music, cinema, and visual arts (including new media) in order to develop new urban narratives?

Theme 2: Museums (memory + creativity) = social change

We also invite short five minute presentations (Ignites) that will draw inspiration from the central theme of ICOM's Triennial Conference – Museums (memory + creativity) = social change, adjusted of course to CAMOC's object of study – the cities and the people who live in them. This theme is presented in an extensive text on ICOM's site: *http://www.icomrio2013.org.br/en/conference-theme* Here are the first few lines which explain the meaning behind that equation:

"Museums wish and work to promote change. The mathematical equation inspiring the 23rd General Conference of the International Council of Museums suggests that this work arises from a composition

between creative freshness and the memory constructed and entrusted to these museums. Behind this equation there are numerous individuals strengthened each day: professionals and especially the public, full of aspirations, acting as engines of this movement. It is the memory activated by creativity in the museum environment reverberating in the society and promoting social change."

Theme 3: The Role of Urban Revitalisation in Generating Social Capital

CAMOC has the greatest interest in matters of urban regeneration, its impacts and the role of city museums as urban actors ranging from mediation to citizen identity. There is no better place to continue debating this issue than Rio itself with its Olympic mega-project, Porto Maravilha, which is also one of the possible sites for a new city museum. We ask what do we want from culture in this context? How does one stimulate consumer demand for culture in a new location away from the heart of the city? What sort of knock-on effect does this sort of urban regeneration project have for other cultural plans for the city? We invite speakers to refer to their experience of other cities where culture has played, or is playing, an integral role in regeneration - or where culture has been introduced successfully, or unsuccessfully, but only as a postscript. We are particularly keen to hear about the experience of museums in cities all over the world. Again, what is the role of architecture and high profile buildings - and the role of city museums in this context? What arguments work with private developers, city politicians and master planners? How can city museums help ensure things change, and for the better? How do we build long-term resilience into city projects?

We invite short five-minute papers (Ignites) and longer 15-minute papers, which will be allocated in the programme according to the available time slots.

If you would like to contribute to the debate, send proposal of up to 350 words, accompanied by a 100-word biography by March 15, 2013 to:

Marlen Mouliou (*secretary@camoc.icom.museum*)

We look forward to hearing from you and meeting you in Rio. ■

Making City - Gothenburg City Museum in Dialogue with Urban Development

Mats Sjölin*

In 2021, Gothenburg, Sweden, will celebrate its 400th anniversary. This occasion represents an opportunity for the Gothenburg City Museum to consider the role of cultural heritage in the city's urban development–past and future.

Gothenburg's predecessor along the river Göta, the town of Lödöse, dates back to medieval times. When Gothenburg was founded in 1621, Lödöse's inhabitants were forced to move downstream to the new settlement. Although the young city faltered later in the 17th century, growing trade with the East Indies eventually fed the ➡

The Gothenburg City Museum's moveable museum. It has been nicknamed "The Box" by the people in the northeastern suburb.
Photo: Göteborgs Stad - The city of Gothenburg

* Senior Curator, Gothenburg Department of Cultural Affairs / Gothenburg City Museum

city's 18th century expansion into a commercial centre, shaped around its harbour. In the 19th century, Gothenburg expanded north of the river, although well into the 1900s, shipyard industry continued to dominate the waterfront. The city's Volvo manufacturing plant and SKF ball-bearing factory offered conspicuous evidence of its industrial prosperity.

By the 1970s, signs indicated that Gothenburg was beginning to transform once more. Bit by bit, the waterfront became a wasteland. Today, it is designated as a redevelopment area, with a cultural heritage that demands attention.

Inclusive Planning
Planning for Gothenburg's 400th anniversary quickly became a plan for the city's future development, as well. The anniversary planning process, which coincides with the European Union's 2020 growth strategy, aims to include as many citizens as possible in the celebration. The process started in March 2011 with researchers approaching people in the streets, inviting them to share their thoughts for how the city ought to be presented in 2021. Citizens could also submit proposals and suggestions at a special website set up for the occasion. The planning committee arranged meetings with citizens in every part of the city, including people of diverse ages and backgrounds. By December 2011, the group had summarized 1680 ideas and suggestions and presented them in a 400-page book. Many proposers became deeply involved and presented well-thought-through ideas.

Parallel to the above process, we have convened seminars with seven different groups, including participants from business, public life, academia, and international organizations. The result of the city museum's outreach dialogues is clear: people want change, and to get it, they want to talk about values - that is to say, culture.

The Changing Face of the Industrial World
Gothenburg was one of Sweden's most industrialized cities. As old industrial areas are transformed into new neighbourhoods, the city faces both the challenge

The launching in 1974 of the tanker Nai Superba at Eriksberg shipyard. Although functional, the Eriksberg crane was a symbol of industrial wealth.
Photo: Göteborgs Stad - The city of Gothenburg

and the opportunity of anticipating a new future. The converted riverfront differs a great deal from its appearance in the city's industrial heyday. The city is in the process of renegotiating its identity.

Looking back, many citizens refuse to remember the weak economy, poor health, or difficult working conditions that often characterized the old days. Glorifying their industrial past, they look upon the future as troublesome, even frightening. Many, for example, find it hard to accept that the old machine shop–where scientific management was introduced, and evolved, during the 20th century– has been converted into a gymnasium: "In the old days," one recalls, "we did our workout during business hours."

City Museum and Sustainable Urban Development
Today, the crane at Eriksberg shipyard is protected and classified as a heritage building. Here and elsewhere, cultural heritage is interpreted as a legacy of objects. A discarded anchor is reused as a decoration, or an object for children to play with. From this perspective, the responsibility of museums is to focus on preserving and managing artifacts of the past.

When we instead interpret culture as a part of the social dimension, then those same industrial products become cultural products, as well; the focus of cultural heritage efforts turns from preservation of objects and structures to treatment of the problems that they signify.

Making culture what Jon Hawkes has called the "fourth pillar" of urban development, our focus will be on change[1]. From this perspective, cultural heritage will be seen as a group of inherited resources as well
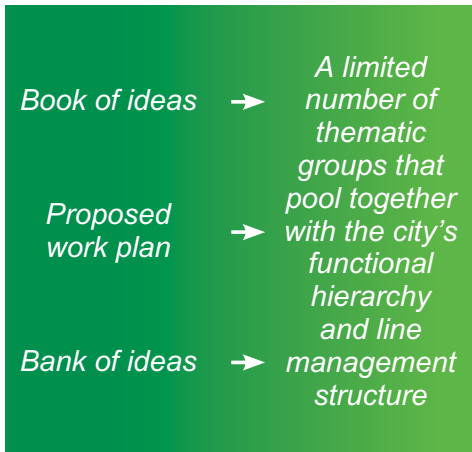
as of shared perceptions. The cultural dimension of Gothenburg's plan will focus on possibilities. In concert with other members of the heritage community, the city museum's role becomes one of managing change. This new role has required serious reconsideration of our →

The Eriksberg crane is today a symbol for the new residential area and is protected and classified as a heritage building.
Photo: Göteborgs Stad - The city of Gothenburg

Collecting visions of the future, in offices and in the streets. How do you want your city to be presented in 2021? What are your ideas?

Book of ideas → A limited number of thematic groups that pool together with the city's functional hierarchy and line management structure

Proposed work plan →

Bank of ideas →

structures for managing civic responsibility. In general, the hierarchical map of decision-making in Sweden has been redrawn to harmonize with European Union protocols. In place of the traditional organization of the cultural heritage sector, which tends to be too complex to manage functionally, we have resolved to work instead in a matrix-influenced structure, one that pools different forms of expertise into thematic workgroups. This new pattern allows us to democratize decision-making and involve people in the future of cultural heritage (see figure above). By playing a role in the city's urban development, the Gothenburg City Museum violates purely functional work modes and breaks with the city's linear management structure. Museum curators partake in a dialogue, pooling cultural heritage together with future challenges. This emphasis on the horizontal flow of skills and information represents a challenge to the city museum, but one that promises to be well worth facing in the end. ■

¹ Jon Hawkes, *The Fourth Pillar of Sustainability: Culture's Essential Role in Public Planning* (Common Ground Publishing Pty Ltd in association with the Cultural Development Network, 2001). Download at: *http://www.culturaldevelopment.net.au/community/Downloads/HawkesJon(2001) TheFourthPillarOfSustainability.pdf*

The City Speaks. A travelling and on-line exhibition

Marlen Mouliou*

"The notion of the city and making the city is really about re-making ourselves…" (Extract from the project's video trailer)

There are infinite ways we can approach the city as an artefact to be admired, studied, interpreted, and exposed. These different approaches trigger many new readings of the city, both personal and collective. But when we need to focus on the very basics of the city, on those aspects we deem more pertinent, where do we first throw the spotlight?

A recent publication entitled *The City. The Basics* (Routledge, 2013) by Kevin Archer structures, for instance, its analysis on cities as the source of civilization, as topographies of trading, industrialization and post-industrialization, as entities with their own economics, politics, culture, environment, urban planning and potential futures. P.D. Smith's book *City: A Guidebook for the Urban Age* (Bloomsbury Publishing, 2012) also shapes its analysis around eight broad keywords which attempt to encompass a multitude of relevant sub-topics in order to reflect the core experience and understanding we can have in (and about) the city →

The City Speaks Exhibition in the City Link Arcade in Athens
Photo: Marlen Mouliou

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(1. Arrival, 2. History, 3. Customs, 4. Where to stay, 5. Getting around, 6. Money, 7. Time Out, and 8. Beyond the City).

The City Speaks project is similarly a generic reading of the city phenomenon. It is a "living, breathing" exhibition that travels and exists in various sites around Europe and on-line (*http://thecityspeaks.org/*). It focuses on the human dimension and values of the cities, as it explores the basics of urbanity and the strength of the citizens' voices through the concept of inspiration. Its aim is to explore how individuals and communities have been inspired by cities and how they in turn have changed the places where they have lived through various forms of creative expression.

When I learned about the exhibition and its stopover in Athens in the course of its European tour around twelve different countries (among them Slovenia, Denmark, Switzerland, Germany, Sweden and others), I saw an opportunity to explore how the basics of the city as an artefact could be presented in a 3D format. The exhibition in Athens has been organised by the British Council Annex in Greece in collaboration with Maslaha Organisation (*http://www.maslaha.org*) as part of the Council's broader programme *Our Shared Europe* (*http://www.britishcouncil.org/greece-society-our-shared-europe.htm*).

The exhibition was shown for almost two weeks in a public space in the heart of Athens (the City Link, an arcade full of cafes, restaurants and exclusive shops), very near the famous Constitution Square. According to the organisers, the exhibition was deliberately not hosted in a museum, as the exhibition contained some display elements that were designed to encourage the participatory engagement of the passers-by (such as the crowd sourcing *Wall of Dreams: Before I Die I Want to…* and other creative writing units). This participatory engagement was an objective "that was not usually part of the core agenda of museums (!!!) and could not be fulfilled by them", according to the British Council organiser, a surprising (and for me, as a museum person, heavy to digest) statement of his opening speech. Yet, this off-putting observation must constantly make us think about the social role of museums in creating new civic experiences. It must also make us ponder the still long way museums need to go in order to persuade society about their contemporary relevance.

The content of the exhibition, both on-site and on-line, is based on texts and images and a 19' inspiring trailer, and is divided into four main sections apart from the introductory one: 1) The city inspires; 2) The city remembers; 3) The city provokes; and 4) The city empowers. Within those, an array of related topics gradually unfolds: street art, architecture and the use of public space, sounds of music, city and literature, monumental talking statues in cities, carnival, art movements such as impressionism and futurism, urban photography, art as a tool to cope with traumatic pasts, digital media and the internet, and others.

"The Wall of Dreams: Before I die I want…" participatory display   Photo: Marlen Mouliou

These sections are standard in every city and culminate in interactive activities where the viewers are asked to submit their opinions on the topic of each section. The city-specific units are developed around a small number of participatory displays, where the passers-by have the opportunity to express and share publicly their ideas about their city. These responses are triggered by a number of challenging and evocative questions such as "My city would be better if…", "I love the city because…", "I hate the city because…", "My earliest memory of the city is…". Moreover, the highly popular *Candy Chang's Wall of Dreams: Before I Die I Want to…* blackboard unit easily attracts public attention and collects reactions of how each one of us perceive life when asked this simple question.

In Athens, the exhibition was supplemented by visual material from the urban fabric and public space of Athens and a 10' oral history video narration by four individuals (two architects and two actors) who talked about what living in Athens meant to them (*The City Speaks: My Athens, http://vimeo.com/54450043*). Additionally, a couple of adjunct fun activities have been realised and their memory has been recorded in short videos also available on-line:
  • Passers-by created their own unique view of the pedestrian Voukourestiou commercial street;
  • An aerial view of the city served as a basis to re-imagine a shared vision and version of the city on canvas.

The core philosophy of the project is certainly very evocatively expressed in the following simple to absorb lines, which can speak to us in many different ways, as the city itself does:

Cities have brought together some of the world's greatest thinkers and have provided fertile ground for progressive thought, becoming the stage for some of the world's biggest political, economic and social events. The city is also a place of conflict and challenge, where differences become stark in their proximity. ➔

Another crowdsourcing and engaging display panel
Photo: Marlen Mouliou

Yet these diverse influences have also resulted in the sharing of knowledge, the exploration of new ideas, and brilliant innovation and creativity. The imprints of such inspiration – captured through art and creative expression in many forms including architecture, film, music, literature and theatre – are left by a variety of eras, cultures, geographical areas and faiths (Extracted from the project's web site).

The city is the ultimate living museum, its timeless streets allows us to communicate simultaneously with the past and the future. The records of different lives are embedded in the bricks and mortar, and its foundations are made of historic inventions and ideas: leaps forward in the imagination of humanity. The past is a city can anchor the lives of communities and reveal how over

the course of time people are connected through their relationships and ideas… The walls between the past and present are porous, the cities of yesterday have not suddenly moved. What can we learn from this dialogue with the past, and what lessons should we pass onto the future? (Extracted from the introductory text of the exhibition panel).

No less powerful and evocative are some of the passers-by contributions from the Athenian stop of the exhibition:

"**I love my city because** it is my home to share, to claim, to change, to leave for the next…"

"**My city has inspired me to** walk, to photograph, to write about, to talk about, to travel, to run away… to come back"

"**My earliest memory of the city** is trees in my neighbourhood, open air cinemas, visit a theatre, Christmas"

"**My city would be better if** people felt and treated it as a home they loved and cherished. …If they managed space with respect for the others in the city… We all showed a little more respect for each other, whatever colour or creed. Just do it! "

Interesting web-links:
http://www.maslaha.org/about/whats-happening/projects/city-speaks-exhibition
http://thecityspeaks.org/
http://thecityspeaks.org/post/20461718082 ■

■ *My Ideal City*: A European project

Layla Betti*

Some thoughts based on an interview with the Italian curator of the MIC project

I met Carlo Maiolini last year and subsequently got a chance to learn more about his work. After obtaining his Master's Degree in Biological Sciences, Maiolini obtained a specialized degree in Environmental Communication, with an experimental thesis on Social Facilitation. Since 2000 he has worked at MUSE, the Science Museum of Trento, focusing on Communication of Science. In 2008, he curated a European Union-funded project called *My Ideal City* (MIC). I asked Carlo for an interview for the CAMOC Newsletter. Even now, four years after the project's initiation, it remains an interesting and worthwhile model for city museums to consider.

MIC was established in an effort to create an immersive virtual environment, which reconstructs data collected through participatory processes with citizens. The project aimed to understand if real-time 3D technology could be used to represent citizens' dreams and thoughts about ➡
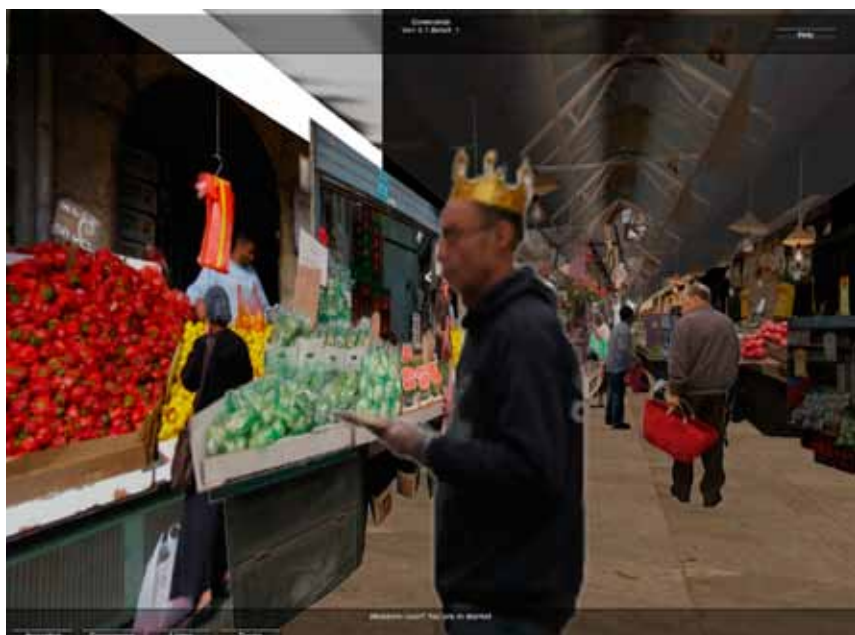
The market of Jerusalem
Photo: CC BY SA

* Italian freelance curator and researcher on city museums

their cities. It was developed by MUSE in cooperation with IUAV (the University of Architecture, Design and Arts of Venice) and several science museums: the Experimentarium of Copenhagen, the Ciência Viva Pavilion of Lisbon, and the Bloomfield Science Museum of Jerusalem. All of these museums deal with architecture and with the changes taking place in the cities around them.

The project started with a participatory data-collection project focused on several neighbourhoods in each city. A total of 272 people took part in the process, which each museum organized differently. While the Ciência Viva used a system of summarized notes to collect people's thoughts, the Experimentarium resorted to a more playful procedure, asking people to build with polystyrene boxes. The Bloomfield Science Museum asked citizens to represent their imagined future Jerusalem. At MUSE, Carlo and his colleague, the ethnographer Maurizio Teli, collected their data through focus groups. This first step proved difficult, as they worked to explain the mission of the project and to make people feel comfortable with the interviewers. Faced with the additional difficulty of recording people's often sentimental feelings for the city, the curators decided to ask short and clear questions: What exists here today? What do you like or dislike about your city? What do you want for an ideal city? The process took more than three months. Teli then studied the frequency and use of certain words (for example "grass" or "stranger") that appeared regularly in the interviews. The curators drafted a report for every district, putting fixed rules but taking care to leave space for creativity, so as not to compromise the translation to a multimedia platform. Like all the curators, they uploaded their materials onto an online building site, sharing their work, problems, and solutions.

Project organizers then organized a competition for video artists to translate the data into a real-time 3D video. Each museum chose an artist or a collective and gave them the data for the "visual translation." While the results differed completely, they all gave an idea of the four cities, their problems and needs. The MeLa Laboratory of Venice, which worked with the MUSE's data, also worked with the data from Lisbon. The Experimentarium chose the Blominfo a/s Group and the Bloomfield Museum chose the digital architecture studio of Lila Chitayat.

Real-time 3D technology differs from a simple movie in that it allows people to amuse themselves without missing anything. There is no underlying story line and there are no specific meanings - only an attempt to reproduce what people have said about their cities. According to Carlo, the technology sometimes proved inadequate to the task of representing citizens' dreams. At the opening of the project, which took place on the same day in all four cities, people from each site could see all the videos and hear the stories told about each city. Carlo recalls that the Trento event took place in a room in the public library. Members of just one of the selected neighbourhoods agreed to take part in the opening, and those who participated were often confused; each of the four videos was realized in a different language, and the result was
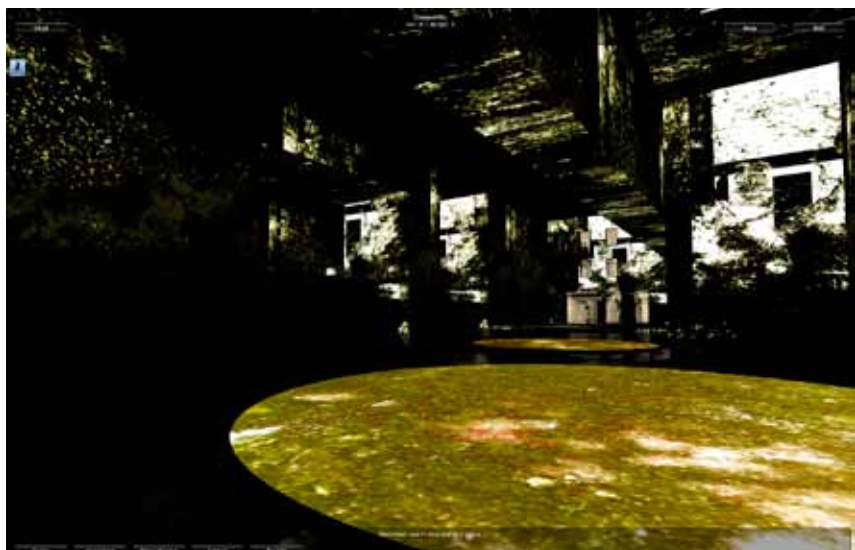

A bar in the city of Trento Photo: CC BY SA

not always homogeneous. Visitors often lost themselves in one city or another, some treated the presentation as a videogame and some simply did not understand it properly. When Carlo had the opportunity to explain the video before it was shown a second time, he found that people enjoyed it much more, and that they did recognize their thoughts and dreams in it. Nevertheless, when I asked him if real-time 3D technology had proved itself a useful technology for catching and representing people's dreams and wishes, he answered no: the trouble is not technical but rather a deeper problem of understanding, interpreting and even "translating" the unease that people feel in their own city. And this, in turn, is a problem that arises in representing culture more generally.

Finally, I asked Carlo Maiolini if his team had been contacted by any city museums during this work - as the concerns of his work lie close to the area of interest shared by many CAMOC members. He told me not. Perhaps a future project awaits us - who knows?

A video of the MIC project conference is available at: *http://www.youtube.com/watch?v=bWhaaD2VS8c&list=UUW3EqfSROIAa1LiVat-JY8A&index=2&feature=plcp* ◼

A virtual room with a garden Photo: CC BY SA

Collisions I Connections: CAMOC 2012 Conference Report

Afsin Altayli*

From October 24-27, 2012, the Museum of Vancouver hosted CAMOC's annual conference in its dramatic site overlooking Canada's third largest city.

City Museums: Connections and Collisions

The CAMOC programme committee previewed its conference theme, "City Museums: Collisions/ Connections", in some guiding questions posed in the programme booklet: What makes a city museum unique? Is it an urban forum, a dialogue centre, an agency for urban development, an element of city branding? What is the impact upon city museums and their staff of the new roles that such institutions have begun to acquire?

The committee then went on to define some of those new roles:

- To ensure present and future relevance by changing the way in which the city museum works with communities, and by collecting different artefacts and telling different stories;
- To demonstrate their social value as collection repositories, contact zones between people and communities, educational resources for society at large, boosters for cultural tourism, generators of powerful multi-sensory experiences, and agents of social harmony and stability;
- To contribute to community development and well-being by engaging in issues such as literacy, poverty, and youth at risk.

With this report, I will try to evaluate the conference in general, to provide answers to these questions, and to convey some of the insights provided through the various sessions and parallel activities.

The Programme: Sessions and Presentations

With two keynote addresses, two *Ignite!* sessions (each comprising 10 short presentations), 23 longer

Director of the Museum of Anthropology, at the welcoming reception of the conference at MoA Photo: Museum of Vancouver

presentations in the main and parallel sessions, two panel discussions, and one workshop, the conference provided more than 43 presentations within three days. The majority aimed at questioning the role of city and/ or community museums in building and strengthening their connections to the individuals, community groups, organisations, and institutions with which they serve or collaborate, at both a global and local level. Another group of presentations aimed at clarifying the ways in which city museums have dealt with the increasingly apparent collisions that parallel the on-going polarisation and dissolution of contemporary urban societies. Conference sessions and workshops were grouped under thematic titles, including Canadian Museums and Aboriginal Peoples, Defining a City Museum, Evolving Roles of City Museums, Working Class Neighbourhoods, Branding City Museums, Conflict and Controversy, Transforming a City Museums, Considering City Museums of Large Canadian Cities, and Exploration of Key Challenges and Solutions Relevant to Edge City Museums.

Setting the Scene: Reconceptualising City Museology

Sessions devoted to the evolution of city museology and the changing roles of city museums successfully framed a retrospective view on the history and evolution of these institutions. Anne Hertzog, Jean Louis Postula, and Eric Sandweiss took us on a journey to rediscover past attempts at defining the city museum. Graham Black, Francesca Lanz, and Jeanne E. Inch also offered insight into the evolving roles of city museums from historical and/or regional perspectives. Together with ➡

Workshop on "Edge Cities and their city museums" in progress during the visit in North Vancouver Photo: Marlen Mouliou

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Poster session - evaluation time   Photo: Photo: Museum of Vancouver

Larry Beasley's keynote speech –which identified "the museum of the city" as a primary force for both the creation and interpretation of the city, and an essential agent for a sophisticated urban connoisseurship– these two sessions proved highly inspirational for redefining and reconceptualising the theoretical framework of city museums and city museology.

A geographical lens and an urban focus

A look at the content of this and previous CAMOC conferences makes more explicit the growing convergence of city museology with such fields as urbanism, urban history, and urban planning–a conceptual change that promises to deepen the interaction of museums with their surrounding environments. Beasley and Sandweiss's talks, as well as presentations given by Davina des Roches, Jess Garz, and David Spence in their "Working Class Neighbourhoods" session, were significant in their exploration of the range of city museums' urban focus. These and other presentations suggests CAMOC's great potential as a site for developing further partnerships with professionals and scholars in the fields of human geography, urban history, and urban planning. CAMOC also has a great chance to strength its collaborations with museums representing a diverse geographical focus: local or suburban, urban, regional, and global. Community museums, ecomuseums, and regional museums, too, can be counted among those institutions with which city museums can collaborate.
While retaining an urban focus at the core of city museology, this broader geographical lens can help us to consider the relationship of cities to different geographical contexts, patterns, and scales together. Thus city museums can help their constituents better to develop an understanding of the range of contemporary communities - urban, suburban, aboriginal, etc. - that interact with their environment and inform their culture.

City Museums: An Element of City Branding or Sites of Conflict Resolution and Reconciliation?

Parallel sessions on "Branding City Museums" and "Conflict and Controversy" represented different and sometimes contradictory approaches to the role of the city museum. Marlen Mouliou, Amber N. Wiley, Rainey

Tisdale, and Katherine Vandertulip discussed the role of the city museum in branding itself and its city; Viviane Gosselin, Emily Gunzburger Makas, Miriam Paeslack and Shalini Sharma, in a parallel session, questioned the position of city museums in relation to controversial issues that arise in such settings.

The case of National Steinbeck Centre, in Salinas, California, presented by Elizabeth Smith, made me think about the relation of urban image to city branding, cultural tourism, power politics, and ideology. In her presentation, "None of Our Business... yet?", Susan Burrows Johnson from the Galt Museum, Alberta, touched on some of the same problems raised in a panel discussion entitled "It's Cancelled: Now What? How About Coming for Dinner?" which covered a cancelled exhibition at the Museum of Anthropology, Vancouver: the difficulties of bringing controversial topics such as climate change, violence, and racism into public discussion. Both presentations provoked thinking about censorship, political pressures, and the importance of museum autonomy. Viviane Gosselin's presentation on the forthcoming *Sex Talk in the City* exhibition, which she is curating at the Museum of Vancouver, represented a good example of one way to deal with controversial issues in city museums.
Taken together, these presentations highlighted the pressures faced by city museums today as they seek to deal with controversial issues. Presenters reminded us that city museums exist not only to show the best face of their cities but also shed light on the controversial and even darker aspects of urban life. The speakers' courage and honesty in sharing their challenging experiences inspires all of us in our attempts to persuade and negotiate with local authorities. Without concentrating on such challenging cases, it will be hard to strengthen the position of city museums as effective actors in civic governance and vital partners in developing urban cultural policy.

Representation and North American Experiences

In their contributions to the "Transforming a City ➝

Site visit in the shipyards of North Vancouver   Photo: Marlen Mouliou

Site visit in the shipyards of North Vancouver

Museum" session, Jan Gerchow, Valerie Paley, and Sally Manuireva informed us of on-going projects by which museums in Frankfurt, Auckland, and Frankfurt are reformulating their presence in their cities and developing better ways to answer the changing needs of communities in three different continents. Such international perspective is typical of CAMOC's annual conferences, but the Vancouver meeting was dominated by presentations from North America. Nearly half of the cases presented during the conference were from museums and institutions in Canada; three out of four cases came from North America. Canadian sessions included "Canadian Museums and Aboriginal Peoples", a panel discussion on "Considering City Museums of Large Canadian Cities", and a workshop dedicated to "Key Challenges and Solutions Relevant to Edge City Museums". Papers on Bhopal, India and Auckland were the only two representing regions outside of Europe and North America. Obviously, the cost of international travel is largely responsible for these numbers. However, this impediment should only urge CAMOC to work harder on finding ways to increase geographical inclusion at its annual conferences. Aside from the fact that increased representation is a critical measure of the effectiveness of our meetings, it also offers an opportunity for more people from previously unvisited locations to draw relevant lessons from the museum practices of the hosting regions. The workshop on edge city museums was a good example of a session devoted to treating common problems that city museums face today, and to showing the different responses called for from one urban context to another.

Programme Structure

It was gratifying to see that the Vancouver programme maintained the structural novelties introduced by the previous year's conference in Berlin, where a program offering an alternating schedule of meetings, site visits, and sessions held in different locations around the city presented a turning point in CAMOC's history. This year's conference was made even more dynamic, creative, and enjoyable by additional innovations such as *Ignite!*

sessions and a poster competition. By partnering with other local cultural institutions (such as the Museum of Anthropology, Vancouver Art Gallery, National Film Board, and the Vancouver International Film Festival's Vancity Theatre) to offer alternative venues for its sessions, and by keeping site visits (such as our trip to the North Vancouver shipyard) close to the urban core, the Conference also made it possible for us to discover the city of Vancouver. To an even greater extent than pre- or post-conference tours, such activities allow participants to breathe the local atmosphere of the host city.

Linking Theory and Practice

The Vancouver conference successfully treated a diverse range of topics and brought together theoretical and practical issues. Many of the presentations based on academic research offered useful models for combining the knowledge provided by case studies on individual museums with more theoretical museological work. By linking theory and practice, these presentations promised to bring together a wide range of the professionals and scholars concerned for the future of city museology. CAMOC's 2012 Vancouver conference provided considerable knowledge, created rich insights, and brought new perspectives on city museums worldwide. ■

Round table discussion on Canadian cities and their city museums

■ Conference Alert

Conference theme
Horizon 2020: "Smart Cities Learning" @ Alpine Rendez-Vous 2013

Dates & Place 28th January to 1st February 2013, Villard - de - Lans, Vercors, French Alps

Information on-line at
http://www.mifav.uniroma2.it/inevent/events/scl13/index.php?s=156

Description
The theme of the transformation of the learning modalities that may be induced by the transformation of living places in smart territories, cities and villages is a new theme whose relevance will grow more and more in the near future. Just think of the Horizon 2020 objectives, of the European calls on 'smart cities' and of how little the projects under development so far has reflected on the issues of smart cities learning and learning transformation induced by smart cities.

Some of the questions the conference will bring forward are:
- Through which educational path will everyone, and especially youths, become "participatorily" aware citizens of the future 'SimCities'?
- How will we learn from the open books that are represented by cities of art, parks, agro-tech and industrial/ productive districts?
- How will data flowing from sensorised areas and personal devices will be elaborated to support awareness and continuous learning?
- How will our behaviour be influenced by knowledge of co-evolution mechanisms and limits of the ecosystems?
- Will the educational infrastructure be smart enough to satisfy the needs that everyone could develop life long, in different contexts?
- Would 'smart cities learning' help to reinforce social inclusion and a common sense of belonging? ■

Conference theme
Transmedia: Storytelling and Beyond

Dates & Place 31st January to 1st February 2013, Sydney, NSW, Australia

Information on-line at
http://www.inter-disciplinary.net/research/research-nexus/digital-nexus/global-project-on-transmedia/transmedia-storytelling-and-beyond/

Description
As part of a global Transmedia research initiative, this project brings together academics and industry professionals to explore issues and case studies around production, reception and industrial sustainability of transmedia / multiplatform experience.

Organized by: Inter-Disciplinary.Net ■

Conference theme
8th Forum of the World Alliance of Cities Against Poverty. Smart, Safe and Sustainable Cities

Dates & Place 20th to 21st February 2013, Dublin, Ireland

Information on-line at
http://www.dublin2013.ie/

Description
In 2011, the UN estimated that half the world's population was living in urban areas, with this projected to increase to 70 per cent by 2050. In light of these figures it is more important than ever to make cities Smart, Safe and Sustainable for the populations who call them home.

Traditionally, Dublin and Ireland have taken a practical approach in their overseas aid and development programmes. Furthermore, as a major destination for international and home-grown businesses in the technology sector and with research centres in the fields of bio-pharma, clean tech and ICT, Dublin is well positioned to host a conference examining the role of technology in alleviating symptoms of poverty in cities of both the global South and North. Alongside the Forum there will be an Expo to provide technology companies – both large and small, city administrations, Universities and NGOs the opportunity to showcase products and projects which highlight the use of technology in their ➔

cities, towns, organizations and communities.

The Forum and Expo will deliver an exciting programme of international speakers addressing the use of technology in responding to urban challenges and exploring ways to make cities safer for inhabitants and visitors alike.

The Forum and Expo - Making Cities Smart, Safe and Sustainable - will marry practical experience to blue sky thinking. It will provide an opportunity for NGOs and grassroots organizations, cities and technology experts to work together to develop smart solutions to the impact of poverty on individuals, families and communities and cities.

Organized by: World Alliance of Cities Against Poverty ■

Conference theme
International Conference High Density and Living Comfort // CHINA - AUSTRIA 2013

Dates & Place 21st to 23rd March 2013, Graz, Austria

Information on-line at
http://www.cn-at2013.tugraz.at

Description
The event is devoted to questions of living comfort for inhabitants of sub-tropical metropolises and how to save resources simultaneously. Twenty PhDs and PhD students are invited to participate to discuss these matters with international experts.

Organized by: Institut of Architecture Technology ■

Conference theme
Building the 21st Century City: Inclusion, Innovation, and Globalization

Dates & Place 3rd to 5th April 2013, San Francisco, USA

Information on-line at
http://urbanaffairsassociation.org/conference/conference2013/

Description
The narrative surrounding urban affairs is often filled with negative images. From racial and economic inequality to crime and inadequate housing, cities bear much of the brunt of society's problems. Urban scholars have articulated the causes and consequences of these ills. However, discourse on urban areas has understated the relative success of certain cities in addressing many of these challenges. Taking San Francisco as an exemplary case, the 2013 conference theme asks urban scholars to share the ways in which governments, individual residents, neighbourhood groups, non-profits, and others have improved urban areas across the globe.

San Francisco embodies much of what is right about cities, but it also faces problems common to urban areas everywhere. It has earned a reputation as an inclusive city, one that champions citizens' rights and provides them significant access to the city's spaces and amenities. Despite its general orientation to inclusion, San Francisco has also experienced significant gentrification and has been the site of great contestations. Struggles over the "right to the city" have helped to shape its unique social, economic, and political landscape. These tensions raise important questions.

Who has access in richly diverse cities? How is that access gained? When faced with exclusion, how can the marginalised penetrate local institutions and have a voice in larger society? ■

Conference theme
Tourism and the Shifting Values of Cultural Heritage: Visiting Pasts, Developing Futures

Dates & Place 5th to 9th April 2013, Taipei, Tajikistan

Information on-line at
http://www.birmingham.ac.uk/schools/iaa/departments/ironbridge/news/2012/cfp-conference-2013.aspx

Description
This conference seeks to examine both the tensions and opportunities in the processes of valuing and protecting cultural heritage and, in mobilising it for development purposes in the wider social sphere. ■

Conference theme
5th Hazards and Modern Heritage Conference

Dates & Place 22nd to 24th April 2013, Sarajevo, Bosnia and Herzegovina

Information on-line at
http://hmh.ba/

Description
If we were to define the heart of our conference theme, starting point would be the necessity of redefining the responsibility and the awareness related to every action, whose aim is to modify the space granted to us both natural and urban. ■

Conference theme
6th International Conference on the Inclusive Museum

Dates & Place 23rd to 24th April 2013, Copenhagen, Denmark

Information on-line at
http://onmuseums.com/the-conference

Description
In this time of fundamental social change, what is the role of the museum, both as a creature of that change, and also as an agent of change? The key question addressed by the community: How can the institution of the museum become more inclusive?

Organized by: Common Ground Publishing ■

Conference theme
ARCHHIST '13: History of Architecture and Politics

Dates & Place 24th to 27th April 2013, Istanbul, Turkey

Information on-line at
http://www.archhistconference.net

Description
ARCHHIST'13 conference is going to focus on the relationship between politics and architecture.

Organized by: DAKAM ■

Conference theme
Violence, Insurgencies, Deceptions: Conceptualizing Urban Life in South Asia

Dates & Place 6th to 7th May 2013, Singapore

Information on-line at
http://www.ari.nus.edu.sg/events_categorydetails.asp?categoryid=6&eventid=1370

Description
The workshop explores the nature of and relationship between violence and insurgent practices and the limits and slippages of state sovereignty that are constituted in the making of the built and social environments.

Organized by: Asia Research Institute, National University of Singapore ■

Conference theme
The 7th Annual Conference Cities for Children

Dates & Place 13th to 14th May 2013, Stuttgart, Germany

Information on-line at
http://www.citiesforchildren.eu/6.0.html

Description
The Annual Conference Cities for Children serves as a platform for the exchange between cities, politicians, European institutions and organisations and academic experts. Furthermore, the results of the working groups are presented ➔

and discussed in plenary sessions. The members of the Network will discuss the new topic: "Healthy nutrition and physical activity for children and adolescents in the City" with practitioners, politicians, representatives from international institutions and representatives of the patron institutions of the Network, the Committee of the Regions, the Council of European Municipalities and Regions and the Congress of Local and Regional Authorities of the Council of Europe.

Organized by: The European Network Cities for Children ■

Conference theme
Spectacular/Ordinary/Contested Media City

Dates & Place 15th to 17th May 2013, Helsinki, Finland

Information on-line at
http://www.helsinki.fi/collegium/events/mediacity2013/index.htm

Description
In contemporary cities, the effects of advanced telecommunications and commodified media exist everywhere around us. Throughout the interdisciplinary symposium, the spectacular, ordinary and contested aspects of the media city will be brainstormed.

Organized by: Helsinki Collegium for Advanced Studies ■

Conference theme
In "Transformation": Assessing Architectural and Urban Change in Modern China

Dates & Place 24th to 25th May 2013, Hong Kong, China

Information on-line at
http://fac.arch.hku.hk/csaauh/in-transformation/

Description
This conference will investigate and challenge the notion of "transformation" in Chinese architecture and urbanism over the course of the late nineteenth and twentieth centuries. ■

Conference theme
2013 International Conference on Humanities, Culture and Sociality - ICSCH 2013

Dates & Place 15th to 16th June 2013, Colombo, Sri Lanka

Information on-line at
http://www.icsch.org/

Description
ICSCH 2013 will be published in the IJSSH (ISSN: 2010-3646) as one volume, and will be included in the E&T Digital Library, and indexed by ProQuest, EBSCO, WorldCat, Google Scholar, CNKI, Ulrich's, Cross Ref and sent to be reviewed by ISI Proceedings.

Organized by: IEDRC ■

Conference theme
LONDONICITY 2013: The Third Annual London Studies Conference - London: Global City

Dates & Place 27th to 29th June 2013, London, United Kingdom

Information on-line at
http://www.thelondonconference.com

Description
LONDONICITY 2013: The Third Annual London Studies Conference aims to analyse, celebrate and critique London through a wide range of disciplinary and interdisciplinary perspectives. The 2013 event examines notions of London as 'global city'.

Organized by: Academic Conferences London Ltd ■

Conference theme
Sharing Cultures 2013

Dates & Place 24th to 26th July 2013, Aveiro, Portugal

Information on-line at
http://sc2013.greenlines-institute.org

Description
Sharing Cultures 2013 aims at pushing further the discussion on Intangible Cultural Heritage, under the main topics proposed by the UNESCO Convention adding some new field of discussion.

Organized by: Green ■

Conference theme
4th Global Conference: Space and Place

Dates & Place 9th to 12th September 2013, Mansfield College, Oxford, United Kingdom

Information on-line at
http://www.inter-disciplinary.net/critical-issues/ethos/space-and-place/call-for-papers/

Description
Questions of space and place affect the very way in which we experience and recreate the world. Wars are fought over both real and imagined spaces; boundaries are erected against the "Other" constructing a lived landscape of division and disenfranchisement; while ideology constructs a national identity based upon the dialectics of inclusion and exclusion. The construction of space and place is also a fundamental aspect of the creative arts either through the art of reconstruction of a known space or in establishing a relationship between the audience and the performance. Politics, power and knowledge are also fundamental components of space as is the relationship between visibility and invisibility. This new inter- and multi-disciplinary conference project seeks to explore these and other topics and open up a dialogue about the politics and practices of space and place. We seek submissions from a range of disciplines including archaeology, architecture, urban geography, the visual and creative arts, philosophy and politics and also actively encourage practitioners and non-academics with an interest in the topic to participate.

■

Exhibition Alert

America

Exhibition theme
"GO": a community-curated open studio project

Dates & Place Until February 24th 2013, Brooklyn Museum

Information on-line at
http://www.brooklynmuseum.org/exhibitions/go/

Description
Brooklyn is home to more artists than anywhere else in the United States, making it the creative capital of the art world. GO: a community-curated open studio project is a borough-wide initiative designed to foster personal exchange between Brooklyn-based artists, their communities, and the Brooklyn Museum.

During GO, 1,708 Brooklyn-based artists opened their studios to the community on September 8 and 9. An estimated 18,000 people made approximately 147,000 studio visits in order to nominate artists for inclusion in a group exhibition to be held at the Museum. Based on the ten community-nominated artists, Museum curators selected five artists to be featured in the exhibition, opening on Target First Saturday, December 1, 2012. The exhibition features work by Adrian Coleman, Oliver Jeffers, Naomi Safran-Hon, Gabrielle Watson, and Yeon Ji Yoo. ■

… and a new city (actually neighbourhood) Museum

Place Museum of Reclaimed Urban Space (MoRUS), East Village, New York

Information on-line at
http://www.morusnyc.org/

Description

The Museum of Reclaimed Urban Space (MoRUS) preserves the rich history of grassroots movements in New York City's East Village and showcases the unique public spaces for which the neighbourhood is renowned. It is located in the storefront of a historic building in the East Village, C-Squat. Over the last forty years, East Village community members and local organizations have come together to transform abandoned buildings and vacant lots into vibrant living spaces and thriving community gardens. Today, these urban sustainable practices, inspired by the work of the East Village community, can be observed worldwide.

The museum will also offer three daily tours, which will lead participants around the East Village's most legendary community gardens, squats and sites of social change, and explain their compelling and rich histories. ■

Europe

Exhibition theme
"Les Couleurs du Ciel – Peintres des églises de Paris au XVIIème siècle »
["The Colours of the Sky. Painters of Paris' churches in the XVII Century"]

Dates & Place Until February 24th 2013, Musée Carnavalet d' Histoire de Paris

Information on-line at
http://carnavalet.paris.fr/

Description

Discover a retrospective exhibition dedicated to XVII century painting of the Capital churches. About one hundred and twenty paintings, drawings and engravings from French and foreigner collections are presented for the first time at the Carnavalet Museum.■

Exhibition theme
«Work In Process (About Offices) - Nouveaux Bureaux, Nouveaux Usages»

Dates & Place Until March 17th 2013, Pavillon de l' Arsenal

Information on-line at
http://www.pavillon-arsenal.com/expositions/thema_modele.php?id_exposition=252

Description

Greater Paris has over fifty million square meters of office space. Towers, campus layouts, renovated buildings and massive reconversions, of great renown or perfectly obscure, these places are the architecture of our daily lives.

The exhibition and book Work In Process – New Offices, New Practices explores emblematic achievements and projects developed since 1900, analysing the social, environmental, economic and urban issues that they bring into play and drawing up whole new map of Île-de-France.

From Jean Prouvé's prefabricated façades for the Fédération Française du Bâtiment to the Havas head office designed by Michel Andrault & Pierre Parat, and from Édouard Albert's metal constructions to Jean Nouvel's innovations for the CLM-BBDO building, offices have been the mirror of our society's evolution for over a century now, reflecting both technological progress and work modes as well as the nature of the companies that occupy them. ■

"Under the Wings of Democracy"

Place Museum of Copenhagen

Information on-line at
http://www.copenhagen.dk/en/whats_on/current_special_exhibitions/under_the_wings_of_democracy/

Description
From the enfranchisement of Danish women in 1908 to the hosting of the European Capital of Culture in 1996 - Copenhagen certainly underwent extensive changes, socially, politically and economically speaking, in less than 100 years. This exhibition tells the story of welfare society's road to victory within the capital. ■

Exhibition theme
"The Past Below Us"

Dates & Place The exhibition opened January 12th 2013, Museum of Copenhagen

Information on-line at
http://www.copenhagen.dk/en/whats_on/upcoming_exhibitions/the_past_beneath_us

Description
If you have a passion for the history of Copenhagen, you have something to look forward to. The last four years of archaeological excavations in Copenhagen have produced a lot of finds, and in January Museum of Copenhagen opens a new exhibition where a range of these finds will be on display. ■

Exhibition theme
"Games and the City – Luck, winnings and leisure"

Dates & Place Until April 2nd 2013, Vienna Museum

Information on-line at
http://www.wienmuseum.at/en/exhibitions/detail/ausstellung/spiele-der-stadt-glueck-gewinn-und-zeitvertreib.html

Description
An urban society without games is unthinkable.

City spaces are and always have been places for games – for children and adults alike. It is all about luck, money and leisure time. With Vienna as an example the exhibition shows the wide range of spaces for urban games, from streets and parks to cafés, pub backrooms or private salons.

What games were being played by whom and where?
What was the significance of illegal games?
How did games change according to the social milieu they were played in? ■

Exhibition theme
"Doctors, Dissection and Resurrection Men"

Dates & Place Until April 14th 2013, Museum of London

Information on-line at
http://www.museumoflondon.org.uk/London-Wall/Whats-on/Exhibitions-Displays/Doctors-Dissection-Resurrection-Men/

Description
In 2006, Museum of London archaeologists excavated a burial ground at the Royal London Hospital in Whitechapel. What they found was both extraordinary and unexpected. The excavation revealed some 262 burials. In the confusing mix of bones was extensive evidence of dissection, autopsy and amputation, bones wired for teaching, and animals dissected for comparative anatomy. Dating from a key period – that of the Anatomy Act of 1832 – the discovery is one of the most significant in the UK, offering fresh insight into early 19th century dissection and the trade in dead bodies.

Now, 180 years later, you can uncover this intriguing story in Doctors, Dissection and Resurrection Men, a major exhibition at the Museum of London. Bringing together human and animal remains, exquisite anatomical models and drawings, documents and original artefacts, the exhibition reveals the intimate relationship between surgeons pushing forward anatomical study and the body snatchers who supplied them; and the shadowy practices prompted by a growing demand for corpses. ■

Exhibition theme
"Germany in Photography in the 19ᵗʰ Century - The Dietmar Siegert Collection"

Dates & Place Until May 20ᵗʰ 2013, Münchner Stadtmuseum (Munich Museum)

Information on-line at
http://www.muenchner-stadtmuseum.de/en/muenchner-stadtmuseum.html

Description
The Münchner Stadtmuseum is to stage an exhibition entitled 'From Biedermeier to the Wilhelminian era. Germany in early photographs 1840-1890 from the Siegert Collection', compiled of a selection of 250 original photographs from the Dietmar Siegert private collection, Munich. This is the first broad-based exhibition of photographs chronicling the early decades of this medium. The private collection exhibited by the museum has been painstakingly compiled over a period of more than 30 years.

The exhibition displays the photographs by topic, showcasing different uses of photography in the 19th century: selected portraits provide a snapshot of German society; documentary style captures the social realities of inner cities and historical events; topographical views create an imaginary map of Germany from Flensburg to Munich, Alsace to Gdansk. And international travel photographers create an image of Germany by basing German identity on the topos of Rhine travel. ■

Australia

Exhibition theme
"The Wild Ones: Sydney Stadium 1908-1970"

Dates & Place Until May 10ᵗʰ 2013, Museum of Sydney

Information on-line at
http://www.hht.net.au/whats_on/highlights/exhibitions/the_wild_ones_sydney_stadium_1908-1970

Description
Of all Australian cities, Sydney is perhaps the one most associated with leisure pursuits. The Wild Ones: Sydney Stadium 1908-1970 will celebrate one of Sydney's most iconic venues, the Sydney Stadium, which was fondly known as 'the Old Tin Shed'.

From its early days as a rough-and-ready open-air boxing arena to the heights of hysteria when the Beatles rolled into town, the stadium charted the evolution of entertainment in Sydney. Now sadly demolished, it played host to numerous boxing and wrestling legends, as well as international music stars the likes of which Sydney had never before seen.

The Wild Ones will trace the history and significance of Sydney Stadium through promoters, stars, patrons and key events associated with the venue. The landmark bouts, unforgettable performances and folklore surrounding the stadium will be celebrated through artworks, posters, photographs, sporting and music ephemera, objects, film footage, music and personal recollections. ■

Do you have news on current exhibitions of city museums to share with us?
Contact: *secretary@camoc.icom.museum*