

WORKHOP LAB
AESTHETICS AND MATERIALITY OF KNOWLEDGE –
(UN)SIGHTED ARCHIVES OF MIGRATION

Venue: Heidelberg Centre for Transcultural Studies, Karl Jaspers Centre / Room 120

Date: November 16 – 17, 2018

Organizers:

Cathrine Bublatzky, Chair of Visual and Media Anthropology at the Centre for Transcultural Studies (Heidelberg University) in cooperation with Fiona Siegenthaler (Institute of Social Anthropology, University of Basel) and Migration HUB (DAI, Heidelberg)

Short abstract:

This laboratory provides a space to discuss and experiment along concrete case studies of archives of migration and to rethink methodological and theoretical approaches for an empirical engagement with such sources. What do images of migration convey and how can such archives enter public discourse?

Long abstract:

Archives of migration remain often invisible. Hosting objects of memory, letters, diaries or photographs, such collections contain important knowledge of migrants' histories and the narratives of individuals, families and larger communities about experiences of displacement, movement and arrival. They are resourceful materials with historical and aesthetic dimensions but often they remain unnoticed or unrecognized by a wider public. Many such private or artistic migratory archives are endangered by loss, misuse or destruction by human or non-human agents due to missing institutional infrastructures.

By bringing anthropologists, artists, photographers and historians together, this laboratory aims to provide a productive space to discuss and experiment along concrete case studies and to rethink methodological and theoretical approaches that allow an empirical engagement with such sources. What kind of social spaces and social relations do these archives narrate or create? What images of migrants and migration do they represent and how do they relate to or contradict public discourses about migration in different cultural contexts? How can anthropologists and historians collaborate with the producers and owners of these archives to not only document but also introduce the collections to publics in a way that promotes research and remains considerate of the owner's narrative? With a particular interest in urban migration studies, we invite scholars to start a comparative discussion. Formats that individual participants choose for the presentation may include photographic or visual essays, blogs, social media groups or posters that encourage an engagement of all laboratory members. This workshop is expected to not only contribute in methodological and theoretical terms to current research but also to open a space for creative ideas on praxis and create networks between publics and resourceful archives of migration.

PROGRAM

Thursday 15th of November 2018

19.00 Getting together **Restaurant Zafferano**, Poststraße 34, 69115 Heidelberg

Friday 16th of November 2018

Venue: Heidelberg Centre for Transcultural Studies, Karl Jaspers Centre, Vossstr. 2, 69115

Heidelberg, Room 120

9.30 *Welcome and Introduction*

Cathrine Bublatzky and Fiona Siegenthaler

10.00 – 10.40 *To Declare One's Hand – Pictures on the Table, Pictures on the Move.*

Simone Pfeifer (Mainz) / Ulf Neumann (Cologne)

10.40 – 11.10 Coffee break

11.10 – 11.50 *The "Autonomy of Migration" between Arts, Theory and Activism: Case Study „Project Migration“ (Cologne 2005)*

Aurora Rodono (Cologne)

11.50 – 12.30 *Perspectives of Migration*

Angelika Böck (Munich)

12.30 – 14.00 Lunch break

14.00 – 14.40 *Finding a Home in Relational Networks? Reflections on Potentials and Pitfalls of a De-colonial Archive.*

Fiona Siegenthaler (Basel)

14.40 – 15.20 *Objects of Migration, Photo-Objects of Art History: Encounters in an Archive.*

Almut Goldhahn (Florenz) / Massimo Ricciardo (Turin)

15.20 – 15.40 Coffee break

15.40 – 16.20 *Migration and Memory. Switzerland - Turkey*

Gaby Fierz (Basel)

19.00 Workshop dinner **Restaurant Kilimanjaro**, Dreikönigstraße 6, 69117 Heidelberg

Saturday 17th of November 2018

[MIGRATION HUB](#) – *Kick Off Lab and Roundtable*

Venue: *MAKERSPACE*, Deutsch-Amerikanisches Institut (DAI), Sofienstraße 12, 69115 Heidelberg

Call for participation:

In collaboration with a group of young/mid-term scholars of anthropology and art history as well as artists and practitioners in the field of migration and exhibition making, we invite interested participants for an experimental joint workshop to be organized together with the team of the MIGRATION HUB HEIDELBERG on 17th of November.

On that day we will meet at the *Makerspace* located at the DAI in order to initiate smaller and larger discussion rounds to deal with the role of objects in migration contexts.

This joint venture is meant to bring together the expertise from different life worlds and fields and to think about migration and its role in our society along stories narrated by the objects and archives/personal collections.

In doing so we are also interested to critically reflect on the potential that academic/artistic research can offer to initiate wider engagements and exchange about migration among different groups of society.

Therefore we invite persons to join the discussions and to bring one (or several) objects documenting or referring to the experience of migration that they consider as important to talk about.

As a rough guidance the following structure and questions shall help to provide a stimulating format.

The event will be bi-lingual (German/English)

Program

10.00 – 11.00 Welcome and introduction to Migration Hub

11.00 – 11.45 Discussion: *Migration Hub as Knowledge Archive?* (selected objects)

Fishbowl Runde mit Expertengruppe im Zentrum: Teilnehmer können ihre mitgebrachten Objekte zusammen mit der Experten Gruppe besprechen.

Fishbowl Roundtable with an expertgroup: Participants can approach the Expert Group with their objects they wish to talk about.

11.45 – 12.00 Coffee break

12.00 – 13.00 Small group exchange about migration and scientific research

Key questions

1. Welche Rolle können Orte, Individuen und Objekte für die Vermittlung von Migrationserfahrung und Wissen spielen? Austausch über eigene Erfahrungen und Ideen für bislang nicht umgesetzte Projekte.

Which role do places, individuals and objects play in the mediation of migration experiences and knowledge? Exchange about personal experiences and ideas about unfulfilled projects.

2. Wie kann eine wissenschaftliche Auseinandersetzung mit Objekten, deren Geschichte und den darin involvierten Menschen dazu verhelfen, Wissen und reflektierte Auseinandersetzung mit einem breiteren Publikum zu teilen (z.B. in Schulen oder in Firmen)? How can scientific engagements with objects, their stories and involved people help to reach wider publics (in schools or companies for instance)?

3. Welche Bedeutung haben nicht-materielle Archive der Migration wie beispielsweise digitale Fotografien oder online Kommunikation? Und unter welchen Bedingungen könnten sie durch Forschung stärker für die Öffentlichkeit zugänglich gemacht werden?

What meaning do non-material archives of migration, such as digital photographs or online communication, have? And under which condition could they be made more accessible to the public by academic research?

13.00 – 14.30 Lunch break

14.30 – 15.30 Open forum – results of small group exchange

Fishbowl Roundtable: Ergebnisse aus den Kleingruppen werden miteinander besprochen.

Fishbowl Roundtable: Results from the small group discussion will be shared.

15.30 – 16.00 Final discussion

Additional information

The workshop is the second of a series of 3 workshops organized by the project [*Contemporary Photography as a Cultural Practice by Diasporic Iranians in Europe*](#). The project is funded by the Baden-Württemberg Foundation as part of the Elite-PostDoc Program and is hosted at the Heidelberg Centre for Transcultural Studies. The workshop takes place in cooperation with Fiona Siegenthaler and emerges from our shared interests in the notion of the archive in context of migration. For the second workshop day we cooperate with the group [MIGRATION HUB](#) located at the [DAI MAKERSPACE](#) Heidelberg.

The workshop particularly addresses junior/mid-term scholars and artists/photographers and people related to and/or interested in migration and migratory archives.



UNIVERSITÄT
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ABSTRACTS and SHORT CV's (16th of November)

To Declare One's Hand – Pictures on the Table, Pictures on the Move

By Simone Pfeifer (Johannes Gutenberg University of Mainz) and Ulf Neumann (Cologne)

Photo installation

The project 'To Declare One's Hand' is an experimentation with imagery and a visual dialog between an artist and a media anthropologist. Starting point of the artistic-anthropological co-operation are the two archives of images and fieldwork material of the two collaborators, artist and designer Ulf Neumann and media and visual anthropologist Simone Pfeifer. Like in a card game the two collaborators take turns in putting one image after the other on the table, arrange them, cut them, and re-assemble them. In showing the process of the manipulation of images, relating the photographs on the surface of a table, the associations and the system of valuation are made accountable. Collage, assemblage and the gif-Format allow for a focus on migration, mobility and belonging in the still photograph, developing a critical and reflexive visual perspective. The images the collaborators are working with are themselves condensed cultural products. Through connecting finished entities and the aesthetics of migration, femininity, family history or religion in new ways, the images speak to each other and sometimes offer new ways of knowing that go beyond intellectual understanding.

SIMONE PFEIFER is a postdoctoral researcher at the junior research group "Jihadism on the Internet" at the Johannes Gutenberg University Mainz. She studied Visual Anthropology, Social and Cultural Anthropology, Psychology and History in Heidelberg, Cologne and Manchester.

Before coming to Mainz, she has been part of the Research Training Group 'Locating Media' at the University of Siegen and the DFG research project 'Media-related configurations of translocal social spaces by West-African migrants in Europe' at the University of Cologne. Her doctoral research focused on media practices and transnational social relationships of Senegalese in Berlin and Dakar with a focus on visual and digital media practices. In her new research, she looks at the circulation and appropriation of Islamic and Islamist videos and images in social media, with a special focus on gender-specific and affective dimensions of these processes.

ULF NEUMANN is an artist and designer based in Cologne in Germany. In his work he focuses on the materiality and mobility of spaces in architecture. Next to photography and collages he works with cardboard and concrete. Ulf Neumann studied at the Academy of Fine Arts in Karlsruhe, Germany. After his degree he has been awarded as student of the master class of Prof. Meuser (1 Year) and with the graduate scholarship of the state Baden-Württemberg. His work has been shown internationally in galleries and his interior design work is distributed online. <http://www.ulf-neumann.com>

The "Autonomy of Migration" between Arts, Theory and Activism: Case Study „Project Migration“ (Cologne 2005)

By Aurora Rodonò

In my presentation I will be speaking about the "Project Migration" (2005), which was an exhibition and research project on the history of labor migration in Germany since the 1950s. The project – that was initiated in occasion of the 50th anniversary of the German-Italian Recruitment Agreement (deutsch-italienischer Anwerbevertrag) in 2005 - was developed by the Documentation Center and Museum for Migration in Germany (DOMiD), the Kölischer Kunstverein, the Institute for Cultural Anthropology and European Ethnology at the University

of Frankfurt am Main and the Institute for Critical Theory at the Zurich University of the Arts. The exhibition combined perspectives from the different fields such as arts, theory and activism and addressed the impact of migration on society by focusing on the subjective practices, the desires, and the struggles of the migrants themselves. Starting from the collection of the DOMID-Archiv, which is a unique archive founded by Turkish migrants in Germany, the „Project Migration“ presented a sort of counter-narration to the hegemonic and racist discourse on migration. By Researching alternative materials coming from private archives and on the basis of the concepts of the “Autonomy of Migration” and the “Perspective of Migration” (as discussed by Yann Moulier Boutang or Sandro Mezzadra) that understand migration as a social movement, minor his/herstories became visible.

AURORA RODONÒ (Research associate, University of Cologne & freelance cultural worker) For many years Aurora Rodonò has addressed the history of Italian guest workers and Italian migration cinema in her work as a researcher, cultural worker and activist. Currently she is working as a research associate at the University of Cologne and as a freelance cultural worker and script consultant for features. From 2003 to 2006 she was a researcher within the exhibition project „Project Migration“ (Cologne, 2005). In May 2017 she was active in the Tribunal „Dismantling NSU complex“ (Schauspiel Köln), where struggles against racism from the guest worker period until today were brought together.

Perspectives of Migration

By Angelika Böck

In 2012, as part of an (unrealized) artwork on migration in Munich, I talked with inhabitants of the city of Munich - both native and migrated - about personal memories of their first encounter with the cultural other (see quotes from these interviews in the appendix). The quotes taken from these conversations recall stereotyped images that are well known to us from the media. However, we tend to forget that to a part of our society these images were not only mediated - like it is for the people of my generation - by the media but make part of their own experiences, constituting their worldviews.

ANGELIKA BÖCK is a visual artist and interior architect. Her work deals with phenomena of human perception, and contains elements from both art and research derived from performative interventions in different cultural settings. Her artworks are ranging from eye drawing, video and installation, to photography, text, performative gestures, and sculpture. Since 1999 she conducted practice-based research in collaboration with a diverse range of people located across transnational settings. It explored a variety of anthropological perspectives of the culturally situated embodied subject. Taken together, these durational projects were based on the hypothesis that we as artists and practitioners are inscribed and present in our creative representation of the ‘other’. Angelika lives and works in Munich (Germany) and Barrio 8 (Malaysia). She is currently a PhD student at the Centre for Transcultural Research and Media Practice at Dublin Institute of Technology (Ireland). Subject of her dissertation are three exemplary performative encounters and resulting art installations of her practice-based research

‘Portrait as Dialogue’. Further information: www.angelika-boeck.de/en

Finding a Home in Relational Networks? Reflections on Potentials and Pitfalls of a De-colonial Archive

By Fiona Siegenthaler

This paper explores the de-colonial potential of re-conceptualizing the archive of contemporary art in an urban African context. It is interested in the potential of generating an archive of contemporary art production that is independent of the often dysfunctional postcolonial national infrastructures and institutions but also refuses to be appropriated by foreign cultural institutions and museums. During my field research in Kampala (2015-2017), I discussed with contemporary artists their regular lament about the lack of reliable art institutions and collection policies in Uganda on the one hand and the “loss” of their artworks in private collections overseas on the other, due to insufficient or lacking documentation. This combination of a missing local archive of contemporary art production and the undocumented or non-trackable “export” of Ugandan artworks to collections abroad poses a challenge to many historically conscious artists in Kampala: How can we make sure that our work is relevant and accessible for the next generation and for art historiography in East Africa more generally?

Are there alternative ways of establishing archives as bodies of knowledge and contemporary art historiographies beyond public institutions? Based on some observed practices by the artists themselves and on theoretical and application-oriented discussions taking place internationally, I ask in what ways we can rethink the archive as a dynamic and non-static repository for contemporary art embodied in the artists themselves and their use of face-to-face as well as virtual social networks.

FIONA SIEGENTHALER is Post-doc Researcher in the interdisciplinary field of contemporary (African) art, performance, and visual culture. She is a Research Associate at the Visual Identities, Art, and Design Research Center (University of Johannesburg) and at the chair for Social Anthropology at the University of Basel where she was an Assistant Professor from 2012-2018. Following her PhD (2012) on *Imageries of Johannesburg. Visual Arts and Spatial Practices in a Transforming City*, she conducted research in Kampala (Fieldwork 2015-2017) and at Columbia University (as a Fulbright Visiting Scholar 2018). She is coordinating the project *Art/Articulation: Art and the Formation of Social Space in African Cities* funded by the Swiss National Science Foundation (2015-2019). She has published widely, amongst other in *Critical Interventions*, *African Arts*, *Research in African Literatures*, *Critical Arts*, and *Social Dynamics*.

Objects of Migration, Photo-Objects of Art History: Encounters in an Archive

By Almut Goldhahn (KHI, Florence) / Massimo Ricciardo (artist, Turin)

Since 2013 the Italian artist Massimo Ricciardo and his German colleague Thomas Kilpper have collected objects that migrants have left behind them in various places in Sicily on their journey northwards to Europe along the Mediterranean route. The archive “Objects of Escape – Inventories of Migration” is the result. It currently consists of over two thousand objects, ranging from water bottles to life-jackets, from tickets, mobile phones or SIM cards to more personal memorabilia such as photographs, notebooks or little bags filled with native soil. As a spin-off of the conference “Encounters: Handling, Placing and Looking at Photographs in Relation to Migration” (October 2017) Ricciardo was invited to show a small selection of these objects in a temporary installation in the rooms of the Photothek of the Kunsthistorisches Institut in Florence. The interaction with the staff of the Photothek, and also with its spaces and structures, proved fruitful. Ricciardo’s aim was to let the objects assembled by migrants enter into dialogue with the art-historical documentary photographs collected in the Photothek. A network of relations sprang from this dialogue between photographs as material objects and

migrants' objects. New and in part surprising perspectives were opened up as a result, not only for the general public, but also for the scholars and archivists who work in the Photothek. On the one hand, the individual artefacts were embedded in the wider context of *cultural heritage*, *cultural memory* und *temporalities*. On the other, they stimulated a reflection on the methods of archival practices, dynamic processes in the photographic archive, and the *agency* of (photo-) objects. Scholars and archivists thus became curators, and the space of what the general public might regard as a sleepy historical photo-archive was transformed into a forum for the discussion of some of the most burning issues of our time. The installation was already shown for the third time in June 2018. Our contribution would like to present the joint project not only as a *case study* of an (artistic and curatorial) response to migration archives, but also as an opportunity to discuss the synergies and fractures that arise from the dialogue of migrants' objects with photo-objects and with the spatial structures and classification systems of a photo-archive dedicated to art-historical documentation which has grown over a period of 120 years. A publication and an online-exhibition as follow-up of the project are already at the planning stage.

ALMUT GOLDHAHN studied Art History and German Literatur in Leipzig, Turin and Berlin. In 2011, she received a PhD in Art History at the Humboldt-Universität of Berlin for a dissertation thesis on the history and the art patronage of the venetian family Rezzonico in the 17th and 18th century. Since 2008, she is a scientific staff member of the Photo Library of the KunsthistorischesInstitut in Florenz – Max Planck Institut. She co-organized the international workshop “War, Photo Archives and the Temporalities of Cultural Heritage” which was held in Florence in April 2018. Her current research interests are related to photography, photo archives and cultural heritage.

Publications (selection): (together with Ute Dercks): Follow the Objects. Zur Mobilität von Objekten, Fotografien und Foto-Objekten. In: *Foto-Objekte*, ed. by Costanza Caraffa, Julia Bärnighausen, Stefanie Klamm et al., Berlin (forthcoming); Von der Kulturpolitik zur Kulturpropaganda: das Kunsthistorische Institut in Florenz in den Jahren des Nationalsozialismus, in: *Kunstgeschichte in den besetzten Gebieten 1939–1945*, ed. by Magdalena Bushart, Agnieszka Gąsior, Alena Janatková (Brüche und Kontinuitäten, 2), Köln, Weimar, Wien 2016, pp. 27-46; Traces of Devastation: Photography, Cultural Heritage, and Propaganda during World War II, in: *Representations of the Nazi Occupation: photography, history, memory*, ed by Iro Katsaridou and Ioannis Motsianos, Thessaloniki 2016, pp. 102-118.

MASSIMO RICCIARDO (1979, Darmstadt), studied at Accademiadelle Belle Arti in Florence and lives and works now in Turin. He exhibited his works among others at the KunsthistorischesInstitut in Florenz – Max-Planck-Institut, Florence (2017/18), KarlskircheKarlsplatz / documenta 14, Kassel (2017), Kunsthäus, Dresden (2016), Palazzo DonàBrusa, 56th Venice Biennale (2015), DassweisssehausKunstverein Wien (2014), Pavillion Social, Kunstverein Lucca (2014) and Raffaele De Grada Gallery of Modern and Contemporary Art, San Gimignano (2013).

Migration and Memory. Switzerland - Turkey. Collaborative Exhibition Project. May – Juni 2019

By Gaby Fierz, Yolda Unterwegs

Places and public space are crucial for all questions of migration. Through the movement of people, cities, homes, landscapes and other localities become re-configured and reinterpreted through migrants' stories, photographs, music, art- work, films and websites. To understand more about the hidden layers of memory in public places and spaces and their role in urban transformation the Project *Migration and Memory* (in collaboration with Prof. Dr. Bilgin Ayata,

University of Basel, Department Social Sciences, Sociology) examines visible marks and invisible traces of the Turkish-Swiss history and present of Migration in public places and spaces in the City of Basel.

As theoretical framework of our exhibition project we choose as guideline and topic of discussion the concept *City-as-archive* proposed by Vjyayanthi Rao. *“As a principle of order, the archive provides a base upon which history, memory and re-collection takes place. Such memory structures relations between strangers thereby producing a sense of urban locality and space. Hence the relationship between cities and archives and the concept of city-as-archive has a significant resonance, especially in the context of globalization, the profound and epochal socio-economic transformation confronting the world today.”* (Rao 2015:183) (1) Rao’s understanding of an archive as a process, as a tool to understand contemporary urban’s past, memory and present, is in our context of *Migration and Memory* fruitful and productive. As she focuses on the void on the non-built and invisible of the past, she emphasizes history and memory beyond the visible, the built-infrastructure and stored past in official archives.

The input will give some further insights in the concept of the planned exhibiton.

1) <http://www.edcities.org/en/wp-content/uploads/sites/2/2015/04/Vjyayanthi-V-Rao-EN.pdf>

GABY FIERZ www.gabrielafierz.com is an ethnologist and curator. She was for 15 years (until 2016) head of the Education and Outreach Department at the Museum der Kulturen Basel. Today she is an independent curator and ethnologist, specialized in Migration and Postcolonialism topics. Since 2018 she is teaching „Diversity“ at the Pädagogische Hochschule, Lucerne. In 2014 she got a scholarship from the Landis & Gyr foundation to research transnational identities between Switzerland and Turkey. The results of her work were shown in the exhibiton „On the Move between Switzerland and Turkey“ in 2016 in various locations in Turkey and Switzerland. Together with Gülten Akgünlü and Thomas Gull she realized in 2017 the travelling exhibiton „Zürcher!nnen machen“ - an exhibition focusing on belonging and migration. www.zuercherinnenmachen.ch. Currently she is working on the collaborative exhibition project „Migration and Memory. Switzerland – Turkey“.