



## **AUTUMN WEBINARS 2020**

*«Identity on the Line» (I-ON) is a large-scale cooperation project between six cultural history museums and one university, working together to explore the long-term consequences of different migration processes, forced or voluntary, which took place in Europe over the last 100 years. Through the collection and dissemination of experiences from former migrants and their descendants, summarized and placed in factual historical contexts, we will unfold and transmit common features of migration from past to future generations. Our priority is to reinforce the sense of belonging to a common European space to contemporary migrants, to those who have settled and their hosting communities.*

*The working process initiates the interaction between partners and other professionals, aiming at skill transfer and the anchoring of successful methods among colleagues. Related to this, we will launch two series of webinars, free for charge, during the next year.*

*The autumn webinars are aiming to deepen knowledge about topics like oral history, migration, empathy building, intersubjectivity, understanding identity and relationships.*

**THURSDAY, 8th OF OCTOBER 2020, 11-12 AM CEST**

**Please register here:**

[https://us02web.zoom.us/webinar/register/WN\\_NjkIJOXyQnuowOeRuNCiLw](https://us02web.zoom.us/webinar/register/WN_NjkIJOXyQnuowOeRuNCiLw)

Prof. dr. Luisa Passerini:

**«Bodies Across Borders» A research project on visuality, mobility, and intersubjectivity.**

This presentation will be based on the research project "Bodies Across Borders: Oral and Visual Memory in Europe and Beyond", funded by the European Research Council and based at the European University Institute, Florence, Italy. The research was conducted in the years 2013-2018 and its elaboration has continued in 2019-2020, producing a series of multi-media publications (see attachment "Passerini\_Useful links"). The project aimed at studying intercultural connections in contemporary Europe and understanding new forms of European identity as they develop in an increasingly diasporic world.

The inspiration for this cultural history research came during the 2010's from the visual arts, especially photography and video-art. They proved to be more vocal and expressive than political and socio-historical discourses about borders and mobility across and towards Europe, and some examples of such art will be shown during the webinar. The challenge accepted by the research project was to enlarge memory studies from oral and written testimonies to visuality. This effort led to thematizing the cluster of concepts and practices: visuality/corporeality/mobility, a triangle suggested and animated by the processes of memory that we encountered and contributed to stir up. This approach required an intense fieldwork engagement, during which interviews with "migrants" were conducted in schools and public places such as stations, streets, and squares. One of the results of these exchanges was a concern for terminology, as most of the mobile people from all over the world rejected both terms "migrant" and "refugee".

The interviewees were shown – whenever possible – examples of visual art and were asked for a narration of their journeys in both oral and visual form, in the sense that they were offered drawing tools and sometimes cell phones or cameras for documenting their trips. During this process, the methodology of memory-collecting had to be innovated by reconsidering and developing the concepts of subjectivity and intersubjectivity, enlarged to include the visual. Among the products were "maps" of mobility (examples will be shown), some short videos, and written compositions (for the interviews done in schools). Three exhibitions were organized in Palermo, Turin, and Florence to show part of the results. In the third exhibition, a performance inspired by the oral, written, and visual materials was put into place (see documentary <https://youtu.be/98Rnim9gjCw>). The relationship between the products of visual memory by mobile subjects on the one hand and the constructions of visual memory by artists, on the other hand, turned out to be very complex: hypotheses will be put forward for its interpretation. The questions of European identity; a sense of belonging to a European space; and memories of Europe, were problematized and reformulated by the research project.

All the products of the research (around 1,000 documents from 400 individuals) were deposited at the Historical Archives of the European Union, Florence, where they will be accessible to the public, compatibly with ethical rules concerning privacy and with the type of authorization signed by the interviewees.



**Luisa Passerini** is Professor Emerita at the European University Institute, Florence, and was Principal Investigator of the European Research Council Project "Bodies Across Borders. Oral and Visual Memory in Europe and Beyond" 2013-2018. She has studied the subjects of social and cultural change: the African liberation movements; the movements of workers, students, and women in the twentieth century, and the mobility of migrants to and through Europe in the last decades. Here, she has used memory in its oral, written, and visual forms, developing the concepts of subjectivity and intersubjectivity in historical research.

She has taught as Professor of Cultural History at the University of Turin, Italy, and in many different Universities of various countries in Europe and other continents (Africa, Australia, USA).

More about the project «Bodies Across Borders» can be found here: <https://babe.eui.eu>

Among her books, as author: *Conversations on Visual Memory* (<http://hdl.handle.net/1814/60164>, 2018); *Women and Men in Love. European Identities in the Twentieth Century* (2012); *Memory and Utopia. The Primacy of Intersubjectivity* (2007); *Europe in Love, Love in Europe* (1999); *Autobiography of a Generation. Italy 1968* (1996); *Fascism in Popular Memory* (1987). As editor: *Donne per l'Europa* (<https://www.cirsde.unito.it/it/pubblicazioni/studi-di-genere-convegni>, 2020); *Figures d'Europe. Images and Myths of Europe* (2003).

**FRIDAY, 16th OF OCTOBER 2020 3-4 PM CEST**

**Please register here:**

[https://us02web.zoom.us/webinar/register/WN\\_TqyfEo3STm2g3IMLrzMMtw](https://us02web.zoom.us/webinar/register/WN_TqyfEo3STm2g3IMLrzMMtw)

Dr Elif M. Gokcigdem:

**«Designing for Empathy with the Oneness Mindset»**

There is an increasing awareness that the complex problems facing our world require more than academic knowledge and technical abilities. How we see the world is how we live it. It is critical that we shift our focus from our individual, ego-centric, or in-group trenches, and instead consider our interdependence as one indivisible whole. Such a unifying worldview cannot be attained and sustained without empathy, our inherent ability to perceive and share the feelings of another. Empathy enables us to connect with ourselves and with others while awakening us into our interconnectedness as parts of a greater whole—all of humanity and the planet. Awareness and an appreciation of our interconnectedness calibrate and harmonize our values, attitudes, and behaviour. It inspires us to meaningfully engage with others and our environment through acts of compassion and altruism. This phenomenon, which can be called the «oneness mindset», is a self-sustaining cycle; powered by empathy, leading to compassion and altruism, and a rewarding sense of fulfilment of our humanity.

Despite empathy's immense potential for personal, institutional, societal, and environmental progress, we often constrict it by extending only to those who are like us. Can we expand our empathy beyond our in-group to others that do not look and think like us, as well as to the environment? Which potential pitfalls should we be aware of on the journey of empathy-building? As empathy cannot be learned from linear instructions but only through lived experiences and authentic role models, what are the roles, responsibilities, and limitations of museums in creating those safe spaces where individuals can explore their empathy within the context of our oneness? Can institutions develop a shared terminology and a strategy towards empathy-building? In addition to an overview of a list of ingredients that create an «alchemy of empathy,» this presentation will also explore some essential questions institutions need to take into account when embarking on the journey of empathy-building, such as: what/who is the «object» of empathy, as well as the scope and the spectrum of empathy, so that the intentions, the commitments, and the expected outcomes could be better defined. Through an increased understanding of ourselves and our capacity of empathy, we can better design healing solutions for our communities and our planet.



Dr. Gokcigdem is a thought leader, a historian of Islamic art, and a museums scholar who is committed to creating fertile grounds of empathy through informal learning platforms to inspire positive behaviour change, caring mindsets, and compassionate worldviews that value all of humanity and the planet. Her work is at the intersection of arts, culture, science, spirituality, innovation, and social transformation. She is the Founder of Empathy-Building Through Museums Initiative and the editor of two visionary books on empathy-building: *Fostering Empathy Through Museums* (2016), and *Designing for Empathy: Perspectives on the Museum Experience* (2019), which was published by the American Alliance of Museums (AAM). Dr Gokcigdem curated the world's 1st multidisciplinary Empathy Summit titled: «Fostering Universal Ethics and Compassion Through Museums» with His Holiness the 14th Dalai Lama, in 2018, in Dharamsala, India. Dr Gokcigdem presents in conferences on arts, museums, peace-building, entrepreneurship, and innovation, and is an advisor to several empathy initiatives by major U.S. museums, including zoos and aquariums. More information on her work can be found at [www.elifgokcigdem.com](http://www.elifgokcigdem.com).

**FRIDAY, 23rd OF OCTOBER 2020, 11-12 AM CEST**

**Please register here:**

[https://us02web.zoom.us/webinar/register/WN\\_BiqnXU3qSE6nRqmFNaKc-Q](https://us02web.zoom.us/webinar/register/WN_BiqnXU3qSE6nRqmFNaKc-Q)

Prof. Dr. Peter Gatrell:

**«Reckoning with Refugeedom: Refugee voices in modern world history»**

“Reckoning with refugeedom: refugee voices in modern European history”

In this presentation Prof. Dr. Peter Gatrell shall engage with a key element of the project “Identity on the Line (I-ON)” by focusing on the ways in which key actors in the post-1945 refugee regime understood forced migration in Europe and negotiated the post-war international refugee regime. This is part of a larger collaborative research project that is conceived in broad terms as a means of recovering refugee voices from different times and places, in Europe and beyond. Our hope is that by examining refugees’ petitions and letters we can better understand their wishes, demands and aspirations in specific historical contexts. We also envisage the project as contributing to theoretical and methodological debates around the ‘voice’ of the refugee and around the ‘archive’. His presentation draws in particular upon the extensive confidential individual case files compiled and archived by the Office of the High Commissioner for Refugees in Geneva. Under conditions of considerable constraint – including the constraints imposed by UNHCR case officers – European refugees sought to convey their experiences and to articulate their demand for recognition and assistance.



Peter Gatrell teaches modern history at the University of Manchester where he is also affiliated to the Humanitarian and Conflict Response Institute. In addition to books on Russian economic and social history, his publications include a trilogy on refugee history: *A Whole Empire Walking: Refugees in Russia during World War I* (Indiana University Press, 1999); *Free World? The Campaign to Save the World's Refugees, 1956-1963* (Cambridge University Press, 2011); and *The Making of the Modern Refugee* (Oxford University Press, 2013). His latest book, *The Unsettling of Europe: the Great Migration, 1945 to the*

*Present*, a new history of Europe seen through the lens of migration, appeared with Penguin Books and Basic Books in August 2019. Peter has directed several research projects on population displacement, state-building and social identity in the aftermath of the two world wars. In July 2018 he started a three-year collaborative research project funded by the UK Arts and Humanities Research Council, entitled “Reckoning with refugeedom: refugee voices in modern history, 1919 to 1975”.

See <https://reckoningwithrefugeedom.wordpress.com/>. Peter is a Fellow of the British Academy (elected 2019) and a Fellow of the Academy of Social Sciences (elected 2011).

**THURSDAY, 29th OF OCTOBER 2020, 11-12 AM CEST**

**Please register here:**

[https://us02web.zoom.us/webinar/register/WN\\_edAw2nn0QCu1gF\\_TkdQxIA](https://us02web.zoom.us/webinar/register/WN_edAw2nn0QCu1gF_TkdQxIA)

Amina Krvavac

**The War childhood museum - From project to museum, from museum to global movement (working title)**

The War Childhood Museum – From a book and grassroots initiative to a museum co-creating cultural heritage with local communities internationally. By looking at the case of the War Childhood Museum, the process of its creation and development into an internationally acclaimed cultural institution, the presentation will offer insight into innovative forms of public engagement and the role of museums in helping local communities deal with difficult historical and contemporary issues. The Museum’s focus on citizens’ active participation in developing cultural heritage through crowd-sourcing of its collection has an empowering and healing effect on participating communities. This bottom-up approach contributes to a shift in self-perceptions and identities of community members - moving from a victim to an empowered survivor.



Amina Krvavac is the Executive Director of the War Childhood Museum. in Sarajevo, Bosnia, and Herzegovina. Alongside the museum's small, inaugural research team, she was engaged in a two-year grassroots campaign which culminated in the museum's opening in January 2017. Interested in museums as spaces for social action and drivers of change, Amina is committed to creating exhibitions and workshops that support open, yet conscious dialogue. She is passionate about children's rights, in particular, the shift in perceiving children not as passive victims

but as empowered survivors and, more generally, active social agents. Please find more information here: <https://warchildhood.org>.

**THURSDAY, 5th OF NOVEMBER 2020, 2-3 PM CEST**

**Please register here:**

[https://us02web.zoom.us/webinar/register/WN\\_p5QgzXoaSSqi\\_kC\\_bmgpGw](https://us02web.zoom.us/webinar/register/WN_p5QgzXoaSSqi_kC_bmgpGw)

Prof. dr. Pamela Ballinger

**«The World that Refugees made»**

*More information about the lecture will be published soon at [www.i-on.museum](http://www.i-on.museum).*

Pamela Ballinger is Professor of History and the Fred Cuny Chair in the History of Human Rights at the University of Michigan. She holds degrees from Stanford (B.A. Anthropology), Cambridge (M.Phil Social Anthropology), and Johns Hopkins (M.A. Anthropology, PhD Anthropology and History). She is the author of *History in Exile: Memory and Identity at the Borders of the Balkans* (Princeton, 2003). She has published widely on refugees, decolonization, human rights, sea space, Italy, and former Yugoslavia.

In *The World Refugees Made*, Pamela Ballinger explores Italy's remaking in light of the loss of a wide range of territorial possessions—colonies, protectorates, and provinces—in Africa and the Balkans, the repatriation of Italian nationals from those territories, and the integration of these «national refugees» into a country devastated by war and overwhelmed by foreign displaced persons from Eastern Europe. Post-World War II Italy served as an important laboratory, in which categories were differentiating foreign refugees (who had crossed national boundaries) from national refugees (those who presumably did not) were debated, refined, and consolidated. Such distinctions resonated far beyond that particular historical moment, informing legal frameworks that remain in place today. Offering an alternative genealogy of the post-war international refugee regime, Ballinger focuses on the consequences of one of its key omissions: the ineligibility from international refugee status of those migrants who became classified as national refugees.

**All webinars will be recorded and made available at [www.i-on.museum](http://www.i-on.museum).**

**Please note that we will ask you kindly to answer a survey after the ended webinars.**

*«Identity on the Line» is co-funded by the Creative Europe Programme of the European Union. Please find more information and sign up for our newsletter at [www.i-on.museum](http://www.i-on.museum).*



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