

## 61. Private Monuments in the Public Domain

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In the last decades, all over Europe there is a proliferation of monuments and statuary initiated by individuals, private organizations and pressure groups, as opposed to the previous establishment dominance in monument affairs. For one part these are monuments, generally lifelike statues, erected in commemoration of recently deceased local celebrities, or national celebrities with a particular local significance. For another part there are small, sometimes temporary, monuments commemorating individual victims of traffic accidents or violence.

Exploring the erection and proliferation of private monuments in the public domain, this workshop seeks to address the growing significance attributed to the recent past and local culture as well as the increasing urge to establish a personal relationship with the past. Participants are invited to discuss these questions on the basis of detailed ethnographic research. Important points of attention concern changing perceptions of the individual in western societies, (shifting) politics of access to the public domain which allow for an increasing 'publication' of private statements, new attitudes towards death and violence, and the eminent role of mass media, which not only facilitate monumentalisation, but also contribute to a notable uniformity of monuments and connected ritual practices.

A Megalith by the Roadside. A French Case of Public Materialization of Alternative Views on 'History' and 'Energies'

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Erected by the side of a major road in southern France, a four feet high neo-menhir, surrounded by four smaller blocks of the same exogenous stone, displays a plaque urging the passerby to "Meditate!" in this important "cosmo-telluric site" with "beneficial energy". Associating this megalithic installation with heterogeneous symbols, the recent monument also indicates that it marks a spot discovered by a locally well-known water-dowser and radiesthesist. This is an isolated case of appropriation of public space for the expression of heterodox notions. However, it also illustrates the innovative forms of expression certain individuals are sometimes able to develop in order to fulfil their urge to be heard.

A close ethnography of the local debate spurred by this monument, in which even "the Celts" were convoked but which nonetheless ultimately led to its removal, calls for questioning the way historians and anthropologists, when dealing with other similar manifestations, have resorted to the figure of the "cultural go-between". Moreover, it appears important to specify the distinction between "monuments" and other forms of inscribing private discourses onto public supports.

Spontaneous Monuments of Commemoration. Arenas of Political Resentment in Dutch Society

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In 2001 mr. Pim Fortuyn entered Dutch national politics in order to realise fundamental changes in the rigid traditional political system. With his unorthodox approach, his charisma and practical solutions for the socio-cultural problems in Dutch society he achieved an immense popularity. Some days before the elections, on May 6, 2002, he was shot dead. Desperation and mourning were nationwide and spontaneous memorial sites were created. This paper discusses how these sites (including the later build monuments) became pre-eminent foci for dealing and processing with Fortuyn's murder and at the same time transformed also into arenas of the social and political resentment among the Dutch.

Private Shrines for Public Cult: Death and Pilgrimage to a Communist Party 'Saint' in Southern Portugal

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Catarina Eufémia was a working-class woman killed in the late 50s by the Portuguese dictatorship guards while she was protesting against lower wages in her region, Alentejo. She was idolised by the left, and she became a symbol for the fight for freedom and against the harsh living conditions of the poor. After the 1974 Revolution, she turned into a public icon for the communists: the party organised an annual "pilgrimage" to her tomb, in the small village where she lived and died.

In the midst of a country of strong Catholic traditions, this is an example of how a non-religious pilgrimage to a private monument is organised and becomes a public cult, nevertheless retaining elements which characterise the traditional devotion to the saints.

Roadside Mourning: Material Manifestations, Private Messages and Public Debate in The Netherlands

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In The Netherlands memorials commemorating victims of traffic accidents have become the concrete focus of a wider political debate. On one level, provincial or municipal authorities attempt to control the steadily growing number of roadside memorials by issuing regulations with regard to size, materials, maintenance, and permitted period of placement. Such regulations meet emotional opposition as the freedom of expression in mourning is at stake. On another level, private initiatives increasingly succeed in involving various institutions and authorities in the creation of specific roadside memorials, a development that can be interpreted as a tendency to erect monuments rather than memorials. Apparently, monuments convey a stronger message or – a message more strongly – than memorials. This paper explores the messages of roadside memorial and monuments in the light of the idea of a general shift in acceptance of 'violent death' in Dutch society.

The Flower Trader of Rijnsburg (The Netherlands): a Monument in Honour of a Local Socio-economic Self-image

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In the town of Rijnsburg – a city of 12.000 inhabitants dominated by the flower industry – several commemorative places reflect local popular conceptions about present identity. These commemorative places were erected after World War II in the period that the flower trade gained momentum, changing the extremely poor agricultural town into a wealthy town of successful entrepreneurs in the competitive international flower trade. Paradoxically, the monuments seem to preserve Rijnsburg's image as an extremely marginal town. This paper will explore this paradox by focussing on the monuments, explaining them within their local historical and (Calvinist) ideological framework.

Art/efacts, Enchantment, and Emotional Agency

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This paper explores the emotional dynamics of art/efact production (including monuments), social memory, and emotional agency. It takes a processual relativist approach to 'art', using Alfred Gell's notion of 'social agency', and defines emotions as embodied experiences and discursive practices. The aim is to combine insights from two sub-fields of anthropology, namely the anthropology of art and the anthropology of emotions. The theoretical arguments will be based on a variety of ethnographic case studies, including Czech, Sudeten-German and Ghanaian art/efacts.

