

## The past societies in the theoretical background of cultural heritage: experience of transformation

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Can the past be modern? What is visualization of heritage in museum practice? First, it is necessary to distinguish between heritage, as: 1) a commemorative repository of stories, and 2) values from heritage, and a vital substrate through upon which one can reflect on conditions in the modern world (Ionesov, 2018; Schirch, 2004). It is important distinguishes between two kinds of stories: the first as the keeper of the sacred memory heritage, and the second as a way of requalification and identification of issues of today, seeking out in the past a source of the present historical moment, that is the determining motivation of our interest to the past (Bishop, 2013).

However, the first of these missions still dominates modern museum policy, for example. This explains the separation of the sacredly protected museum treasures from the urgent imperatives of today. The world changes, the heritage remains. And in this situation the contradiction between the history of the past and the reality of the present is exacerbated, i.e., between the sense of whom and to what the heritage is serving and of how it is involved in the transformation of modern culture. In other words, the question arises: how to make the heritage modern, attractive, and creative for the present? For only in this case, can history truly serve a protective lesson and function for modern day culture. To protect requires connecting the past, the present and the future. After all, the past does not live in the past, it becomes such (the past) by and for the sake of the present. Thus, the past finds its constructive function through its widespread and responsible involvement in the actual practice of the present.

It seems that artefacts of heritage of past societies can become not only institutions of harmonization and removal of these contradictions, but also a catalyst for positive change. After all, nothing in heritage is so visibly and fundamentally in contact with modernity as experience of experiencing. This is at least partially because knowledge about past is addressed to present as such, whereas the texture of the heritage is always a material of the past (Smith, 2006). In a sense, life's experience is the part of the past that most completely expresses itself through the present. In essence, heritage has not the past. Heritage is always an experience for the present (Sapir, 1993). Therefore, heritage must be considered as the part of the past that, towering over the past (but without coming off it!), links it with the present and overwhelmingly influences the future. In our view, this is not only a problem, but is also a part of its solution. I argue that management of heritage in contemporary society can be effectively implemented on the basis of the creative cultural practices. Humanistic images and artifacts of heritage give to the historical past the necessary vital dynamics and by that reveal their constructive potential for modern transformations.

### References

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