



Recife, Pernambuco, Brazil  
06-10 November, 2023  
Hybrid Event

Histories of Latin American and Caribbean museology:  
subjects, diversity and plurality of experiences



## Panel 1:

### Histories of Latin American and Caribbean museology: subjects, diversity and plurality of experiences

Written by Vinicius Monção and Silvilene Morais

In 2023, the **XXXI Annual Symposium of ICOFOM LAC** will be held in the city of Recife, in the state of Pernambuco, Brazil, with the theme **“Histories of Latin American and Caribbean museology: subjects, diversity and plurality of experiences”**. Held in a hybrid format between the 6th and 10th of November this year, the activities will be carried out at the premises of the Museu do Homem do Nordeste (MUHNE), belonging to the Joaquim Nabuco Foundation (FUNDAJ), which is the host and sponsor institution of this Symposium.

Starting in 2022, ICOFOM LAC, through the project “History of Museology in Latin America and the Caribbean: fundamental collections”, developed a series of meetings and activities that started mapping collections on the memory of Museology in Latin America and Caribbean. Among the activities, contact was established with specialists in areas distributed throughout the region, and through the collection of information with different spaces and institutions; from which, the creation of a network of memory centers of Museology in Latin America and the Caribbean was proposed, among other aspects.

Within this field of activity, thinking about the History of Museology from the perspective of subjects, diversity and plurality of experiences, requires a theoretical and methodological exercise that can question the discourses considered to be foundations of what we understand by museology in our region. It is about a critical perspective on societies, their processes of colonization and decolonization, that is anti-racist, inclusive and based on genders and their dissidences. Through this we can build narratives and analytical perspectives that will contribute to desacralizing classifications constituted by hegemonic groups (political, racial, cultural and biological) over the centuries.

In this sense, the chosen theme challenges us to think about the historical processes that constituted and still constitute Latin American and Caribbean museology, confronting the processes of homogenization and the classification models that exerted control over experiences and perceptions, silencing the arrangements, epistemologies and practices considered outside the norm, limiting knowledge about our perception of society and culture. The recognition of the diversity that characterizes us, through the nomination of collections, objects and narratives of the subjects that make up the museological processes of our region, projects us towards new possibilities, new knowledge and reveals a clearer image of Latin American and Caribbean museology, allowing the rewriting of our trajectories.



As reflective questions for the meeting, we invite everyone to think about the following topics below:

- What are the elements necessary to think about the constitution of the history of museology in the context of ICOFOM LAC?
- Is it possible to use the categories “tradition” and “innovation” as theoretical perspectives for the construction of the history(ies) of Latin American and Caribbean museology built during the last decades?
- Who and what fits in the history of museology in Latin America and the Caribbean?
- Which stories, subjects, artefacts and collections have been celebrated and which have been forgotten in the production of the history of museology in the Latin American and Caribbean region?

## Panel 2:

### Contested encounters, museums and unsustainable sustainability

Written by Alexandro Silva de Jesus and Luciana Menezes de Carvalho

Under the theme of this table, a tragedy, a device and an oxymoron. Waiting.

The tragedy, which is ours, has been inscribed since the 16th century, as a “contested colonial encounter”; its most current consequence ensures that the asymmetry between subjects through raciality is exercised on a global scale (Carneiro, 2023). And in such a way that modern ontology – forged under the reality of racial subjugation – “formalized matters (the slave-owner, the enslaved, produced the becoming-skin (that is: it articulated the world and the experience in the light of raciality) and, with that, he turned race into an ontological enclosure (being-Black, being-white), made certain complexes emerge (great house & enslaved quarters/inter-racial relations), and put into operation blueprints and devices (such as those of structured debt) as maintainers of the colonized subject as an ex-propriated subject” (Jesus, 2022). And, in such a way, it has prevented subjects from experiencing an ethical crisis in the face of the racialized bodies’ disposition, before the horizon of death (Ferreira da Silva, 2011).

Now, racial subjugation does not stop thinking about itself, looking at itself in the mirror, preserving itself - that is, collecting itself as cultural goods (cultural artefacts) in that archival device, which is the museum. On the other hand, we live in the time of its inflation, until now uncontained, since everything, today, can become a museum (Agamben, 2009).

Considering the premises outlined here, in the mid-twentieth century, a discipline emerges that claims the museum as an object of study. Within the scope of practices in the scientific field, which in turn also reproduce social logic, including practices of racial subjugation, Museology configures itself and demands for itself the status of science. Science that studies an object whose artefacts of the contested encounter uncover modern history as a history of the subjugation of things and racialized subjects within the devices of excessive exploitation (Jesus, 2019), and of its articulation with the equally immeasurable, price-less colonial debt (Ferreira da Silva, 2019). Science that also ignores the transparent self in itself (Ferreira da Silva, 2021) that not only claims to think about this object but also determines a fated malleability that always reproduces the logic of the mind that created it (let us remember the cradle where museums were born and the cradle where Museology was born - Europe, from East to West).



We begin from the impression that under the cover of its inflation, the museum continues – as well as its articulation or cross-over with raciality – as a poorly viewed apparatus. Museology, therefore, barely understands this apparatus. This device thus supports our oxymoron: its excess also makes any sustainability project unsustainable in its own terms.

Therefore, we consider:

- To what extent and in what way does the museum realize, in itself, the actuality of our contested encounters?
- Disconnected from their refraction, in what ways are the asymmetries forged by the economy of raciality experienced in museums and museology?
- Since being affected by the device (of unlimited potential), would the oxymoron of unsustainable sustainability, as experimented with in the museum, not reveal the paradox of the archive (of cultural assets), that is, the fundamental articulation of its erotic gesture with the death drive (under Freud's Drive Theory)?
- And, with pre-eminence: confusing itself sometimes with the history of the museum or museology, and sometimes as a principle of practical work in the museum, is museological theory capable, today, of uncovering these answers in the manner of a critique?

### Panel 3:

## Revisiting the Classics: The Letter of Xochimilco (ICOFOM LAC, ICOM México, 1998)

Written by Karina R. Durand Velasco

Twenty-five years ago, the VII Meeting of the Regional Subcommittee of the ICOM International Committee for Museology in Latin America and the Caribbean (ICOFOM LAC) was held from June 11 to 20, 1998, at the Xochimilco neighborhood, in the vicinity of Mexico City. At this Embassy, specialists and museologists from 25 countries debated and analyzed in depth emerging and substantive issues that now have a new meaning for our future, as well as for the theory and practice of museology itself: globalization, regionalization, multiculturalism, migration, gender, sustainable development, new technologies and virtual communities.

The considerations and recommendations on these key issues were compiled in the Xochimilco Charter (ICOFOM LAC, ICOM Mexico, Coordinators, 1998), the result of a rigorous and inclusive methodology, as well as of a dialogue of coexistence, respect and unity in diversity, the outcome of an event that brought together representatives of international and national ICOM committees, as well as members of ICOM committees in Latin America. The detonating concepts of Xochimilco's work are still valid and alive in contemporary realities, so we can approach them from the current cultural landscapes of the Latin American and the Caribbean region.



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One of the contributions of the Xochimilco Charter is its clear focus on social museology. In this respect, the importance of the museum and museology to adopt new forms of interpretation and presentation became evident, with the aim, among others, of highlighting the cultural richness of diversity and differences, which, together with biodiversity, are essential components of the integral heritage of humanity

Given the relevance of its background and with this theoretical framework, the museum community is invited to participate in the academic program to commemorate the 25th anniversary of the 1st International Colloquium of Museology of Mexico and VII Regional Meeting of ICOFOM LAM, which had as a result the drafting of the Charter of Xochimilco. To replicate and capitalize on the experience of more than two decades ago and with the increasingly efficient advantage of digital communication, we propose to participate through a hybrid program. This forum will provide a space for memory, camaraderie and exchange with representatives and professionals from museums and heritage institutions with particular emphasis on the Latin American and Caribbean region.

With this challenge and enthusiasm ( a sum of energies for 25 years!) we will analyze and discuss with our precursors, through their testimonies and legacies, relevant aspects that are at the heart of the museum arena and ICOFOM LAC itself: heritage-communities, diversity, equality, inclusion, sustainability, digital futures. It is and will be this review of a paradigmatic chapter of ICOFOM LAC as one of those Histories of Museology in Latin America and the Caribbean that will lead in a diversity and plurality of experiences.



## Submission deadline and format for extended abstracts

The deadline for the receipt of extended abstracts is **July 15th, 2023**.

Proposals should be sent to **publicaciones.icofomlac@gmail.com**

Abstracts must be sent in MS Word format or another MS Word-compatible format. The name of the file should contain the author's last name (or the last name of the first author, should there be more than one), and the name of the thematic panel the paper is proposed for (e.g., SmithPanel1).

A4 size, single-spaced, Arial 11 font.

Margins: 2.5 cm (top), 2.5 cm (bottom), 3 cm on both sides.

The extended abstract must have a minimum of **6,000 characters** and a **maximum of 8,000 characters**, including spaces, but not including notes and references. The model for references is below. The headings in the document (please do not use the header function in word) should state:

**Thematic Panel:**

**Paper Title:**

**Author(s) (last name(s) and name(s):**

**Institution (when applicable):**

**Email address:**

Foreign language words should be put in italics. A quote of more than 20 words should be set in a separate paragraph and be indented by 1.25 on both margins. **Please, do not send the text with tables, figures and/or images.**

Information about registration and the program will soon be sent. Full papers will be required after the end of the meeting. The abstract submission is free, but for its presentation at the conference, the registration and payment must be done at the appropriate time.

**Symposium fees** (same fees, in person or online):

Professionals - R\$ 50.00

Postgraduate students - R\$ 35.00

Undergraduate students - R\$ 20.00



## Guidelines for Citations and Reference Lists (based on ICOFOM and APA text standards) How to Format In-Text Citations

In-text citations use the author's last name and the date, separated by a comma:

(Cameron, 1968)

If the author's name is mentioned in the narrative, then only the date needs be given: Cameron (1968) distinguishes images, writings, and sound recordings...

Two authors. Always use both names every time they are referred to in the text. Use the ampersand (&) to connect the names in the parentheses.

(Knez & Wright, 1970)

... as the medium of museum communication was challenged by Knez and Wright (1970), who...

Three or More Authors. Include only the last name of the first author, followed by "et al."

This is a point similarly stressed by other researchers on national museums (Knell et al. 2011).

Page numbers are encouraged but not required for paraphrased material. Page numbers must be included for direct quotations and must include abbreviations "p" ("pp." only in the references):

Léontine Meijer and Peter van Mensch (2011, pp. 15–34) demonstrate the concept of "dynamic collections"... ... "to give voice and be responsive to the needs and interests of local community members; to provide a place for community engagement and dialogue" (Simon, 2010, p. 187).

### References List (just sources mentioned in the in-text)

**We have followed the APA text standards, excepting about the mention of authors. We recommend that the author should be mentioned with their full name in the list of references, as a way of make visible the presence of women authors. This is a theoretical-political position from ICOFOM LAC.**

#### Books Format:

Author. (Date). Title of the book. Place of publication: Publisher.

Example:

Silverman, Louis H. (2010). The Social Work of Museums. London, UK: Routledge.

Example (multiple authors):

Falk, J. H., & Dierking, L. D. (2000). Learning from museums: Visitor experiences and the making of meaning. Walnut Creek, CA: AltaMira Press.

#### Book with an Editor Format:

Editor(s). (Ed.). (Date). Title of book. Place of publication: Publisher.

Example:

Watson, S. (Ed.). (2007). Museums and their Communities. London, UK: Routledge.

Example (multiple editors): Davis, A., Desvallées, A., & Mairesse, F. (Eds.). (2010). What is a Museum? Munich, Germany: Verlag Dr. C. Müller-Straten.



### Book Article or Chapter

Format:

Author, A. A. (Date). Title of article or chapter. In E.E. Editor (Ed.), Title of book (pp. xxxx). Place of publication: Publisher.

Example:

Maroevic, I. (2010). Towards the New Definition of Museum. In A. Davis, A. Desvallées, & F. Mairesse (Eds.), What is a Museum? (pp. 140-151). Munich, Germany: Verlag Dr. C. MüllerStraten.

### Journal or Magazine Article

Format:

Author(s). (Date). Title of article. Name of periodical, Volume, Pages.

Example:

Sofka, V. (1991). Museology research marches on: The museum communication on the agenda. ICOFOM Study Series, 19, p. 7-8.

### Newspaper article

Format:

Author(s). (Date). Title of article. Title of Periodical, Pages.

Example: Kisida, B., Greene, P., & Bowen, D. H. (2013, Noviembre 23). Art Makes You Smart. New York Times, SR12.

If the newspaper was accessed through the online version of the newspaper:

Kisida, B., Greene, J. P., & Bowen, D. H. (2013, November 23). Art Makes You Smart. New York Times. Retrieved from <http://www.nytimes.com/2013/11/24/opinion/sunday/art-makes-yousmart.html>.

### Blog

Format:

Author. (Year, Month Day). Title of blog post [Blog post]. Retrieved from URL.

Example:

Simon, N. (2013, November 27). Visualizing the Tate's Collection: What Open Data Makes

Possible [Blog post]. Retrieved from <http://museumtwo.blogspot.ru/2013/11/visualizing-tates-collectionwhat-open.html>.

In-text, use the following citation: (Simon, 2013).

### Website

Format:

Author(s). (Date). Title of article. Title of webpage. Retrieved from URL.

Or with no author: Title of article. (Date). Title of webpage. Retrieved from URL.

Example:

The British Museum's 255th anniversary: from the archives. (2014, January 14). The British Museum. Retrieved from <http://blog.britishmuseum.org/2014/01/14/the-british-museums-255thanniversary-from-the-archives>.

In-text, use the following citation: ("The British Museum's," 2014). Use a shortened title (as in this example) or the full title (if it is short) enclosed in quotation marks.



## ANNUAL ICOFOM LAC SYMPOSIUM

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### References (from this call):

Agambem, Giogrio. *Profanações*. São Paulo: Boitempo, 2007.

Carneiro, Sueli. *O dispositivo da racialidade: a construção do outro como não ser como fundamento do ser*. Jorge Zahar Editora, 2023.

Jesus, Alexandre Silva de. *Corupira: mau encontro, tradução e dívida colonial*. Recife: Titivillus, 2019.

Jesus, Alexandre Silva de. *Notas sobre a atualidade da ferida colonial*. Recife: Titivillus, 2022.

Silva, Denise Ferreira da. *Homo Modernus: para uma idéia global de raça*. Rio de Janeiro: Cobogó, 2022.

