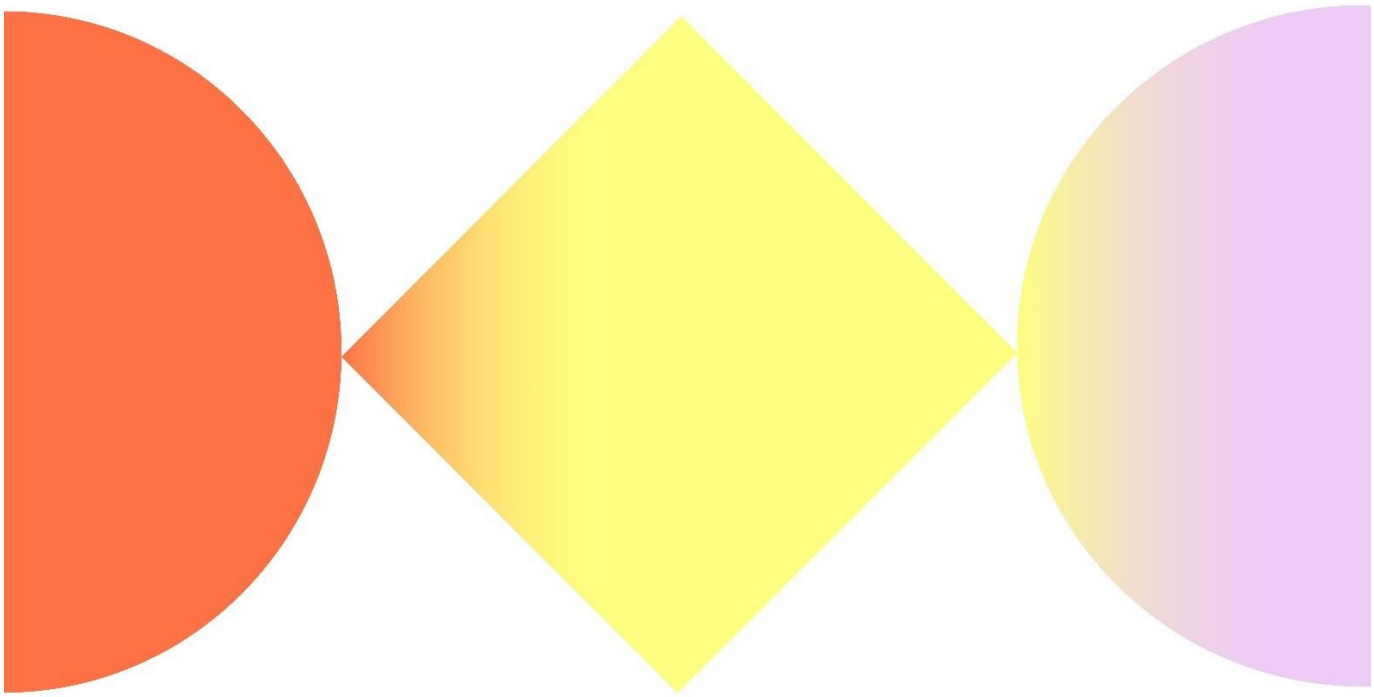
TRT 1

Cultural Heritage in the context of Migrations and Global Mobilities

"Get Together" February 12th 2026, 15:30-18:30 CET

Coordination
Maria Gravari-Barbas (UP1), Magdalena Banaszkiewicz (JAG), Noel Salazar (KU Leuven)

Zoom link:
https://pantheonsorbonne.zoom.us/j/93832464221?pwd=lFeJDZppiCBZsJW6riSImtActnlMOA.1
ID: 938 3246 4221
Password: 462113



Workshop Program

15:30 – 15:40
Introduction

- Welcome address and overview

15:40 – 17:30
Presentations and Discussions
Each presentation: 10 minutes

1. **15:40 – 15:50**
   Defne Özözer
   Archives on the Move: Family Papers, Mobility and Heritage Creation
2. **15:50 – 16:00**
   Karolina Nikielska-Sekuła
   Migrants as heritage makers: micro practices and multiscalar perspectives in post-migration cultural heritage participation
3. **16:00 – 16:10**
   Irene Kosanovic de la Osa
   Music, Heritage, and Memory. Balkan Folk as a Strategy for Identity Construction
4. **16:10 – 16:20**
   Elżbieta Binczycka-Gacek
   Sensory Regimes of the Difficult Heritage of Slavery in U.S. Plantation Museums and Sites of Memory
5. **16:20 – 16:30**
   Jasper Snoeys
   Heritage as an experiential and polyphonic landscape: bunkers at the Belgian coast as part of historical, heritage and memory landscapes
6. **16:30 – 16:55**
   Remarks and discussion

16:55 – 17:05 BREAK

7. **17:05 – 17:15**
   Michał Żemła
   Heritage, tourism and video games – stimulating visitation in heritage places using video games
8. **17:15 – 17:25**
   Elżbieta Wiącek
   Eco-heritage in Transit: Artivism Across Borders.
   Hundertwasser's Mobile Utopias and Manrique's Politics of Place
9. **17:25-17:45**
   Remarks and discussion

17:45-18:25
Discussion on the planned book publication

18:25-18:30
Closing remarks

Archives on the Move: Family Papers, Mobility and Heritage Creation

Defne Özözer

Defne Özözer *is a PhD candidate in contemporary history at Paris 1 Panthéon-Sorbonne and Helsingin Yliopisto. Her work examines Jewish communal networks, family archives, and heritage-making processes in Thessaloniki and Izmir between 1922 and 1950.*

Presentation abstract:
The letters Moise Matarasso wrote to Samuel and Rita (Parenti) Alfandary would have remained ordinary documents had they not been sent from Thessaloniki to Palestine 92 years ago. Yet they were discovered by Rita's son, Rony, in Marseille, among hundreds of more family letters, curating the Cohen Family Archive. This proposed presentation for the TRT1 annual meeting puts forward a discussion arguing that mobility does not prevent but creates heritage, emphasizing its multi-sited and performative nature, and in this specific case, its manifestation "from below", building on Gravari-Barbas, Kirshenblatt-Gimblett, Lowenthal, and de Certeau.

Migrants as heritage makers: micro practices and multiscalar perspectives in post-migration cultural heritage participation

Karolina Nikielska-Sekuła

Karolina Nikielska-Sekuła *is an Assistant Professor at the Institute of Intercultural Studies, Jagiellonian University. Her expertise focuses on migration, cultural heritage, multiculturalism and visual and sensory methodologies.*

Presentation abstract:
This contribution explores migrants' engagement with cultural heritage, approached at the micro level of individual practices and offering a novel model of migrants' participation in cultural heritage. Grounded in critical heritage studies and recent developments of migration studies, it bridges these fields by applying spatiotemporal and multiscalar perspectives to analyse how migrants negotiate, adapt and redefine their processual, performative heritage practices on a micro level post-migration. Focusing on the heritage performance of Poles in Norway and of Ukrainians in Poland, the study contributes to the growing scholarship on grassroots heritage practices, emphasising migrants' agency in shaping heritage beyond the Authorised Heritage Discourse. By situating people's micro-participation in heritage after migration within broader structural, social, temporal and spatial contexts, this research fosters a deeper understanding of heritage as a dynamic, processual and multiscalar phenomenon.

Music, Heritage, and Memory. Balkan Folk as a Strategy for Identity Construction

Irene Kosanovic de la Osa

Irene Kosanovic de la Osa, *a social and cultural anthropologist specialized in historical memory and cultural heritage. Her latest research project is her master's thesis, which focuses on the cultural legacy of Serbian identity in the diaspora, with an emphasis on musical folklore and traumatic identities.*

Presentation abstract:
This research examines how Intangible Cultural Heritage (ICH) specifically Balkan folk music, articulates the identity of the Serbian diaspora in Spain. The central thesis argues that music serves as a negotiation tool against a "traumatic identity" shaped by the stigma of the Yugoslav Wars and the Western "Balkanism" theorized by Maria Todorova in *Imagining the Balkans*.
Through discourse analysis, the study identifies dynamics of cultural delegitimization: informants reclaim traditional music as a symbol of European status and "authenticity" based on criteria of technical complexity and historical purity, while simultaneously rejecting genres such as *turbo-folk* due to its association with barbarism and chaos. Beneath these layers of heritage rejection lies a mechanism of repudiation of a Serbian identity linked to criminality and traumatic burden. However, results reveal a generational shift where younger individuals engage with this music through nostalgia, suggesting that Serbian identity has evolved and that stigmatizing guilt has diluted over time.
This work contributes to Critical Heritage Studies by providing evidence that heritage management requires a sustainable, community-based approach that does not ignore dissonant heritage or "uncomfortable identities."

Sensory Regimes of the Difficult Heritage of Slavery in U.S. Plantation Museums and Sites of Memory

Elżbieta Binczycka-Gacek

Elżbieta Binczycka-Gacek *is an Assistant Professor at the Institute of Intercultural Studies, Jagiellonian University. She holds MA and BA degrees in comparative literature and religious studies, and completed her PhD in literary studies in 2021. Her current research addresses the difficult heritage of the transatlantic slave trade, Afrofuturism, and queer/LGBT+ mobilizations in West Africa. She is working in the Critical Heritage Studies Hub flagship project at Jagiellonian University.*

Presentation abstract:
This presentation examines the difficult heritage of slavery in the U.S. South, framing the transatlantic slave trade as a foundational form of forced global mobility. Drawing on current research, I propose conceptualizing plantation museums not merely as narrative spaces, but as sensory regimes that organize how historical violence is encountered by contemporary publics. These regimes operate through sensory governance, materially distributing comfort and discomfort through soundscapes, microclimates, and infrastructures. I will argue that "sensory buffering" in aestheticized landscapes often contrasts with "sensory exposure" in peripheral zones like cabins or cemeteries. By analyzing the Middle Passage and plantation landscapes through embodied experience, the talk explores how mobility-related trauma is curated and felt. Furthermore, I will address how segregated sensoria produce racially patterned itineraries, where different visitor groups navigate these environments unevenly. This approach offers a new vocabulary for understanding how the afterlives of forced mobility are governed. Ultimately, the presentation demonstrates that the legacy of slavery is not only narrated but also felt and managed across diverse bodies. This research contributes to a multisensory understanding of mobility and migration within critical heritage studies.

Heritage as an experiential and polyphonic landscape: bunkers at the Belgian coast as part of historical, heritage and memory landscapes

Jasper Snoeys

Jasper Snoeys *is a PhD student at KU Leuven's Cultural History since 1750 research group. Since September 2022, he studies the emotional and multisensory experiences of heritage tourism in Belgium. He has done research on the role of emotions within the history of the Flemish movement, on which he published in leading reference works (the Digitale Encyclopedie van de Vlaamse beweging) and academic journals (WT). His main interests are heritage experiences, (the theorization of) heritage, identities and memory cultures.*

Presentation abstract:
The Belgian coast is dotted with bunkers dating from both the First and Second World War (as part of the Atlantikwall). Some of these bunkers are museumified and touristified, such as in the Provincial Domain Raversyde in Ostend, others are non-museumified, for example those in the protected nature site Ter Yde or those integrated in (former) tourist destinations such as camping sites. As a consequence, these bunkers are discursively embedded in and represent diverse (narratives of/about) pasts, and have various current heritage and tourism functionalities that impact their meaning(s) of different pasts, presents and futures. Based on my fieldwork at these tourist sites, I propose in this presentation a model in which heritage functions as a three-part experiential, polyphonic and networked landscape consisting of historical landscapes, heritage landscapes and memory landscapes. I particularly emphasize the importance of the role of the individual – thereby adding the *whose*-question to Sharon Macdonald's *past presencing*.

Heritage, tourism and video games – stimulating visitation in heritage places using video games

Michał Żemła

***Michał Żemła**, PhD, Associate professor in the Department of Management in tourism and sport, Jagiellonian University in Kraków. He specialises in tourism marketing and management, with a particular interest in overtourism, winter sports destination management, and, lately, video game-induced tourism.*

Presentation abstract:
Video games are often perceived as a relatively new, underutilized, and under researched yet efficient engine for stimulating tourism growth in places featured in these games. The power of such impact is conditioned by, among others, the way the places are presented in the game. The situation observed in the case of Kingdom Come: Deliverance (KDC) is among the easiest and most straightforward. The plot of the game is set in real locations in the Czech Republic, drawing on its actual history and directly supporting players' interest in specific destinations within the country and its historical heritage. Particular heritage sites in the country, such as Trosky Castle, Kutná Hora, or Malešov, have experienced not only a significant increase in visitor numbers since the launch of the second part of the game in spring 2025. Additionally, changes in the visitors' profiles and their behaviour were noticed. The role of institutional support and marketing actions commonly implemented by the game producer, local, regional, and country tourism authorities, numerous entrepreneurs, and heritage institution managers is also a key success factor.

Eco-heritage in Transit: Artivism Across Borders Hundertwasser's Mobile Utopias and Manrique's Politics of Place

Elżbieta Wiącek

Elżbieta Wiącek *is an Associate Professor at the Institute of Intercultural Studies, Jagiellonian University in Kraków, Poland. She earned her PhD in the humanities, with a specialisation in the arts. Her research scope encompasses cultural semiotics, the history of art, cinema, and postmodernism.*

Presentation abstract:
This paper examines the work of Friedensreich Hundertwasser and César Manrique through Laurajane Smith's understanding of heritage as a social practice and discourse rather than a fixed set of material objects. Both artists, positioned at the intersection of artivism and ecological narratives, challenge the dominant Authorised Heritage Discourse that privileges monumentality and expert authority. Their interventions — from Hundertwasser's transnational, mobile utopias to Manrique's landscape-based projects negotiating the pressures of global tourism on Lanzarote—reveal heritage as a dynamic process shaped by mobility, migration, and the circulation of people, ideas, and environmental values. Hundertwasser's ship *Regentag*, as a floating studio, is almost a symbol of artistic migration. Both artists were cosmopolitan, but their art became a form of resistance against the loss of local identity amid global mobility.

The presentation argues that their practices function as forms of eco-heritage, in which care for place, environment, and community serves to redefine what counts as heritage in a world marked by continuous movement, displacement, and cultural flows. Their works travel ideologically across regions, influencing eco-conscious movements. Kunst Haus Wien, a museum founded by Hundertwasser, showcases the world's largest permanent collection of his work, a venue for international contemporary art exhibitions, especially those centred on ecology and the relationship between art, nature, and society. The institution promotes emotional heritage as an aesthetic and curatorial mediation of the artist's idea. Fundación César Manrique is also a platform for artists and researchers working on environmental topics, but not only: its members actively fight for the landscape, using the artist's authority as a tool of social pressure. Artivism is a direct intervention in environmental and spatial politics. Fundación functions as an example of emotional heritage rooted in community practices. The emotions associated with Manrique — pride, a sense of responsibility for the island — are generated from the bottom up and carry a political dimension. The artist's heritage operates here as a living social practice rather than merely a museum narrative. The inhabitants of Lanzarote treat it as part of local identity and a tool for environmental protection, thereby endowing it with the character of an affective communal resource.