

DISTURBING PASTS

MEMORIES / CONTROVERSIES / CREATIVITY

PROJECT CONFERENCE

MUSEUM OF ETHNOLOGY, VIENNA
20-22 NOVEMBER 2012



© Ziyah Gafic. Tuzla, Bosnia, December 2009. Personal item recovered from mass graves and photographed on forensic table. Photo by Ziyah Gafic / VII network



museum
für völker
kunde

DISTURBING PASTS

MEMORIES / CONTROVERSIES / CREATIVITY

MUSEUM OF ETHNOLOGY, VIENNA · 20-22 November 2012

ABSTRACTS AND BIOGRAPHIES

Panel 1: CULTURAL LOSS AND FRAGMENTED HERITAGE

Peju Layiwola

Peju Layiwola is a visual artist and art historian with an active studio practice as well as a strong commitment to research. She has had several art exhibitions locally and internationally. Her most recent travelling exhibition and edited book, entitled *Benin 1897.com: Art and the Restitution Question*, is an artistic exploration of the Benin/British encounter of 1897. She has published several articles on the visual culture of Nigeria. Presently, she teaches art and art history at the Department of Creative Arts, University of Lagos, Nigeria.

Abstract:

Making Meaning of a Fragmented Past: 1897 and the Creative Process

One of the most traumatic experiences that occurred in Africa at the turn of the nineteenth century is the Benin/British encounter of 1897. The plundering of thousands of works of art from the palace of the king of Benin by the British, now spread across several museums in the West, continues to be an issue that keeps recurring. Ever since that episode, 1897 has become a theme which is explored by various artists in Nigeria in a variety of genres. This paper attempts to discuss some of the artistic engagement with this theme and how artists have sought to recapture the past in a variety of media.

T. Shanaathanan

T. Shanaathanan studied painting at the University of Delhi (BFA, MFA) and received his PhD from the Jawaharlal Nehru University, New Delhi. He has exhibited widely and his recent shows includes *Mismatches 2011, Colombo*, *The One Year Drawing Project Exhibition 2009*, Devi Art Foundation, Delhi, and Art Asia Pacific Triennial APTG 2009/2010, Brisbane, *Border Zones: New Art Across Cultures 2010*, Museum of Anthropology, Vancouver and *"Artful Resistance; New Art from Sri Lanka"*, 2008/2009, Museum of Ethnology, Vienna. His two art-book projects "The One Year Drawing Project" (2008), and "The Incomplete Thompu" (2011) were commissioned and published by Raking Leaves, London. He is currently a senior lecturer in art history in the Department of Fine Arts, University of Jaffna, Sri Lanka.

Shanaathanan works in mixed media and installation. His artistic oeuvre explicitly confronts the impact of the Sri Lankan civil war on the individual.

Abstract:

Architecture of Memory/ Memory of Architecture: Art, Memory and Conflict in Sri Lanka

Thirty years of civil war in Sri Lanka came to an end through the government's military initiative in 2009, which created a divide between winners and losers, without healing the scars and wounds.