UNIVERSITÄT BERN

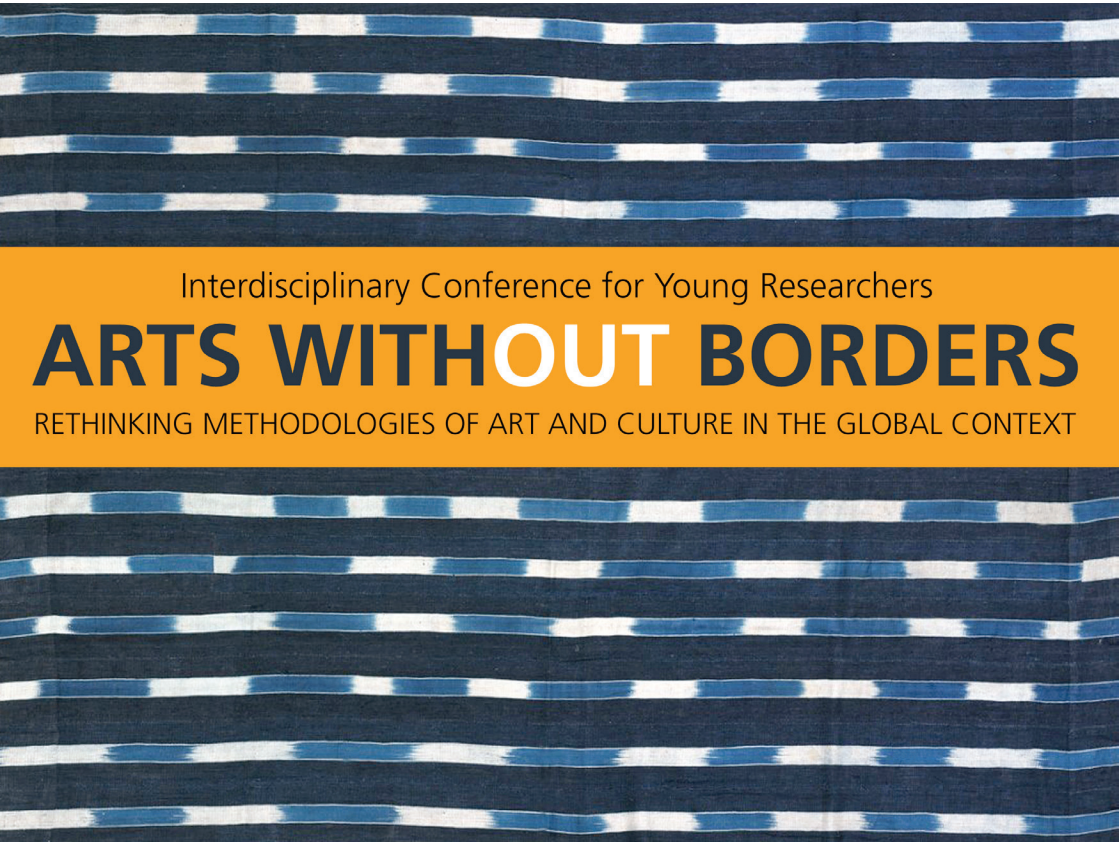
INTERDISCIPLINARY CONFERENCE FOR YOUNG RESEARCHERS

ARTS WITH(OUT) BORDERS

RETHINKING METHODOLOGIES OF ART AND CULTURE IN THE GLOBAL CONTEXT

6-8 JUNE 2013

June 2013



Interdisciplinary Conference for Young Researchers

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ARTS WITHOUT BORDERS

Rethinking Methodologies of Art and Culture in the Global Context

Organisation:
CCS | Center for Cultural Studies
Corinne Geering, Nivedita Ramanan, Katrin Sperry

IASH | Institute of Advanced Study in the Humanities and the Social Sciences
Tanja Klankert, Erin Rice

Keynote Speakers:
Ursula Biemann, Artist / Writer / Video Essayist, based in Zurich
Arnd Schneider, Professor of Social Anthropology, University of Oslo

6 - 8 June 2013 University of Bern
Hallerstrasse 6, Room 205, 3012 Berne

www.artswithoutborders.ch

Thursday, 6 June 2013

10:00
Registration opens (closes 12:30)

11:15 - 12:00
Opening: Welcome remarks, Professor Oliver Lubrich (IASH) and Organizers

12:00 - 12:30 Coffee break

12:30 - 13:30
Panel 1: Confronting the Contemporary, Chair: Katrin Nahidi

Elahe Helbig (Bonn) & **Hannah Jacobi** (Berlin): "Way(s) of Art: Challenges of Art Historical Research in Regard to Contemporary Art Production from Iran"

Szilvia Nagy (Budapest): "Organised Networks: Institutional Transformations, Inclusive Practices and the Field of Art"

13:30 - 14:30 Lunch break

14:30 - 16:00
Panel 2: Negotiating Borders, Chair: Professor Wendy Shaw

Raul Gschrey (Giessen): "Exhibiting the Border. The Production and Reception of Artworks on Movement and Migration between Africa and Europe"

Lauren Elizabeth Hanson (Austin/Cologne): "A Global Happening: Artistic Practice and Theories of Communication in the 1960's"

Stefanie Zobel (Cologne/Berlin): "'Exhibitionscapes': Museum Shows of Global Art as Transcultural and Imaginary Spaces"

16:00 - 16:15 Coffee break

16:15 - 17:45
Panel 3: Curatorial Representation, Chair: Erin Rice

Irene Campolmi (Aarhus) "Sustainable Development and Sustainability in 21st Century Museums. Rethinking the Modern Experience through the Narratives Making-Process"

Anja Dreschke & **Martin Zillinger** (Siegen): "Producing Images, Testing Representation. Trance/Media in Morocco and Europe"

Steffen Köhn (Mainz): "Organizing Complexities: The Potential of Multi-Screen Video Installations for Ethnographic Practice and Representation"

17:45 - 18:15 Coffee break

18:15 - 19:30
Keynote Lecture, supported by the IASH

Ursula Biemann (Zurich) "Videogeographies: Artistic Practice in the Field"
Introduction: Dr Manuela Rossini (IASH)

19:30 - 21:00
Apéro

Friday, 7 June 2013

09:00 - 11:00
Panel 4: Between Reception and Mediation, Chair: Tanja Klankert

Martin Waldmeier (London): "Addressing Global Audiences: The Artist as Translator?"

Viola Marchi (Berne): "Radical Otherness and Global Readership: The Native American Author as Mediator"

John Paul Rangel (New Mexico): "Contemporary Native Art and Indigenous Aesthetics: Methodologies, Epistemologies and Representation"

Alice Buschmeier (Berlin): "Objection to Objects in Participatory Art"

11:00 - 11:30 Coffee break

11:30 - 13:00
Panel 5: Global by Design, Chair: Katrin Sperry

Julia Mia Stirnemann (Berne): "Viewpoints - the World in Perspective"

Annemarie Bucher & **Dominique Lämmli** (Zurich): "THE GLOCAL-SET: Clustering Methods to Research the Functions of Art in Global Contexts" and "ART & SCIENCE: Visual Essays as a Way of Crossing Borders"

13:00 - 14:00 Lunch break

14:00 - 15:30
Keynote Lecture, supported by the CCS

Professor Arnd Schneider (Oslo): "For a New Hermeneutics in the Arts - Anthropology Encounter"
Introduction: Professor Thomas Claviez (CCS)

15:30 - 15:45 Coffee break

15:45 - 17:45
Panel 6: Bridging Practices, Chair: Luisa Piart

Vera Kaufmann (Berne): "Understanding by Looking and Listening in Layers. An Interactive-Reflexive Approach in Media-Based Anthropology"

Fiona Siegenthaler (Basel): "Towards an Ethnographic Turn in Contemporary Art Scholarship"

Rik Adriaans (Budapest): "The Fieldwork of Cultural Production: Montage as Method in the Ethnography of Image-Producing Industries"

Fiamma Montezemolo (Berkeley): "TRACES" Film Screening

18:00
BBQ at SUB House

Saturday, 8 June 2013

10:00 - 11:00
Panel 7: **New Media**, Chair: Benjamin Eugster

Anne Van Dam (Leiden): "New Media and the Crossing of New Borders"

Linda Kröger (Berlin): "Facebook, Blogs, Local Space: Kinshasa's Artist Collectives and their Medial Distribution Strategies"

11:00 - 11:15 Coffee break

11:15 - 12:45
Panel 8: Public Display, Chair: Kate Whitebread

Heike Derwanz (Hamburg): "Researching Dying Artworks of Anonymous Artists in a Global Stream of Images. The Toolkit of Contemporary Global Art Research"

Olena Martynyuk (New Jersey): "Art and Statehood: Ukrainian Artists in Moscow in Late Soviet Union"

Nadine Siegert & **Sam Hopkins** (Bayreuth): "Mashing up the Archive: Remix and Tumult at the Iwalewa Haus"

12:45 - 13:45 Lunch break (provided)

13:45 - 15:15
Panel 9: Identity Politics, Chair: Corinne Geering

Lilia Mironov (Berne): "Identity and the Airport"

Marco Hompes (Karlsruhe): "Politics as Export Hit. The West European View on Russian Artists as Symbolic Demarcation"

Lucia Vodanovic (London): "Mediation and Agency in Art's After-Life"

15:15 - 16:00
Closing remarks

16:00
Official end of conference

Keynote Speaker

Ursula Biemann
Videogeographies: Artistic Practice in the Field

In this lecture, Ursula Biemann talks about her use of investigative video as a form of artistic practice that engages fieldwork in faraway places. Her videos consistently explore the post-colonial politics of space and the innovative practices of resistance that constitute the counter-geographies of clandestine mobility today. In two distinct approaches, the videos *Contained Mobility* and *Sahara Chronicle* reveal the friction between the migrants' strategies of self-determination and the efforts of containment made by the authorities to bring it under control. At the forefront of this practice is, as ever, a deeper investigation of how reality is constituted: First, through the movement of people as a space-producing performance. And second, through a series of experiments of how the artist could inscribe herself in the very space that she is producing both by physically traversing it, and by generating these videogeographies. Both projects raise epistemological questions of how knowledge is produced through the engagement with local histories. They also propose installations in the art space that allows us to experience how a multiplicity of personal stories finally merges into a transnational system that unfolds in the minds of the viewers.

Ursula Biemann *is a video essayist, theorist and widely exhibited artist based in Zurich. Her practice is strongly research oriented and involves fieldwork and video documentation in remote places. She investigates global relations under the impact of the accelerated mobility of people and resources. Biemann is a senior researcher at the Zurich University for the Arts and publisher of several books. She is appointed Doctor honoris causa in Humanities by the Swedish University Umea (2008) and received the 2009 Prix Meret Oppenheim, the national art award of Switzerland.*

Keynote Speaker

Arnd Schneider

For a New Hermeneutics in the Arts – Anthropology Encounter

Taking inspiration from James Clifford's notion of "speaking terms" with which he characterized the relations between French anthropology and the surrealist avant-garde in the 1920s and 30s, this lecture explores the current and future possibilities of dialogue between art and anthropology. Informed broadly by hermeneutics (Gadamer, Ricoeur) and art historian Grant Kester's notion of 'dialogical aesthetics' it is argued that any dialogues, and potentially, collaborative projects across disciplinary boundaries of art and anthropology, can only be achieved through a careful negotiation of 'speaking terms', and the recognition of difference.

Arnd Schneider *is Professor of Social Anthropology at the University of Oslo. He writes on contemporary art and anthropology, migration and film. His main publications include Futures Lost (2000), and Appropriation as Practice: Art and Identity in Argentina (2006). He co-edited (with Chris Wright) Contemporary Art and Anthropology (2006), and Between Art and Anthropology (2010); their new book Anthropology and Art Practice is forthcoming with Berg/Bloomsbury (2013). He was a co-organiser of the international conference Fieldworks: Dialogues between Art and Anthropology (Tate Modern, 2003). Experimental Film And Anthropology (co-edited with Caterina Pasqualino) will be published by Berg/Bloomsbury in 2014.*

Elahe Helbig and Hannah Jacobi

Way(s) of Art: Challenges of Art Historical Research in Regard to Contemporary Art Production from Iran

The examination and analysis of contemporary art production from Iran is meeting with several pressing challenges; art production in, or rather from Iran is evolving out of a situation, which is confined by historical, cultural, ethnical, and gender-related issues, the conjunction of which greatly impacts form and content of art works. Nevertheless, its reception takes place in a globalised context, thus adding a multiplicity of meanings to the works of art. Coming from the field of art history, one of the major concerns here is the lack of any established method of approaching non-western art production as well as the lack of a generally accepted terminology.

In our presentation, we will discuss a set of theoretical and methodological difficulties that we are facing in regard to the positioning and analysis of art production from Iran; such engages with local cultural and social topics, aesthetic references, as well as with the „requirements" of an international audience, in a constant process of transcultural appropriation and disassociation. Here, we would like to explicate several problems: (i) the employment of categories, such as „international audience", „global art scene", and further „contemporary art" as a universally valid concept; (ii) the differentiation of local references such as aesthetic and formal aspects, various discourses concerning, among others, representations and "contemporaneity", and definitions of a local art scene; and (iii) the methodological grounds for approaching the interdependency between a locally defined frame of references for the art production and a global reception of the art works, in order to extend and verify an interdisciplinary art historical knowledge.

We will examine these problems by means of the works by two internationally known Iranian artists, Sadegh Tirafkan and Barbad Golshiri. The former, Tirafkan, who is a wanderer between Tehran and Toronto, employs in his photographic collages visual metaphors stemming from an Iranian image-tradition in order to approach various layers of contemporary, personal and social, cultural identities. On the other hand, Golshiri, through his radical conceptual approach, seems to annihilate demarcations within the global contemporary art field and thereby questions national/cultural boundaries and artistic identities.

Hannah Jacobi *studied art history, English and Italian philology at Freie Universität Berlin, Germany, where she is also inscribed in a PhD programme. In her dissertation thesis, she analyses the development of the contemporary art scene in Tehran, Iran, considering new methods of approaching non-western contemporary visual arts in a global context. Since 2011, she is working at Haus der Kulturen der Welt, Berlin, where she coordinates an interdisciplinary symposium on the work of Edward W. Said in relation to the contemporary revolts and transformations in the Arab World and elsewhere. She has been working in the art sector since 2005, in the curatorial office at Documenta 12 and the Georg-Kolbe-Museum Berlin.*

Elahe Helbig *graduated from the University of Bonn with a MA in Media Studies along with Art History and Asian Studies. She became a PhD student at the Institute of Art History, University of Bonn. In her dissertation thesis, titled "Concepts of representation within Iranian photography – A comparative analysis", she considers the impacts of entanglements between Iranian and European photography. Elahe Helbig has organized an interdisciplinary, international symposium titled "Iranian Contemporary Art – Searching for Identity?" at the University of Bonn, May 2012. She has also attended the 101st CAA (College Art Association) Annual, in which the Historian of Islamic Art Association participated. In addition, she has co-curated exhibitions and was a project assistant in furthering the exhibition Search for Traces – An Intercultural Exhibition.*

Szilvia Nagy

Organised Networks: Institutional Transformations, Inclusive Practices and the Field of Art

The social commitment of the art field in relation to the transforming institutional scene is the main focus of my interest: what can be the role and responsibility of art institutes in the times of social and political changes? How does the given political, economical and social background determine these institutes? Can they act as initiatives or agents of changes?

My hypothesis is that the new, inclusive institutional forms – based on the models of "organized networks" – are able to liberate themselves from the structures of local economical-political systems by the support of international collaborations. Therefore my research investigates if these new, web-type inclusive institutes could be the means and patterns of museum transformation, if the social web as an institutional structure could lead to a new model, where events/projects substitute exhibitions, where participants replace attendants by creative content creation, collaborative knowledge production, sharing and discussions.

My paper focuses on these alternative tendencies in the transforming institutional and organizational structures within the art sphere: the growing interest in inclusive and participatory practices; the dualities of self-organization and institutionalisation; instrumentalisation in the art sphere; and social web based institutional models. Through a case study (Moldova Young Artists Association Oberliht, Chisinau) I would like to outline the power structures of financing art projects and the cultural funding's instrumentalisation in identity building. The relevance of this question is emphasized by the necessity of the reflection to the continuous Eastern European transformations, the current political changes in the EU region, and especially by the politically indicated transformation of the cultural sector. The recent figures are intensifying the call for a thorough understanding and analysis of the role and direction of art institutes.

Szilvia Nagy *is a PhD candidate in Film, Media and Contemporary Culture at ELTE University in Budapest, Hungary.*

Raul Gschrey

Exhibiting the Border. The Production and Reception of Artworks on Movement and Migration between Africa and Europe

In my contribution I will focus on two recent exhibitions dealing with movement and migration that raised questions on cultural specificities of production, presentation and reception of artistic works between Africa and Europe. The exhibitions in Bamako, Mali and in Frankfurt and Mainz, Germany were addressing the topic in an interdisciplinary way. Both shows were accompanied by talks, workshops and film screenings and opened the floor to theoretical and methodological perspectives. While the exhibition in Mali "rester et partir/staying and leaving", curated by Marie-Hélène Gutberlet and Amadou Sow, was mainly focusing on works of local photographers, the German show "grenzlinien/borderlines", curated by myself, featured only few non-European participants. Also the audiences and the reception of the works were fundamentally different.

In relation to the exhibitions, the paper deals with specific ways of visualising the topic of migration from West African and European perspectives. A series of interviews with the artists of the show in Mali addresses modes and backgrounds of artistic production. This links in with the development of photography in Mali that, partly due to European influences, has experienced a shift of emphasis from documentary and representative functions to the artistic realm. Taking these statements as point of departure, individual artistic works will be presented and their strategies and transcultural relations explored. The paper will further refer to theoretical perspectives on the production, presentation and reception of artworks as voiced in the publications related to the exhibition projects.

*As artist, curator and scholar **Raul Gschrey** looks into socially and politically relevant topics in a multifaceted way. In the past years he has examined the phenomenon of visual surveillance and explored artistic subversions. His ongoing exhibition and publication project "grenzlinien / borderlines" focuses on irregular migration in a European context. He currently works on his PhD thesis entitled "Composite and Eigenface. Histories and Continuities of Human Measurement between Arts and Science" at the International Graduate Centre for the Study of Culture (GCSC), Justus Liebig University Giessen, Germany. Further information: www.gschrey.org*

Lauren Elizabeth Hanson

A Global Happening: Artistic Practice and Theories of Communication in the 1960s

In 1966 Buenos Aires-based artist Marta Minujín planned a collaborative, global happening with celebrated performance artists Allan Kaprow, based in New York, and Wolf Vostell, based in Berlin. Together they conceived of *A Three Country Happening*, claiming that the transcontinental event would "be the first of its kind in man's history." The three-day happening was to occur simultaneously on three different continents utilizing the telephone, teletype, radio, and the world's first commercial communications satellite, the Early Bird.

In my presentation I argue that Minujín's contribution to the tripartite happening provides an intriguing case study regarding artistic confrontations with the body in relation to its representations and transformations via new media in the 1960s. Moreover, my case study contributes to an historical understanding of the transmission, exchange, and appropriation of ideas across socio-political and interpersonal borders. I interpret Minujín's multimedia experience as prompting her audience to reflect on and directly engage with notions of the mediated self in contemporary society, i.e., the translation of the self into an image as manipulated through specific forms of media.

Marta Minujin's unorthodox, multimedia approach to art requires a similarly unconventional, multi-disciplinary approach to art history. Consequently, I employ diverse methodologies ranging from media theory to philosophy, as well as theories contemporary to Minujin such as communication theory (Marshall McLuhan) and the history of knowledge (Michel Foucault). Thus, I engage with intercultural and interdisciplinary concerns in the study of the history of art and situate *A Three Country Happening* in its specific, historical context – a moment in time when the explosion of new technologies reinvented conceptions of art.

Lauren Elizabeth Hanson *is a doctoral candidate in Art History at the University of Texas at Austin, specializing in 20th-Century European and American Art. Under the support of a Deutscher Akademischer Austausch Dienst Research Grant (2012-13) and the Universität zu Köln, she is currently conducting research for her dissertation, "Creating a Scene: Art and Experimentation in Düsseldorf circa 1958". Her dissertation addresses how artists navigated the postwar environment and situated their work within the socio-political context of West Germany's "economic miracle." Her research interests include exhibition practices post-1945, memory as related artistic practice, constructions of artistic identities, and intersections of art, technology, and politics.*

Stefanie Zobel

'Exhibitionscapes': Museum Shows of Global Art as Transcultural and Imaginary Spaces

A significant effect of cultural globalization since the 1990s is the entanglement of art production and presentation across the world. Global art was first seen in biennials and is currently critically reflected in themed shows. Due to their transcultural dimension, such projects are illuminating objects of study that simultaneously pose methodological challenges. Exhibition analysis in general constitutes a gap in art history. It was partly filled by museum and cultural studies which primarily addressed the Euro-American canon. For global art expositions, adequate analytical instruments are still missing.

This presentation considers possible ways to extend existing methods based on a case study of relevant research exhibitions. In narrative and aesthetic strategies of many exhibits the imaginary plays a key role, marking a tension between cultural difference and transculturation. Also on a curatorial level, the imaginary is explicitly or implicitly discursive. Hence, it acts as an interface between exhibition subject and analysis category.

Drawn from psychoanalysis, the imaginary is currently situated in anthropology as a social practice and in postcolonial studies as a vehicle for alterity. In exhibition analysis, it could be adopted as a concept of spatial theory, characterizing the mobilization of images, media and things between cultures in global expository contexts. Exhibitions are accordingly understood as transcultural and imaginary spaces. To this end I propose, following Arjun Appadurai, the term "exhibitionscapes": Visiting a show consequently invokes an imaginary memory of wandering white cubes, exhibits, and curatorial "travelling concepts" (Mieke Bal).
Therefore, in addition to well-established text-based approaches, the methodological landscape might be enlarged by acknowledging the imaginary dimension of visual (museum) cultures – for which particularly non-Western theorists like Édouard Glissant laid major theoretical groundwork. The integration of these concepts could also be a contribution to the required cultural expansion of the theory apparatus used in transdisciplinary case studies.

Stefanie Zobel *lives in Berlin and is currently writing her dissertation on themed exhibitions of global art as curatorial platforms for the consideration of globalization and its transcultural transformations with Prof Dr Ursula Frohne (Cologne) and at the Freie Universität, Berlin. She holds a Master's degree in Art History, American Literature and History from the Universities of Bonn and Cologne. At the latter's Institute of Art History she was a research associate in the DFG project "Spaces of Reflection of Cinematographic Aesthetics" (2009 - 2012). As a freelance project manager she headed communications for art exhibitions around Germany. At the Fraunhofer Institute, Sankt Augustin, she worked for the webzine "netzspannung.org" on digital art and for the media art project "Energie_Passagen" (2004). Her academic work lies at the intersection of Art History, Museum and Cultural Studies. Her research interests include visual media since the 20th century, globalization, transculturalism, and exhibition theory.*

Irene Compolmi

Sustainable Development and Sustainability in 21st Century Museums: Rethinking the Modern Experience through the Narratives Making-Processes

The paper researches to what extent sustainable development and sustainability can be valid frameworks to dismantle the traditional structures of editorial control in art museums. Both terms refer to the idea of creating and maintaining ecosystems, where the stakeholders involved share and wisely recycle the available resources. Throsby first recognized the formal similarities between natural and cultural capital and the importance of values as *inter*- and *intra*-generational equity, biodiversity and balance to restructure production and consumption processes in art. Art museums are subsets ecosystems of culture made by staff, curators, managers and beholders, who interact with artistic objects in environments that constantly change. In the current art system, they have also become pools of investments for hierarchical networks of art galleries, dealers and freelance curators who decide which are the leading artists, narratives and operational standards that museums should adopt. Quoting Latour, art museums "transport meanings without effectively transform the system." They need not to focus so much on updating displays or creating alternative narratives, but rather on alternative practices for creation. Values such as sustainable development suggest that by revising the ways production processes are conducted, and with the stakeholders' involvement, there is a real possibility of changing the operational structures of systems. Sustainability concepts rely on the beholders' substantial role in constructing culture and art acknowledgement. Drawing from the conceptions of aesthetic and artistic experiences, contemporary art museums become *archétopies*. They self-ask when and how art displays respond to visitors' needs and aspirations, and aim to disclose political, economic and social implications entailed in artistic production, collecting and displaying processes. Focusing on modern and contemporary art exhibition canons, the paper analyses the permanent displays of some European and non-European collection exploring their cultural policy, relationship with local and global public, and connections with local and international political power.

Irene Campolmi *is associated scholar of the Max-Planck-Research Group "Objects in the Contact Zone: The Cross-Cultural Life of Things", coordinated by Prof Dr Eva-Maria Troelenberg. In 2012, she was a Max-Planck-Institut-Kunsthistorisches Institut in Florenz fellow and PhD Candidate in Management and Development of Cultural Heritage at IMT Institute for Advanced Studies Lucca. She recently joined the PhD Program The Art Museum of the 21st Century at Aarhus University, in collaboration with Louisiana Museum, Humleblaek, under the supervision of Prof Dr Jacob Wamberg and Prof Dr Charlotte Klonk. In 2011, she received her BA and MA with honors in Museology and History of Art Collecting at Florence University. She currently researches the metaphorical framework of sustainable development in art museums, and has held conferences, lectures and seminars on this. Her research interests are sustainability, sustainable development, museums cultural policies, narratives, history of exhibitions and displays, Anglo-American collecting, female art collecting in USA and Europe (19-20th century).*

Anja Dreschke and Martin Zillinger

Producing Images, Testing Representation. Trance/Media in Morocco and Europe

During the last decades many scholars have noted the proliferation of ecstatic practices that are reproduced and diffused via technical media on a global scale. In our current research project we explore the interferences of Trance Mediumship and New Media in Morocco. The members of the Sufi brotherhoods of the ʻIsāwa skillfully enact the powers of lions, jackals and camels in their trance-choreographies. Misconceived by colonial and religious modernizers for a long time, their practices currently experience a significant upturn. Beyond the allegedly naive idea of an animated cosmos, their sacred plays thematize human capacities for transformation and deal with experiences of alterity. Increasingly, the ʻIsāwa design their practices as an art form for transnational publics.

As part of our project we realised an audio-video installation that was presented in different versions in the travelling exhibition *Animism* in Antwerp (2011) and Berlin (2012). The installation (which is still a work in progress) assembles locally produced VHS-films from the archives of the ʻIsāwa congregations in Meknes that circulate among healers, adepts and clients in Morocco and abroad, with video and sound recordings taken during two field trips to Morocco (2008 and 2011).

In our contribution we want to examine how (body-)techniques of trance and the complex ritual practices of spirit possession can be explored with audiovisual methods. Since in our installation we produced and combined various media formats, a crucial question pertains to the representation of sensitive, innate aspects of trance through the creative use of text, image and sound. By experimenting with different modes of montage we try to draw from documentary as well as experimental film and (media) art practices.

Martin Zillinger *is an anthropologist. He studied Philosophy, Theology and Social and Cultural Anthropology at the universities of Hamburg, Tübingen, Berkeley and Konstanz. He has done fieldwork in Morocco (Meknes), and Belgium (Brussels) on Religion, Trance Mediums and New Media and Migration. Currently, he is a lecturer in the department for Media Studies, University of Siegen. His dissertation „Die Trance, das Blut, die Kamera. Trance Medien und Neue Medien im marokkanischen Sufismus" was awarded the Frobenius research prize in 2009.*

Anja Dreschke *is an anthropologist and filmmaker from Cologne. She studied Cultural Anthropology, History of Arts and Theatre, Film and Television Studies in Cologne. Currently she works as research fellow at the Postgraduate Program "Locating Media" at the University of Siegen, Germany. In addition, she teaches audiovisual and media anthropology at the Department of Social and Cultural Anthropology at the University of Cologne. Recently she published the ethnographic documentary film "Tribes of Cologne" (Realfiction, 2011).*

The volume „Trance Mediums and New Media. Spirit Possession in the Age of Technical Reproduction" edited by Heike Behrend, Anja Dreschke and Martin Zillinger will be published in autumn 2013 by Fordham University Press.

Steffen Köhn

Organizing Complexities: The Potential of Multi-Screen Video-Installations for Ethnographic Practice and Representation

One outcome of the recent approximation between anthropology and art is the growing interest conveyed by anthropologists in representational practices that originate in artistic experimentation. Starting with the Writing Culture debate (Clifford and Marcus, 1986), the discipline in recent years has refined its aesthetic consciousness and self-reflexively began to interrogate the formal and narrative construction of the ethnographic account. This, along with a new concern with the particularities of sensory experience has led many anthropologists to a recognition of the limits of conventional textual representation and a desire to push anthropological practice to new boundaries. In this paper, I will explore the potential offered by the exhibition practices of contemporary video art for the organization and dissemination of anthropological knowledge. As problems of representation have to be understood as anthropology's "distinctive medium of theoretical and methodological discourse" (Marcus 1994: 51) I argue that multi-screen video installations may give conceptual form to some of the discipline's current concerns, namely how to construct the spatial and the temporal in view of a globalized world and how to employ multivocality and multiperspectivity to approach its increasing complexity. I will discuss three installation works, *Solid Sea 01: The Ghost Ship* (2002) by Multiplicity, *Sahara Chronicle* (2006-07) by Ursula Biemann, and *A Tale of Two Islands* (2012) by myself. All these works explore contemporary routes of migration, the European border territory, the cultural spaces of transnationalism, and hence, chart the indefinite geographies of globalization. I am specifically interested in how these installations present their material in a distinctly nonlinear montage-like form, providing a plurality of complementary or contrasting viewpoints. As they offer a physical form of reception and a bodily experience of space, I argue that these works go beyond mere representation. Not only do they demand a certain mobility of thought, they also seek to evoke the actual experience of migration.

Steffen Köhn *was born in 1980 in Kirchheimbolanden, Germany. He studied anthropology and film studies in Mainz and Berlin, as well as film directing at the German Film and Television Academy (dffb). Currently he is working on his PhD thesis at the department of Anthropology and African Studies at Johannes Gutenberg-University in Mainz about the image politics of migration. A Tale of Two Islands, the practical part of his dissertation, premiered at the 62nd Berlin International Film Festival and has since been screened at the Kassel Documentary Film and Video Festival, the Taiwan International Video Art Exhibition, as well as in galleries, art institutions, and at anthropological conferences.*

Martin Waldmeier
Addressing Global Audiences: The Artist as Translator?

My proposed contribution explores the phenomenon that artists working globally increasingly become visible as mediators. Fostered by a growing number of infrastructures and institutions that promote and encourage mobility in the arts (museums, art schools, international biennials and residency programs, among others), there is an increasing demand for artists to appear, speak, lecture and mediate their work to global audiences with respect to their individual configurations of knowledge. My contribution explores how such audience encounters can inform artistic practice, and proposes the concept of translation as a framework for approaching the challenges of global art.

To explore this phenomenon in more depth I will look at the practice of Walid Raad (Lebanese; living and working in New York), in particular his well-known group of work, *The Atlas Group*, a project that aimed to present personal and subjective histories of the Lebanese civil war. I will seek to demonstrate how this group of work is structured around audience encounters and gestures of translation, and how it may thus help to raise some of the inherent problems within "global art" today – problems of context, language, aesthetics, and knowledge – and how the work consciously responds to them.

I will explore how Walid Raad's work specifically targets foreign audiences, and how it draws creative agency from the lack of contextual and linguistic knowledge among his audience, not only to create fictions that may be experienced as possible realities ("Parafictions"), but to play with (and unsettle) the audiences' pre-existing assumptions. I will compare this mode of working with the task of the translator – and move away from a traditional understanding of translation as a process of "loss" toward a concept of translation as a form of encounter, and, ultimately, authorship.

Martin Waldmeier *is a curator from Basel, Switzerland, and currently a PhD candidate in Visual Culture at Goldsmiths, University of London. His dissertation explores translation as an artistic practice and as a mode of production. He has previously been a Fulbright fellow in Visual and Critical Studies at the School of the Art Institute, Chicago. With an academic and professional background in Modern and Contemporary Art History (MA, University of Bern, Switzerland, 2012), Curating (Stadtgalerie Bern, 2010-2011), and Residency Programs (PROGR Zentrum für Kulturproduktion, Bern / Pro Helvetia, 2007-2010), he is most interested today in issues of global visual culture, postcolonial visuality, the aesthetics of mobility, images and narrations of conflict, cultural translations, and the politics of language in contemporary culture.*

Viola Marchi

Radical Otherness and Global Readership: The Native American Author as Mediator

While academic debates on authorship still oscillate between the dismissal of the individual creator of the work of art, as ratified by Roland Barthes in *The Death of the Author*, and the rebirth of the authorial position as a function of discourse or as situated subjectivity, the writer of the so-called "ethnic literatures" continues to be seen as a spokesperson of the group s/he allegedly represents and endowed with authenticity and authority.

This paper aims at investigating the problematic spots that emerge when contemporary notions of authorship are brought to bear on the figure of the Native American writer through a critical discussion of the idea of the writer as mediator, advanced by many scholarly works on the author in multicultural contexts and understood as a privileged position from which the bridging of different cultures becomes possible. While these contributions try to react against the tragic stereotype of the author trapped between cultures, they do not seem to take into account the full theoretical implications of their assumption.

By addressing the contradictions inherent to the concept of mediation, I will attempt to answer the following questions: How to conceptualize the figure of the author in a cultural context in which communal storytelling still bear a profound significance and which belongs simultaneously to a written literary tradition and a global market? Can we do away with the author while maintaining the political stance of the text?

Situating itself at the intersection of radical otherness and translation, cultural specificity and global readership, my contribution aims at bringing into dialogue literary theory and translation studies, in order to propose a theoretical framework able to avoid the reduction of Indian literature to strict ethno-political readings, while allowing for a more complex definition of culture and of the relationship among cultures.

Viola Marchi *studied English and Italian literature in Pisa and Bern. She is currently employed as assistant for "Literary Theory" at the Center for Cultural Studies of the University of Bern, where she is working on her PhD dissertation "Ethical Demands and Narrative Responses: Moral Philosophy and the Challenges of Postmodern Fiction" (working title). Her main research interests include literary theory, contemporary American literature, Native American literature, ethics and literature, postmodern fiction and aesthetics. Over the years, she has attended specialization courses in literary translation and, in the field of Native American literature, she has translated Leslie Marmon Silko's novel "Ceremony" into Italian for Edizioni QuattroVenti.*

John Paul Rangel

Contemporary Native Art and Indigenous Aesthetics: Methodologies, Epistemologies and Representation

Native art and culture is flourishing and gaining national and international recognition through public exhibition and the development of Native academic inquiry and theory. Contemporary Native art and cultural production at this moment is best described as an expression of values – personal or communal or cultural – with an attention to material conditions and current issues. I employ Indigenous methodologies as a critical framework for understanding and analyzing Indigenous perspectives on contemporary Native art, Indigenous aesthetics and issues of representation.

Utilizing Indigenous perspectives and frameworks is necessary for understanding Native art and Indigenous aesthetics, particularly about the complexities of identity and influence, cross-cultural exchanges, and the prevalence of thriving Indigenous living cultures. I extend the discourse on Native art theory and representation through Indigenous aesthetics and research methodologies.

Indigenous aesthetics are an expression of a continuum of cultural production and connections to place, language, culture, traditions, values, oral histories and Indigenous knowledge, ancestry and also to future generations. Native American art is a spectrum of expression, influences and perspectives represented in forms that embody an expansive range of media, materials, and techniques. I utilize concepts like cultural distinctiveness and tribal sovereignty to describe how the Native artist utilize their Indigenous perspectives and aesthetics to claim and interpret cultural patrimony while also resisting the limitations of dominant culture projections of Native culture and concepts like innovation, adaptation and a response to influences, current conditions and new media to show how Native art/culture is dynamic.

This presentation, while theoretically based, will also include an overview of contemporary Native artists currently producing and exhibiting their work. I will explain my concept of Indigenous aesthetics and Indigenous research methodologies through two examples or case studies of Native artists and their creative practice. If time permits, I will briefly discuss how Native artists are disseminating their work and creating community and visibility through social networks, blogs and their own personal web presence.

***John Paul Rangel**, PhD is an academic, silversmith and graphic designer of mixed race/ethnicity with Spanish and Native American heritage (Apache and Navajo). Rangel holds a BFA in Studio Art from the University of Texas, Austin, and an MA in American Studies from the University of New Mexico. As of Fall 2012, Rangel completed his doctorate in Education with an emphasis on Native American art and culture at the University of New Mexico, department of Language, Literacy and Socio-cultural Studies. Rangel's dissertation focuses on contemporary Native art and representation that includes the development of Indigenous research methodologies for understanding and analyzing Native arts and aesthetics thorough an Indigenous perspective. Professionally, Rangel has worked in several spheres of art, from graphic design and production to creative direction, marketing, public relations, and education.*

Alice Buschmeier
Objection to Objects in Participatory Art

If you want to look at an artwork of Tino Sehgal you might be surprised: if you search in exhibition catalogues – you will find no image; if you go to his exhibition – you will find no material object of art. What you find is a situation, in which you will be involved unless you leave. This is the situation of participatory art. Tino Sehgal is one of the most striking examples of a global phenomenon of art practice whose primary medium are people, active participants, and where no material art objects are to be seen.
What participatory art practice thus seems to exhibit is an understanding of art that goes beyond images or objects of observation. Instead of providing an object-based experience of art, participatory art creates inter-subjective situations, thereby intervening directly in the social-political context.

This artistic practice challenges the fundamental categories of art theory, which primarily relate to visible, material objects of art. In order to grasp participatory art, art theory is required to rethink and broaden its methodology. Participatory art is therefore a clear example of *Art With(out) Borders* because it transgresses conventional thinking in two ways: it questions both the national and the aesthetical borders of art.

By means of case studies the talk will outline the phenomenon of participatory art and underline the questions that it raises. It will offer points for critical reflection on the concepts of "ethics" and "aesthetics" in the current theoretical discourse on participatory art.

Alice Buschmeier *(MA in Art History and Japanese Studies) is a research associate at the Institute for Cultural History and Theory at the Humboldt University of Berlin. Since October 2012 she has been working on her PhD project "Critique of the Image in Participatory Art and Jewish Thought. A contribution to contemporary art theory from the sources of modern Judaism" at the Berlin Brandenburg Centre for Jewish Studies. Alice Buschmeier has also worked as a curatorial assistant, most recently for Yael Bartana at the 7th Berlin Biennale for Contemporary Art (2012). Since 2010 she has been engaging in Deghetto e.V., a non-profit association dedicated to approaching Judaism.*

Julia Mia Stirnemann
Viewpoints – the World in Perspective

The Project: Geographical centres of conventional world maps are usually defined in terms of the equator making up the horizontal centreline of the picture, rather than by the thematically relevant geographical area as suggested by the map's topic. In other words: one commonly uses conventional world maps without giving much thought to the relation between the map's theme and the geographical centre chosen. Fig. 1 shows a world map that takes an unconventional point as its geographical centre. The equator is no longer mapped onto a horizontal line, but appears as an inclined great circle. The present project explores how, by means of tools from map graphics and descriptive geometry, wholly new varieties of world maps can be generated and made to fit a range of prevalent map topics. For this purpose, picture proportions are manipulated by choice of projection and geographical centre, the equator thus leaving the horizontal picture centreline. The world maps are still mathematically derived representations of the world. A special-purpose software is developed to generate the maps which will be presented at the conference.

www.ansichtssache-n.ch | www.worldmapgenerator.com

Results: The project aims to lead to parameter-guided, controlled and targeted generation of prototypical, unconventional world maps, which should enable recommendations of certain parameter sets for given purposes. Such recommendations are fundamental in making world maps fit their topics.

Ansichtssache(n) with regard to *Arts With(Out) Borders*: The practical part of the project is set within a theoretical framework which answers the questions of the conference. The practical part is a good base to connect with the focal issues which emerge in Arts without Borders. The common view of a global context is changed through the visual expression of the unconventional world maps, how they can be interpreted will be a subject of discussion. Furthermore, the software as a digital media and its approach will be part of the presentation.

Julia Mia Stirnemann *is an independent artist and graphic designer as well as a PhD candidate at the Graduate School of the Arts at the University of Bern with the project "Ansichtssache(n)". She received MA degrees in Arts Research and Communication Design from the University of Bern.*

Annemarie Bucher & Dominique Lämmli

THE GLOCAL-SET: Clustering Methods to Research the Functions of Art in Global Contexts

Contemporary art (mainly inspired by a western approach to art) is spreading all over the world and therefore seen as a global phenomenon featured at biennals and international art fairs. Within and beyond such mega-shows there is a rich source of art phenomena, which refer to local traditions and globalisation at once, and are not visible within the framework of western art theory.

Since 2008 FOA-FLUX deals with art phenomena in different global and local contexts, and with changing frames of reference for art production and perception. To deal with apparently (from a western art theory point of view) incommensurable art phenomena and to do exemplary research in this field has revealed the need for a pluralistic methodological approach. Therefore FOA-FLUX has designed a set of methodological tools (GLOCAL SET) to respond to the current problem situation on one hand and to describe and compare different art phenomena on the other hand.

The GLOCAL-SET provides the much needed analytical and descriptive tools for the study of art phenomena within various cultural and conceptual contexts. It brings together a broad range of disciplinary and transdisciplinary concepts and methodological approaches from art theory, global studies, ethnography, cultural studies, sociology, philosophy and artistic research. As such the GLOCAL-SET makes tools available for an objective and comparative research of various notions of art at stake.

In this paper we discuss the GLOCAL SET in detail, show its advantage over discipline orientated method clusters, emphasize its reach and potential for future discussions on art in global contexts.

Annemarie Bucher *(Dr. sc. ETH, lic. phil. I) studied art history, ethnology, and philosophy at Zurich University and Landscape Architecture at the Swiss Federal Institute of Technology in Zurich. She has also been a research fellow at Harvard University. She is currently working as a senior lecturer at Zurich University of the Arts and as a researcher and curator. She is the author of several books and articles on art, cultural theory, and landscape architecture. She has also curated several exhibitions.*

Dominique Lämmli *(Artist FH, lic. phil. I, Prof. FH) studied fine arts at Zurich University of the Arts (ZHdK), lithography at the School of Visual Arts in New York, philosophy at the University of Zurich, and educational theory and psychological didactics at the University of Applied Sciences Northwestern Switzerland (FHNW). She is a practising artist and has obtained several art grants and studio residencies in the last twenty years, including a fellowship from the Akademie Schloss Solitude. www.dominiquelaemmli.ch. She is currently working as a professor of drawing/painting at Zurich University of the Arts (ZHdK) and as a researcher.*

Annemarie Bucher & Dominique Lämmli

ART & SCIENCE: Visual Essays as a Way of Crossing Borders

In the last few years, our FOA-FLUX work as artists and researchers has focused on the highly disputed notions of contemporary art in glocal contexts as well as on specific issues and problem situations. Therefore we have been working on various occasions with visual essays, including scientific and artistic strategies of research and representation.

This proposal includes two visual essays as showcases:

From Jaipur to Micropur (by Dominique Lämmli and Annemarie Bucher) was developed during an artist-in-lab project at Deepa Agashe's Adaptation Lab at the National Centre for Biological Research NCBS, Bangalore/India, 2012/2013). It questions how microbiology and art do approach and understand life.
Under the heading of *Lining Life* we have started to focus on scientific and artistic approaches to life, their underlying belief systems, and the mutation and production of life. Through extending our comparative view to evolutionary biology, we have tackled the fundamental and motivational blind spots of scientific and artistic practice.

Human Colours (by Annemarie Bucher, Christian Fürholz, Nuria Krämer and Dominique Lämmli) was started 2010 as an interactive essay to explore human skin colour, its visuality and its effects on face detection. The shape and colour of the body and skin are still key visuals of human interaction and identity politics. This essay questions how visual anthropological settings are influenced by new technologies.

Both essays apply artistic and multidisciplinary strategies to explore a specific issue or problem situation.

Annemarie Bucher *(Dr. sc. ETH, lic. phil. I) studied art history, ethnology, and philosophy at Zurich University and Landscape Architecture at the Swiss Federal Institute of Technology in Zurich. She has also been a research fellow at Harvard University. She is currently working as a senior lecturer at Zurich University of the Arts and as a researcher and curator. She is the author of several books and articles on art, cultural theory, and landscape architecture. She has also curated several exhibitions.*

Dominique Lämmli *(Artist FH, lic. phil. I, Prof. FH) studied fine arts at Zurich University of the Arts (ZHdK), lithography at the School of Visual Arts in New York, philosophy at the University of Zurich, and educational theory and psychological didactics at the University of Applied Sciences Northwestern Switzerland (FHNW). She is a practising artist and has obtained several art grants and studio residencies in the last twenty years, including a fellowship from the Akademie Schloss Solitude. www.dominiquelaemmli.ch. She is currently working as a professor of drawing/painting at Zurich University of the Arts (ZHdK) and as a researcher.*

Vera Kaufmann

Understanding by Looking and Listening in Layers. An Interactive-Reflexive Approach in Media-Based Anthropology

Filming people and asking them questions is a classical way of doing Visual Anthropology – and just its starting point. In search for additional depth and insight which audio-visual media might open up due to their access to multiple levels of communicative distance and involved senses, the following setting was put up for my master thesis film *The Sky's Shadings – Cultural Perspectives in Interaction*: A progressing dialogue was established within two pairs of informants featuring comparable concerns in different circumstances, by showing them the other's portraits and interviews and giving them the occasion for feedback and an encounter with a final discussion.

Beyond the direct results answering the topics brought up in the interviews, the questions possibly produced by the method itself appeared even more interesting. In any case, the whole experiment, a game with interactivity and reflexivity, ended up in a kind of unforeseen meta-discussion on a set of unexpected questions.

Now, I am at the starting point for a doctoral research project on indigenous media in Brazil and the USA, mainly online video platforms, which means research in a blurred field between art, media production and political agency. I want to explore the obvious conflicts between individually, communally and politically driven art / media production and the influences of political, economic and cultural pressure from outside (by mainstream society) and inside (the indigenous communities' representation needs) on the indigenous artists / media producers in question, influencing the degree of freedom to choose the topics, techniques and presentation modes of their art and media work, and explore their strategies, their positioning and their use of the different modes and levels of cultural production available.

For this, I would like to discuss the method I developed for my master thesis film, its benefits, its weak points and possible blind spots, and especially the possibilities to develop it further for this next project. Some possible questions are: Which further modes of communication featuring different layers of distance can be used for this method, as Skype, video messages, short films, or other ways of storytelling or art forms using different media techniques? Which parts and levels of authorship do the participants assume? How to deal with questions of intermediality when different kinds of media and communication systems – as well the technical as the symbolic range are in question – are involved?

Vera Kaufmann *is currently an assistant at the Institute of Religious Studies, responsible for the doctoral program "Global Studies" at the Center for Global Studies (CGS) at the University of Bern.*

Fiona Siegenthaler
Towards an Ethnographic Turn in Contemporary Art Scholarship

An ethnographic turn has taken place in contemporary art practice, first as a reflexive negotiation with representations of the 'Other' in the 1990s, and later by the adoption of strategies like travelling and networking as a direct way to experience intercultural encounters on different continents. However, scholarly research in contemporary art has not actually adapted to these new, often temporarily limited practices that, furthermore, do not necessarily produce art objects but rather declare their social interactions as such as art. Since the particular contemporaneity and ephemerality of these art practices do not allow for an exclusive use of established methods in art history and scholarship, they require additional approaches.

Artists working in the ethnographic idiom normally seek for social interaction, but hardly does scholarly analysis consider the actual exchange taking place during the art project and its implications for the social actors involved. In order to keep up with new artistic practices, art scholars need to adopt empirical approaches that go beyond a mere description and interpretation of the often temporary art project itself and take instead the factual social and aesthetic processes and impacts into consideration. These processes occur both during the project period and in its aftermath in both the artist's life as well as the life of the people or groups involved. This paper calls for an ethnographic turn in art scholarship that complements established approaches with methods and research questions derived from social anthropology and sociology, such as participation, observation, and qualitative studies in social and aesthetic reception as well as perception.

Naturally, an 'ethnographic turn' addresses art scholarship dealing with all regions of the world, including the own one, and is not limited to research in the art practice of the 'Other' as has been the norm in social anthropology.

Fiona Siegenthaler *is an art historian and social anthropologist currently working as a Post-Doc at the Institute of Social Anthropology, University of Basel. She is particularly interested in interdisciplinary approaches and methods in visual arts, social anthropology and cultural studies. This interest is expressed in her completed PhD thesis: Imageries of Johannesburg. Visual Arts and Spatial Practices in a Transforming City (2011; to be published). She was co-editor of Art and Artistic Research published by Zurich University of the Arts (2010) and together with Prof Dr Till Förster she is currently launching the Basel Papers on Visual Culture (first issue in spring 2013).*

Rik Adriaans

The Fieldwork of Cultural Production: Montage as Method in the Ethnography of Image-Producing Industries

The crisis of representation and the reflexive turn in anthropology have seen a renewed interest in montage, with influential authors drawing on the work of Benjamin and Eisenstein to formulate new vistas for ethnographic representation. To name only the most influential authors, in the work of George Marcus, the concept of montage features as a textual device for dealing with the spatiotemporal disjunctures of globalization; in the work of Michael Taussig, on the other hand, the concept figures mainly as an aesthetic strategy for the communication of affect.

In my paper, I propose to push the powerful metaphor of montage beyond matters of post-field representation and textuality by developing a concept of montage as fieldwork practice. Whereas the classic fieldwork paradigm drew on a temporality of slowness and a spatial lens of nearness to produce its nostalgic sense of holism, I propose that we can currently only conceive of multi-layered fields in which both ethnographer and artistic producers continually shift through varying levels of mediation, in and out of 'real time' and 'real space'.

Drawing on my dissertation project on image-producing industries in Armenia and the Armenian diaspora, my methodological stance of montage as fieldwork practice explicitly seeks to tackle this dilemma for the anthropology of artistic production. Here, montage involves the continual assembling and reassembling of an ethnographic field, by re-ordering of materials recorded using a variety of media. In the process, the field itself becomes a shifting, multisensorial mosaic of encounters with cultural forms, mediascapes, production contexts and sites of consumption that is guided by its own aesthetic of juxtaposition, allowing the ethnographer to move beyond both the delineated field site of old times and the mere multiplication of fields of multi-sited ethnography.

Rik Adriaans *is a PhD student at the department of Sociology and Social Anthropology at Central European University, Budapest, Hungary. Currently, he is working on a doctoral research project provisionally titled "Visualizing the diasporic nation: Image-producing industries and the (im)materiality of Armenian transnationalism", an ethnography of transnational cultural production in Armenia and the Armenian diaspora. He holds a BA and MA in anthropology from the University of Amsterdam, graduating in 2011 with an MA thesis titled Sonorous borders: National cosmology and the mediation of collective memory in Armenian ethnopop music, which was awarded the year's Anthropology Thesis Award of the University of Amsterdam and subsequently published by AMB Press.*

Fiamma Montezemolo

TRACES (Film from US/Mexico, 2012, 20 mins and 16 sec)

In this video-essay, contemplative images, confessions, theoretical reflections, and an enigmatic electronic musical motif merge to form a meditation on border life between the United State & Mexico. Based on both years of ethnographic work in Tijuana and an ascetic shooting schedule of 24hrs, the artist and anthropologist refracts her own experience in the region by attempting to sculpt a textured living portrait of the Wall that separates Tijuana and San Diego. Images of a rusty wall, unruly topography, decaying surveillance structures, furtive moments of undocumented migrant crossings, and dystopian landscapes are interwoven with a mournful voice-over enunciated from a different time and place. The fate of the Wall is sealed: its remains are to be collected like forensic evidence by a visitor, perhaps another anthropologist and artist, perhaps another undocumented migrant, from the future.

*Born in Rome, **Fiamma Montezemolo** is both a Cultural Anthropologist (PhD University Orientale of Naples) and an artist (MFA San Francisco Art Institute). She is currently teaching at Berkeley University (Art Practice) and California College of the Arts (Critical Studies). As an established scholar in border and urban studies, she has patiently designed rigorous and long-term ethnographic-artistic interventions at the Tijuana-San Diego border where she has also resided and taught for many years. As an artist she situates her work as a critical extension and overcoming of the ethnographic turn in contemporary art during the 1990s. In addition to ethnography, a research method she also considers an emerging medium for art practices, she works with various media, including installation, cartography, video, digital photography, industrial materials, performance, archival documents. Her art practice straddles various disciplines, sensibilities and methodologies, including social art, anthropology, cultural geography, visual studies.*

Anne Van Dam
New Media and the Crossing of New Borders

In the current era of globalization and digitalization, the field of cultural analysis is challenged, broadened and changed the creation of new virtual and conceptual spaces. This paper will address the work of Mexican American performance-, literary-, installation- and digital artist Guillermo Gómez-Peña (1955) and through a case study, will offer a discussion of the use of new media by contemporary artists addressing the globalizing world and how this can affect the dissemination and analysis of visual arts. Additionally it offers an exploration of the value of the theories of Gómez-Peña and Arjun Appadurai for these artists. In the work by Gómez-Peña new media, especially the Internet, plays a large role as a venue as well as a theoretical space. The use of the Internet as a part of Gómez-Peña's artwork enables the artist to transcend certain cultural and physical boundaries as well as to create a critical environment. This paper will also relate the production and analysis of Gómez-Peña's art to his Five-worlds theory as discussed in his publication *The New World Border* (1996). According to this theory, there exist a Fourth and a Fifth world in addition to the First, Second and Third World. The Fourth World is an immaterial space where deterritorialized and indigenous peoples meet. The Fifth World effectively equals cyberspace and this offers a conceptual space that is characterized by openness and flux. In these two worlds, there are no national or geographical boundaries, creating an open conceptual space for people to inhabit. Additionally, when this notion of the Five-Worlds is related to the theory of Arjun Appadurai concerning "scapes" as constructed in *Modernity at Large* (1998), this opens the productive analytical possibilities for contemporary artists that use new media.

Anne van Dam *(1988) is a young researcher from Amsterdam, The Netherlands, who is currently pursuing a Research MA in World Art Studies at Leiden University. She graduated from the University of Amsterdam with a cum laude BA in Cultural Sciences in 2012, with a thesis on the reception and display of 'non-western' art in the Dutch ethnography museums since the early twentieth century. To gain research and curatorial experience, Anne van Dam has completed internships at the Cobra Museum of Modern Art in Amstelveen and the Museum of Ethnography in Leiden. Her research interests are the globalization of the art history and art historical practice, intercultural exchange, subaltern art history, critical museology and curatorial practice in museums of ethnography.*

Linda Kröger

Facebook, Blogs, Local Space: Kinshasa's Artist Collectives and their Medial Distribution Strategies

The situation in Kinshasa (DR Congo) concerning contemporary art is peculiar: although the city is the home of a thriving art scene, it lacks a museum for contemporary arts, and is poorly equipped concerning professional venues to house art exhibitions, such as galleries. *The Académie des Beaux-Arts (ABA)*, situated near Kinshasa's administrational center, is one of only few institutions teaching art in Central Africa, but it does not often organize exhibitions, so that atelier visits are the only means for the artists to publicly present their art at the ABA. Thus, artists active in Kinshasa must rely on other ways to make their art visible to a wider public.

Artist collectives like *Sadi* and *Eza Possible* mainly employ two different modes to make their art accessible: on the one hand, they make multi-medial use of the internet via own blogs and Facebook to connect to an international artistic network, while co-operating with various francophone projects. On the other hand, they utilize the public space of Kinshasa to directly present their art to its inhabitants. Performances, symbolic architectural constructions and wall paintings, staged in the streets of Kinshasa, serve a double function: presenting art to the public, and encouraging the people to participate actively in appropriating and re-shaping the public space of their city by involving them in the artistic act itself.

It is largely unexplored what practices Congolese artists in Kinshasa use to present their art and incite political involvement of the public in the absence of museums and galleries. I conducted interviews in Kinshasa with artist collectives active in the city to fill this gap and gain a better understanding of their aims and strategies of appropriation, which include new, alternative forms of artistic communication.

Linda Kröger *(born in 1986) is a Master student in History of Arts with a global focus on Africa and Philosophy at Freie Universität Berlin. She has a BA in Philosophy. Her main research interests are artist collectives in the DR Congo and their curatorial practice. She is also interested in networking structures of contemporary African artists.*

Heike Derwanz

Researching Dying Artworks of Anonymous Artists in a Global Stream of Images. The Toolkit of Contemporary Global Art Research

Political activists as well as Financial Times readers had been interested in street art as a global phenomenon in the 2000s. Street Art was a trend in mass media, in all big cities around the world – artists started to gain easy access to various cities through the rise of budget airlines, and images of street art were distributed through books and magazines. Particularly the emerging internet with its parallel development of Flickr, blogging software, RSS-Feeds, You-Tube, Twitter and, of course, Facebook provided the most successful human actors in the street art world with their tools of production. In a few years only, a power structure emerged that made one blog from New York and an English book author able to publish seven books about street art, defining the canon of relevant artists and relevant places.

And yet, I started my research about street art careers with a fieldwork in five different cities, believing in what some artist said that "Flipping through some blogs does not show what's going on out there." (No Logo, 2011). George Marcus' "Multi-Sited Ethnography", developed in the 1990's – pre internet – seemed to be the method of choice. MSE follows artworks, artists and other actors on their entwined ways and treats heterogeneous geographic and social settings as a normality. Street art-artworks first move, separated from their creators, through the internet. They have their own strong agency and are differently valued in different contexts. They are labelled as non-art, political, worthless and valuable, rebellious and trendy. These labels will later open doors for artist careers. The symmetrical perspective, provided by actor-network theory, was therefore an essential addition in the ethnographic toolkit, assembling images, software, networks and labels along artists and other art world members as crucial actors.

But how can these new specific findings be formalized and acknowledged in both, art history and anthropology of art, as methodological toolkit for researching global contemporary art?

Heike Derwanz *is a social anthropologist and art historian who did her PhD thesis about the careers of street artists in the art and design markets. After studying in Bremen (Germany) and Siena (Italy), she conducted her fieldwork about street art in London, Stockholm, New York, Barcelona and Leipzig. She is interested in methodology between the studies of visual culture, art history, ethnography and economics and edited a book about the use of actor-network-theory „Strukturentstehung durch Verflechtung. Akteur-Netzwerk-Theorie(n) und Automatismen" in the humanities in 2011. Currently she coordinates the project initiative Low-Budget-Urbanity at HafenCity University in Hamburg. In summer 2013, her book „Street Art-Karrieren. Neue Wege in den Kunst- und Designmarkt" will be published at Transcript Verlag.*

Olena Martynyuk

Art and Statehood: Ukrainian Artists in Moscow in Late Soviet Union

The Ukrainian artistic collective with ornate and ironic title "Resolute Edge of National Post-eclecticism" emerged in the middle of the 1980s when Perestroika in the USSR opened the doors for experimentation in art. The idea of forming the collective first appeared to its members in Lviv later ripening in Kyiv and finally coming to the fore in Moscow where "Resolute Edge…", constituted by O. Tistol, K. Reunov, O. Kharchenko, and M. Skugareva, took up residence in the famous squat on Furmanny lane. There, the collective members announced themselves as the Embassy of Ukraine in Russia and focused their attention on the style of Ukrainian baroque by exploring the epoch through working with its style, historical figures and events. The place where this art was being produced assumed a special significance because the art, which in Ukraine appeared as exploration of the local traditions, generated some important additional meanings, including the political ones, in Moscow. Since Ukrainian Baroque was a historical period famous for the blossoming of the local art and science as well as for the Cossack wars and Mazepa's rebellion against Peter the Great, the baroque legacy turned into a valid constituent of the Ukrainian national identity. Therefore, a mere formal analysis of the artworks produced by the members of "Resolute Edge…" in Moscow will not be sufficient for interpreting their work. However, the artists' choice for this specific cultural form makes it necessary for an art historian to pay attention to both the surface of the canvas and the context of its production adhering to historical formalism offered by Yves Alain Bois as an alternative to the Greenbergian formalism with its focus on the intrinsic qualities of a given media. In the case of "Resolute Edge…", critics should also take into consideration the complex context of the late 1980s Moscow art scene where the large-scale, flamboyant and expressive Ukrainian paintings sharply contrasted to the then dominant style of late Moscow conceptualism which was formally austere, cerebral and reductive.

Olena Martynyuk *was born in Ukraine. In 2004, she graduated from the National University of Kyiv-Mohyla Academy (Kyiv, Ukraine) with an MA degree in Cultural Studies. She worked as an art manager (Atelier Karas Gallery, Kyiv, Ukraine), an art columnist (Gazeta 24, Kyiv, Ukraine), and an art gallery director (Ya Gallery, Kyiv, Ukraine). In 2007-2008, she was a recipient of Fulbright Junior Research Fellow grant doing research at the New School University in New York. Since 2009, she has been a PhD student in art history at Rutgers University, New Brunswick, NJ, USA, and a graduate curatorial assistant at the Zimmerli Art Museum. At Rutgers, she taught a course on 20th century art in the summer of 2012. From September to October, 2012, she co-curated the show "Ukrainian Socialist Realism" in Ukrainian Institute of America.*

Nadine Siegert and Sam Hopkins

Mashing Up the Archive: Archive: Remix and Tumult at the Iwalewa Haus

The African continent is the focus and basis of all activities at the Iwalewa-Haus in Bayreuth. The production and presentation of discourse-oriented contemporary art has been the main task of the Iwalewa Haus, which is part of the Africa Center at the University of Bayreuth, for the past thirty years. Working together with artists and institutions, the Iwalewa-Haus actively presents the latest developments in Africa's contemporary culture.

Conceived as a "contact zone" in the 1990s, the museum is not limited to one specific building; the artworks are displayed around town in places marked by political and social tensions. In this way, the limited space of the museum is allowed to extend into the sphere of everyday life. With the help of Sam Hopkins, a guest curator from Nairobi (Kenya) since April 2013, the museum and research center and in particular its collection of modern a contemporary art from the African continent are critically examined. The goal is to have this material viewed from a different perspective and presented in new contexts. We believe, that this collection, which had travelled to the German province of Bayreuth already in the 1980s is a paradigmatic example, which can show how ideas and a theoretical framework form collections and the discourse around.

In this paper, we present the collaborative project, which is both a scientific and artistic research, based on the idea of the mobility of the objects of the collection into new exhibition contexts and thus also into different intellectual and popular discourses. The collection will not be treated as heritage that has to be preserved such as in the recent discourses on the world-heritage phenomena but rather mashed up and remixed, to create a tumultuous setting which allows new connections and surprising, not yet defined results.

Nadine Siegert *MA is Deputy Director at Iwalewa-Haus and Junior Fellow at the Bayreuth International Graduate School of African Studies with the PhD-project „(Re)Mapping Luanda – Utopia and Nostalgia in Contemporary Art in Angola". She studied Cultural Anthropology at the University of Mainz, where she worked in the African Music Archive. At the University of Bayreuth she worked in the research projects „Art-worlds in Interaction" and „Media Art and the dynamics of contemporary art-worlds in Johannesburg and Luanda" and was curator of a number of exhibitions, mostly with Angolan artists.*

Sam Hopkins *work responds to the specific social and political site within which he is living. His art is more akin to documentary; probing, investigating and re-imagining stories, characters and elements of daily life. Sam Hopkins was raised in Kenya and England before studying History and Spanish in Edinburgh and Cuba. He proceeded to postgraduate studies in Contemporary Art in Oxford and Weimar, returning to Nairobi on a permanent basis in 2006. Rather than work with strategies of reference and allusion, Sam's position is to try to make autonomous works; art which can be 'read' without necessarily knowing a specific canon of Art. As his practice is triggered and defined by a context, the work exhibits a broad spectrum of both media and content.*

Lilia Mironov
Identity and the Airport

Steven Spielberg's movie *Terminal*, tells the story of a traveller stuck in an airport terminal and having become nation-less due to sudden political turmoil in his home country.

Spielberg's protagonist is literally lost in a non-place. This is Marc Augé's term of a transitory space without identity. And just as Michel de Certeau discerns spaces and places by one's own experience through walking and interconnecting from place to place as a means to create an own meaningful space, Augé states that a non-space can be transformed into an anthropological place by giving it meaning and identity through architecture.

Airport architects have been creating symbolic identity for quite some time now. And many airport terminals have become a so called third place, a hybrid that fuses airport terminals into malls, recreation and entertainment areas that provide the consumer with a new/old or even fake identity.

Gayatry Chakravorty Spivak's research on post-colonial studies, identity and nationalism gives the study of airport architecture in non-western countries a whole new meaning. In cities like Beijing, Bangkok, Hong Kong and Seoul/Incheon architectural hybrids have been erected that are full of vernacular symbolism and architectural elements that emphasize the sense of place and supposedly create an anthropological place. But is this kind of architecture merely the decorated shed that Robert Venturi and Denise Scott Brown wrote about?

In my presentation I would like to discuss the problems of identity within airport architecture in a globalized world.

Lilia Mironov *is a PhD candidate and member of the Swiss National Science Foundation (SNF) Sinergia project "Interior: Art, Space and Performance" in the Institute of Art History at the University of Bern. She received her Masters of Art History from the University of Zurich with the thesis titled "Airports: Architecture, Design and Art of the functional building turned Museum."*

Marco Hompes

Politics as Export Hit: The West European View on Russian Artists as Symbolic Demarcation

In February 2012, West European media eagerly followed the conviction of three young women, who had staged a "punk-prayer" for Vladimir Putin in the Central Russian Orthodox Church in Moscow. Their internment is juristically based on a squishy Article 213 of the Russian Criminal Code, which covers hooliganism. The case of the Russian band *Pussy Riot* was talked up to as a generic example for the curtailment of artistic freedom and the dictation of young, progressive and dissident artists. When it comes to the Russian art scene, political motivated art and initiatives, declared as art by their organisers, belong to the most popular topics in the West European Feuilletons.

In this context the reporting on *Pussy Riot* certainly belongs to the most striking examples in recent times. But also the feminist topless-demonstrators *Femen* and the vandalism actions of the art group *Voina* (which means "war") are frequent issues in newspapers.

What is clearly visible in newspapers can also be found in e.g. German or Dutch museums. It is striking that many young, radical artists deal with current Russian problems and issues, but so far have not had the possibility to display their works in their own country. However, they have been included in exhibitions in big West European Museums.
Can one argue that this emphasis to political issues leads to a limited and falsified view on the Russian art scene and draws a symbolic boundary between different countries?

Marco Hompes *is currently a PhD candidate at the Staatliche Hochschule für Gestaltung, Karlsruhe in Germany.*

Lucia Vodanovic
Mediation and Agency in Art's After-Life

The paper is structured around various performance-based works carried out during the military regime in Chile and their presence in *Margins and Institutions*, the book authored by Nelly Richard that continues to be the greatest critical landmark for the study of art produced during Pinochet's dictatorship. This text from 1986, originally published in Australia, has played a key role in the enduring presence of these art pieces within the production and reproduction of that which is usually mentioned as a "truly indigenous" Chilean art, even though very few people experienced those works directly. Because the discussion is centered on the reception of these works now and on the ways in which they continue to inhabit the public, the paper exposes the tensions between the materiality of a document and an affective reception of the work of art, exploring the issue of mediation of these performance-based pieces that virtually no one witnessed.

As with many performance-based pieces produced in Latin American countries during oppressive regimes, the re-exhibition of these pieces in a global, contemporary circuit has been approached through different strategies, from literal re-enactment to use of archives (of pictures, texts and artifacts) or documentation. Yet this 'anchoring' of them in specific place and time misses some of their resonance and therefore the paper also discusses alternative forms of re-presentation with other examples, beyond the Chilean context. Two further critical and methodological issues are also explored: how the recent 'internationalization' of Chilean art is somehow also a fiction, since there was another, different yet also global circulation during that period (as exemplified that the original text just mentioned was published in Australia and with Australian funds); and how we can explore an 'elusive' ethnographic model to explore the significance of these pieces beyond the archival gesture of documentation.

Lucia Vodanovic *completed her a PhD in Cultural Studies at Goldsmiths College, where she then taught for three years before moving to the University of Brighton; she is now Lecturer in Journalism and Media at the School of Media and Performing Arts, Middlesex University (London). Her research interests focus on the idea of obsolescence, the residual and the outdated, alongside issues of cultural appropriation and transmission. More recently, she has researched the importance of amateurism for the production of knowledge, and its links with forms of self-reliance and social aesthetics. Her edited collection, Disturbios Culturales (Ediciones UDP) appeared in 2012, and her work has also been featured in publications such as Journal of Visual Art Practice, Invisible Culture and M-C Journal.*

Bionotes

Organizers:

Corinne Geering holds a Bachelor's degree in Philosophy from the University of Zurich. She recently graduated in World Arts and Slavic Studies from the University of Bern with an MA thesis on post-Soviet evaluations of World Heritage in the Russian Federation. Her research interests include heritage, cultural memory, international cultural policy, post-socialist identity politics and theories of transnationalism.

Tanja Klankert holds a Master's degree in linguistics from the University of Stuttgart and a Diploma in Dance Culture from the University of Bern. She is currently a doctoral candidate at the Institute of Theater Studies and a member of the IASH Graduate School in Berne. Her dissertation investigates the appropriation of Japanese art and culture in European stage dance.

Nivedita Ramanan has a Bachelor's degree in Commerce and did a Post Graduate Program in Management from India. She is currently pursuing her Master in World Arts from the Center for Cultural Studies at the University of Bern

Erin Rice received a Master's of Art History from Tufts University in 2010. She is currently a PhD candidate in the Institute for Art History and a member of the IASH Graduate School at the University of Bern. Her dissertation on Nigerian textiles and contemporary art is funded by the Swiss National Science Foundation (SNF) under the Sinergia project *Other Modernities*.

Katrin Sperry studies World Arts as a major and Gender Studies as a minor at the University of Bern. For her master thesis she wants to combine both disciplines and plans to write about women within social movements who are using art forms to criticize hegemonic structures, to generate information and to distribute them in order to activate others.

Panel Chairs:

Katrin Nahidi studied art history, German literature and history of the Middle East at Ludwig-Maximilians-Universität in Munich. Since 2013 she is a doctoral candidate in the Institute for Art History, University of Bern and a team member of the Sinergia project *Other Modernities: Patrimony and Practices of Visual Expression outside the West* (funded by SNF). In her dissertation project she focuses on *Saqqakhaneh* a group of Iranian artists in the 1960s and 1970s, which had a very big impact on the development of modern art in Iran.

Wendy Shaw is Professor of Art History in the World Arts program of the Center for Cultural Studies (CCS) and the Institute for Art History at the University of Bern. She also leads the sub-project *Heir to the Hybrid Moment: from Tradition to Modernity in Non-Western Visual Arts* under the SNF Sinergia project *Other Modernities*.

Luisa Piart is a research assistant at the Institute of Social Anthropology (University of Bern) since February 2013. She is currently completing a PhD in anthropology at the University of Vienna (Austria) and the Ecole des hautes études en sciences sociales (France). Her dissertation focuses on Istanbul's clothing industry and its small entrepreneurs. She regularly conducts ethnographic fieldwork in Istanbul since 2004 and her research interests include migration, globalization, urban dynamics, and economic anthropology with a focus on contemporary Turkey.

Benjamin Eugster completed his Master's degree in Popular Culture Studies, Film Studies and Czech Literature at the University of Zürich in 2013. He is a member of the research commission *Digitalisierung im Alltag* of the German Association of Folklore Studies and of the *New Media* workgroup within the European Network for Cinema and Media Studies. His current research focus is on online videos, amateur creativity and digital ethnomethodology.

Kate Whitebread is a translator and curator based in Berne, Switzerland. Her current gallery and *off space* projects explore the gap between the expectations of the local audience and the experimental strategies of invited artists and guest-curators.

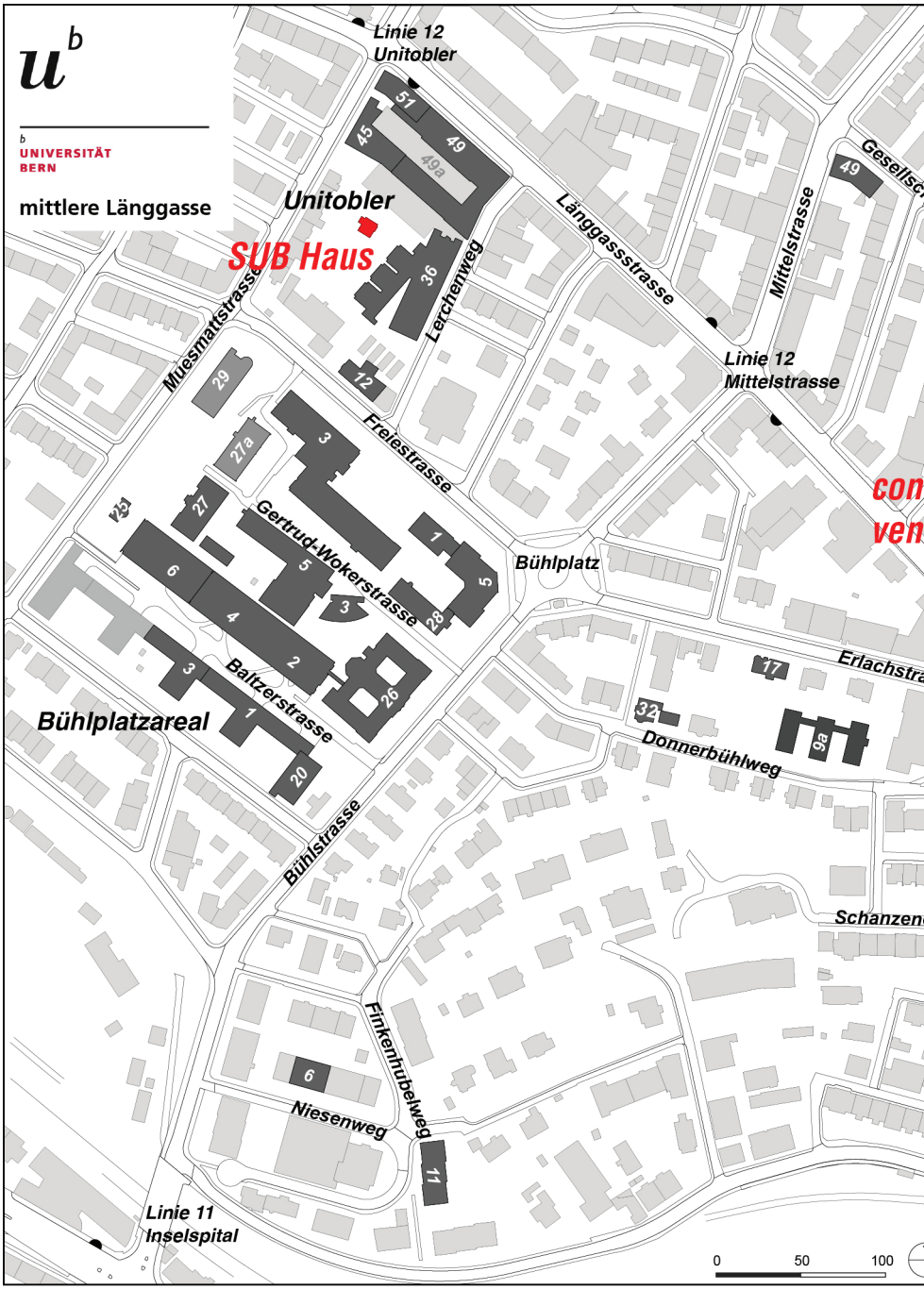
Faculty and Collaborators:

Oliver Lubrich is Professor of Comparative and German Literature at the University of Bern and director of the Institute of Advanced Study in the Humanities and the Social Sciences (IASH). Previously, he was junior Professor of Rhetoric at the Peter Szondi Institute of Comparative Literature and the Cluster of Excellence *Languages of Emotion* at Freie Universität Berlin, as well as visiting professor at the University of Chicago; California State University, Long Beach; the Tecnológico de Monterrey, Mexico; and at the Universidade de São Paulo, Brazil.

Manuela Rossini is coordinator of the Graduate School of the Philosophical-Historical Faculty at the University of Bern (GS@IASH). She holds a PhD in Modern English Literature from the University of Basel. She was previously the project manager of the Network for Transdisciplinary Research at the Swiss Academies of Arts and Sciences in Berne. She also acts as the Executive Director and 2nd Vice President of the Euro pean Society for Literature, Science and the Arts SLSAeu and edits the book series *Experimental Practices*.

Thomas Claviez is currently Professor for Literary Theory and Director of the Center for Cultural Studies (CCS) at the University of Bern. Previously, he was Assistant Professor for American Culture at the John F. Kennedy-Institute, Berlin, from 1996 to 2002, taught American Literature at the University of Bielefeld in 2006, and was Professor for American Studies at the University of Stavanger, Norway, from 2006-2009.

Campus Map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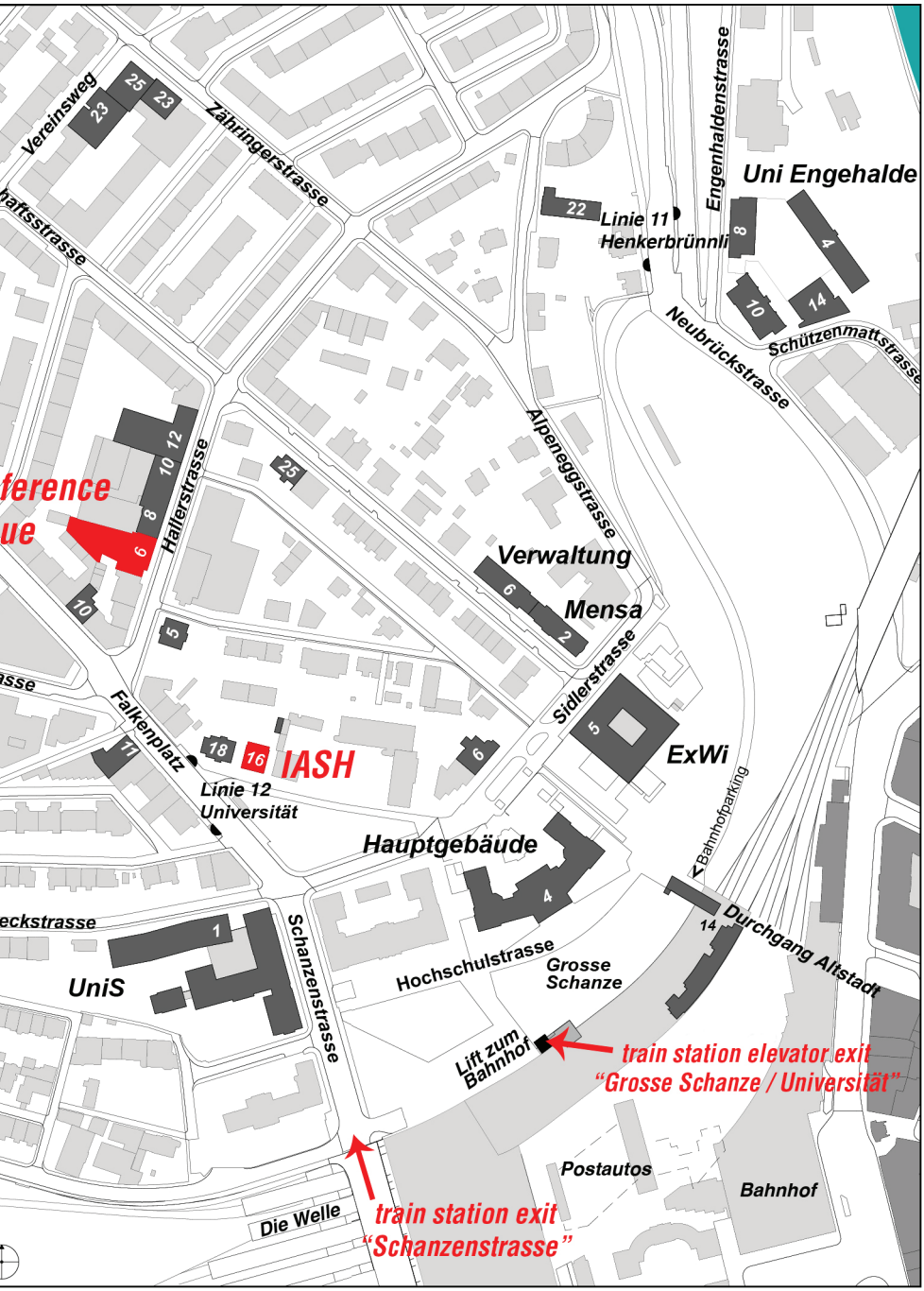
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Alpeneggstrasse
Hallerstrasse
Verwaltung
Mensa
Sidlerstrasse
ExWi
Falkenplatz
IASH
Linie 12
Universität
Hauptgebäude
Bahnhofparking
Durchgang Altstadt
Schanzenstrasse
UniS
Hochschulstrasse
Grosse
Schanze
Lift zum
Bahnhof
train station elevator exit
"Grosse Schanze / Universität"
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Bahnhof
Die Welle
train station exit
"Schanzenstrasse"

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