

Organised by



#Colleex – Collaboratory for Ethnographic Experimentation, an EASA network
GI Identidade, Culturas, Vulnerabilidade (UID/SOC/50013/2013), Instituto de
Ciências Sociais (ICS), Universidade de Lisboa
EBANO Collective – Ethnography-Based Art Nomad Organisation, Lisbon

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Ethnographic Experimentation: Fieldwork Devices and Companions

“Fieldwork is not what it used to be” (Faubion and Marcus, 2009). The investigation of previously ignored social domains and the incorporation of new sensibilities beyond its typically verbal or visual conventions, have expanded ethnography: Anthropologists now engage in novel forms of relationship and intervention, and enter into heterodox exchanges with other disciplines like arts and design. The invocation of experimentation in fieldwork is part of this widened exploration of new ethnographic modalities that reshape the norm and form of fieldwork.

Recent invocations of experimentation in ethnographic projects are not merely a metaphorical gesture. Descriptive accounts of experimentation bring to life ethnographic imaginations that transform field informants into epistemic partners (Holmes and Marcus, 2005), remediate the form of ethnography in the company of others (Rabinow, 2011), or trade in the traditional comparative project of anthropology for a collaborative one (Riles, 2015). The experimental can thus be a distinctive articulation of the empirical work of anthropologists in the field.

The epistemic figure of experimentation is not new in anthropology (or other social sciences). On the contrary, the experimental nature of many ethnographic projects of the contemporary connects with and draws from the creative exploration of writing genres inaugurated in the 1980s but, while the experimental drive was then located in the space of representation, we are now witnessing a shift where fieldwork is a locus of experimentation.

To invoke ethnographic experimentation is not necessarily to signal a methodological rupture with conventional forms of ethnography. Rather, it is a distinctive form of narrating contemporary forms of fieldwork where ethnography is less a set of practicalities and procedures than a mode of anthropological problematization (Rabinow, 2011). Relying on the most genuine descriptive aspiration of anthropology, the invocation of ethnographic experimentation thus signals the exploration of conceptual languages for describing distinctive forms of engagement in the field.

Experimentation remains an elusive term however, sometimes loosely used, perhaps metaphorically or allegorically. At the workshop we would like to focus on specific, thoughtfully designed interventions through which ethnography in the field unfolds in experimental ways. We are interested in particular forms of relationship, material artefacts, digital infrastructures, fieldnotes genres, spatial venues, methods of meeting... Following John Law and Evelyn Ruppert (2013) we call them “fieldwork devices”: arrangements that assemble the world in specific social and material patterns for the production of knowledge. We thus invite scholars to share descriptive accounts that offer insights of how fieldwork devices turn ethnography into a venue for experimentation.

Faubion, J. D., & Marcus, G. E. (Eds.). (2009). *Fieldwork Is Not What It Used to Be: Learning Anthropology's Method in a Time of Transition*. Ithaca, NY: Cornell University Press.

Holmes, D. R., & Marcus, G. E. (2005). Cultures of Expertise and the Management of Globalization: Toward the Re-Functioing of Ethnography. In A. Ong & S. J. Collier (Eds.), *Global Assemblages: Technology, Politics, and Ethics as Anthropological Problems* (pp. 235–252). Oxford: Blackwell.

Law, J., & Ruppert, E. (2013). The Social Life of Methods: Devices. *Journal of Cultural Economy*, 6(3), 229–240.

Rabinow, P. (2011). *The Accompaniment: Assembling the Contemporary*. Chicago: University Of Chicago Press.

Riles, A. (2015). From Comparison to Collaboration: Experiments with a New Scholarly and Political Form. *Law and Contemporary Problems*, 78(1-2), 147–183.

What is #Colleex?

#Colleex is a collaboratory for ethnographic experimentation. An official network of the European Association of Social Anthropology (EASA). It aims to open up a space for debate and intervention around experimental forms of ethnographic (field) work. Amid profound debates in recent years on the nature and conventions of ethnography, #Colleex seeks to explore novel forms of knowledge production for anthropology. The network is organized as a ‘collaboratory’ whose main agenda is to foster practical explorations alongside theoretical debates on what we call ethnographic experimentation.

#Colleex intends to explore the infrastructures, spaces, forms of relationship, methods, and techniques required to inject an experimental sensibility in fieldwork. In no way unprecedented in the anthropological endeavour, experimentation has been invoked decades ago as an opportunity to renovate the discipline through novel forms of ethnographic writing and representation. The #Colleex network intends to further develop the experimental impulse present in anthropology, shifting its locus from the process of writing to the practice of fieldwork. The intention is to work on a question: What would ethnographic fieldwork look like if it was shaped around the epistemic practice of experimentation? In #Colleex fieldwork experimentation is not just invoked for its own sake but because there is a prospect that doing so could help foster new forms of anthropological theorization.

The network seeks to connect with anthropologists and other practitioners of ethnography interested in discussing their fieldwork practices. It could be of interest for specialists in the fields of visual anthropology, sensory anthropology, digital ethnography, design anthropology, as well as other social scientists and researchers using participatory and experimental methodologies, creative intersections of art and anthropology, or anthropology and STS. The network also seeks to include specialists from other domains like artists, cultural producers, designers, and practitioners of any discipline interested in creative experimentation with ethnographic practice. The inventive unfolding of ethnography already taking place in those areas could greatly contribute to strengthening the reach of anthropological fieldwork practices.

PROGRAMME

SCHEDULE

Wednesday 12th | Thursday 13th | Friday 14th | Saturday 15th

Preparation

09:30 - 11:15
Opening
Space 1
+
F0
Space 1 outdoors

09:30 - 11:15
Paper Slot 2
Space 1

9:30 - 11:15
Paper Slot 4
Space 1

11:15-11:45
Break

11:15-11:45
Break

11:15-11:45
Break

11:45 - 13:30
Paper Slot 1
Space 1

11:45 - 13:30
Paper Slot 3
Space 1

11:45 - 13:30
Paper Slot 5
Space 1

13:30 - 14:30
Lunch
+
P1-P4
Space 2

13:30 - 15:00
Lunch
+
Exhibitions (E)
Space 2

13:30 - 14:30
Lunch
+
F13
Space 1

14:30 - 17:45
Formats
(F1-F7)
Space 3
+ outdoors

15:00 - 17:30
Formats
(F2B, F8-F12)
Space 3
+ outdoors

14:30 - 15:30
Closing
Space 1

17:45 - 20:00
Audiovisuals
(A1-A4)
Space 3

17:30 - 19:30
Audiovisuals
(A5-A10)
Space 3

ABSTRACTS

1. Papers

Paper session 1:

“Observation: other tales of the field”

What does it mean to observe? How do we really observe? This series of papers looks at the minutiae of observation and the myriad actions it can involve and roles it can generate. They attend to the ways in which members of different disciplines practice observation, the forms that recording visually can take, and revisit important questions about objectification and authority. They subject observation to the precise examination of laboratory activity and explore the relation between the sensible and knowable by and so slow down reasoning. Used to the conventional account that our ethnographic practice is based on participant observations, these papers explore other tales of the field that may account for our fieldwork practices.

Splintering Apart the Colonial Archive

Alyssa Grossman

This paper discusses a project I am developing with the artist Selena Kimball, as part of my research into the colonial archives of the Museum of World Culture in Gothenburg. While this museum is not yet a decade old, its holdings come from the now defunct Ethnographic Museum of Gothenburg, containing artifacts from around the world that were collected, categorized, and interpreted by Europeans throughout centuries of colonial activity. Our project draws upon traditions of artistic intervention within non-art museum settings, viewing curatorial approaches that use dramatic upheavals of representational paradigms and evocative forms of defamiliarization as more powerful means to critique imperialistic mechanisms of scientific classification and display. Using the artist Sophie Calle’s exhibition, *Take Care of Yourself* (2007), as methodological inspiration, we have selected a set of artifacts from the Museum of World Culture’s archive—objects with a particularly fraught relationship to the museum’s colonial past—and asked scholars from a range of disciplinary fields to respond to them through discussions, texts, and artworks. We are interested in the disciplinary apparatus of ‘observation’—how people from different fields conceptualize and practice this seemingly straightforward task, and what implications this might have in the work of re-conceptualizing and re-framing this particular museum’s colonial legacies. My presentation will reflect upon our initial applications of this experimental methodology, in an attempt to splinter

apart old meanings, generate new understandings of the ethnographic archive, and begin turning the museum's collection into a more multifaceted, embodied, and fluid assemblage of images and narratives.

On “observing oneself as an instrument of observation” (Lévi-Strauss)

Mischa Twitchin

Addressing “the role of experiment” in ethnographic research, Schneider and Wright (2007) note that the distinction between researcher and researched is rarely presented as itself the subject of experiment in the production and dissemination of fieldwork. Apart from their examples of famous, admired “mavericks” (Leiris, Bateson, Rouch), the reflexive in fieldwork seems to remain bound to a paradigm of objects of knowledge distinguished from its subjects. Developing reflections begun in various essay-film projects (at the Quai Branly, for example) that engage with museum ethnography as a site of research, my presentation will explore the scene (and the sense) of “writing” through the montage of different media. Drawing on this experience I wish to consider what it might mean to say, as with Taussig (2011), “I swear I saw this”. Distinct from the claims of empirical science, how might one irography evoke the sense of what is not already known by (or supposed of) ethnographic fieldwork? What changes in the meaning of “reflections” (for example, with Rabinow between 1977 & 2007) when looking in the mirror of ethnographic theory for, perhaps pataphysical, phantoms of a science of observation? From Lévi-Strauss and Leiris to Guattari and Haraway, how has this history reflected on (or experimented with) its own conditions of possibility, whether in terms of relations between word and image, or identity and difference?

Taking Participant Observation Literally

Anna-Lena Berscheid

According to Atkinson and Hammersley (2007), ethnographers are usually “poised between stranger and friend” (89) or – as Freilich put it – “marginal natives” (ibid.). But what happens if the aspect of (active) participation is taken literally? In this contribution, I want to reflect on my ethnographic fieldwork within a German graduate school engaged with inter- and transdisciplinary research on hybrid lightweight materials. As a junior researcher from the field of (Feminist) STS, I am the “token” sociologist in this very same graduate school and my integration into the program was key for a successful funding by the federal government. As I am interested in how imposed inter- and transdisciplinarity are worked out, I took the chance to conduct an ethnographic study inspired by the idea of laboratory studies (Latour/Woolgar 1979/1986; Knorr Cetina 1984) within my own graduate school. Thus, I am not only collecting data, I am also asked to contribute my expertise and opinion,

especially regarding the integration of civil-society into the research processes of my colleagues. As the spokesperson of the graduate school, I am also included into organizational tasks and engage in project management. In short, I am both observant and actor in this research network consisting of mechanical engineers, chemists and physicists and it is standing to reason that my attendance as well as my input are highly influential. At the same time, I have the opportunity to gain deep insights and to work actively on the problem of making inter- and transdisciplinarity work.

Anthropology and the Arts Sit at the Same Table: Performing Fieldwork in Lisbon and Tbilisi

Francisco Martínez

This paper aims at rethinking experimental forms of ethnography by sitting in semi-public spaces of Lisbon and Tbilisi for 35 hours without any laptop or mobile phone. The research accounts of processes of social self-regulation and meaning-making, capturing scenes of mundane life through the subjective lens of the observer and his fieldnotes, and then framing them with anthropological ideas in an exercise of montage and play of mirrors. The paper contributes to debates about the relevance of slowness and banal moments of life; also it shows how the politics of methodology and epistemology are a matter of temporality too, since methods unfold in time and grow old. Through the repeated effort of doing nothing, the author reflects on the changing relation between the sensible and the knowable in the contemporary social world, offering alternatives for doing ethnography and showing how the process of research is an experiential participation in itself. Doing nothing implies a lack of action and suggest narrative and reflexive writing, being practiced as a sort of ‘Pessoan anthropology’, in which the ethnographer observes, describes and analyses the social world in the process of existing, accounting of the detailed complexity of presences.

Mediating Development in Albanian Cities: Investigations of Hapticity, Agency, and Processes of Individuation in Urban Spaces

Arba Bekteshi

During my anthropologic work in Tirana, Albania, I have engaged with the role of art in re-appropriating public spaces and creating topoi of resistance, while challenging top-down approaches to urban development. I have carried out individual projects falling mostly between the artistic and anthropological spectra and operated within spaces where art is pre-philosophy and pre-intellectuality. I principally tackle issues of urban development and cultural change. I have also collaborated with various artist collectives on multilayered approaches to understanding the city through deep mapping exercises. More

specifically, in 2014 I held a solo exhibition at the abandoned Museum of Natural Sciences, now repurposed as a parking lot, where I examined aspects of the continuing migration to Tirana from the countryside, the construction without permission of villas and the consequential appearance of rural aesthetics. In 2015 I participated and contributed to a deep mapping event in Tirana, the Wandering City Lab, organized by local and international artistic collectives, focusing on the ways performance in public space acts as transformative agent of social agency. I elaborate on the visual tensions arising from the construction of new subjectivities resulting from urban development and migration through understandings about social and artistic agencies as put forth by Alfred Gell, cartographic cinema, as well as practices of deep mapping.

Reading Nearby

Matt Rosen

This paper addresses the question, “Can there be a visual anthropology of reading?” In some respects, reading would seem to be an ideal object for visual anthropology. After all, the printed word is arguably the purest visual medium (Mitchell, 2005). However, the visual nature of reading is complicated by the fact that reading is not only a visual practice but also a textual one. As a textual practice, reading is too “wordy” an object for a field devoted to the study of images. Set against these tensions between the verbal and visual dimensions of reading, this paper introduces an experimental method for “visualizing” the ethnography of reading. I call this method “reading nearby.” The main idea of reading nearby is to take reading as a point of entry rather than as an object or unit of analysis. As its name suggests, this method was inspired by filmmaker and theorist Trinh T. Minh-ha’s radical stance toward ethnographic representations. First articulated in her 1982 film, *Reassemblage*, Minh-ha’s memorable phrase, “Don’t speak about. Speak nearby,” was a flat rejection of anthropology’s authority to seize or claim its object. Likewise, instead of trying to grasp the interior experience of reading, the goal of reading nearby is to bring wider issues connected to people’s reading practices – such as social change and community formation – into clearer focus. Reading nearby thus merges my interest in carving out a space for a visual anthropology of reading with Minh-ha’s call for “a speaking that does not objectify” (Minh-ha, 1994).

Paper session 2:

“Collaboration 1: Modes and devices of experimentation”

These papers enquire into the various ways in which ethnographic enquiry puts experimentation but also speculation to work, on purpose or otherwise. They also ask how such work fosters forms of collaboration and what these might imply for understanding sameness/otherness. They all go beyond the cerebral qualities of research in different embodied ways, emphasizing sensorial experience/information that has often gone unnoticed or has been difficult to articulate.

Constructing Precarious Archives in Marginal Moscow: Experimental Undercommons and Tales of Fieldwork

Anton Nikolotov

This paper explores the construction of a digital archive of rhythms, soundscapes and labour histories with marginal, migrant workers and alms-seekers in Moscow. While this ethnographic project speaks to the recent calls of anthropology to be ‘refunctioned’ as a collaborative endeavour of ‘public criticism’ (Marcus and Holmes, 2006, 2012), I will focus on how the open endedness of such experimental ‘para-sites’ and micro-publics may lead to inventiveness that exacerbates antagonism and amplifies the already-existing relations and diverse affects of: mistrust, suspicion and jealousy. Rather than arguing for this as ‘misbehaviour’ and unruly ‘overspilling’ of the research project (Michael 2012), I will attempt to theorise the cases of appropriation of sound recording equipment by my collaborators--in order, for example, to spy on their wives-- as the reflection of actually-existing Undercommons (Harney and Moten 2013). These and many other forms of research entanglements involve various games of dissimulations that avoid representation through visibility and voice (Graeber 2014; Skeggs 2002). Rather, I want to argue, they give a glimpse at the precarious politics of becoming imperceptible (Grosz 2002; Papandopolous and Tsianos 2014), but without any guarantees for a greater solidarity or liberally-oriented social change.

Devices For Conducting Speculative Ethnographic Inquiry

Henry Mainsah

This paper argues that speculative methodological devices from the field of design offer new ways of conducting experimental and playful forms of ethnographic inquiry. There are increasing calls for ethnographic fieldwork that incorporates new sensibilities beyond its typical verbal and visual conventions. In anthropology’s exchanges with design, there is an increasing focus on the future, or futures, beyond the “here and now”. Within the field of design

anthropology, this is being manifested through exploratory engagements, which blend anthropological concerns for culture, and critique, with designerly concerns with “what might be”, coined as speculative intervention. In this paper, I discuss two types of artifacts, which I argue can be used as methodological devices for conducting speculative ethnographic inquiry. These are probes and prototypes. Probes and prototypes are artifacts that embody openness, ambiguity and playfulness, designed to allow their users and designers to open up what is at stake in particular events. My approach, in this paper, is to use a couple of projects where these devices have been used as case examples to provide a bit of specificity regarding these methods, while also reflecting more generally on speculative interventions as a mode of inquiry. How do these devices work methodologically? In what ways do they embody playfulness and ambiguity? How can these devices be deployed to conduct ethnographic inquiry that is creative and experimental?

Evaluation, Theology, and Experiments in Translation

Tjitske Holtrop and Sarah de Rijcke

This is a paper about an encounter between a department of catholic theology in the Netherlands, the Dutch standard evaluation protocol and the commissioned work of three STS scholars to help make visible the academic value and societal relevance of the theology department. This encounter is experimental in three ways. It is an ethnographic experiment that situates (academic) value in other kinds of relations than classic scientometrics. This experiment revolves around the question of what experimentation through ethnography can make visible and what kinds of accountabilities these newly visible relations make possible. Secondly, the STS scholars, theologians and Standard Evaluation Protocol are participants in an experiment of translation. Rather than aiming for theology to be understood in terms of scientific value, we might experiment with “controlled equivocation” which probes e/valuative practices as translational practices to make apparent that there are many ways of doing sameness and difference. Lastly, this project is experimental in the way it wants to do justice to the recursive relation between experiments as phenomena in the world and methodological orientations for research. This double relation generates effects that loop back upon society, academia and their ways of e/valuating. How could this inform new ways of doing evaluation, experimentation as evaluation, evaluation as experimentation?

Philosophical Carpenters at the Ethnographic Table: Craft, Companions, and Strange Tools

Adam van Sertima

‘Making’ problematizes what is familiar because it changes our relationship with the world. The philosopher Alva Noë (2015) illustrates the difference between design and art as the difference between a doorknob and a painting: . A well-designed door knob hardly warrants a glance, and it is obvious as to its purpose to the point of invisibility in our skilful coping with the world. An artistic painting, on the other hand, makes us stop and question what it is, what it attempts to portray. It foregrounds a riddle. Jessica Lindblom (2015) notes that meaning arises foremost from embodied practices such as making. Meaning directly results from perception rather than from standing at a theoretical distance.

In constructing a table with a group who are generally unfamiliar with carpentry, they encounter processes and actions which lead them to ask communally ‘what is this’? The tools and table become boundary objects that reveal themselves, thus emphasizing the communication that arises in bodily action and secondarily in language. While aesthetics are not intrinsic to making an object, this does go somewhat towards people expanding their skilful coping. Thus the making of a relatively prosaic conference table becomes a site for embodied and socially enactive cognition.

The possibility of Personalized Medicine: Are experimentation and collaborative participation the best research approaches?

José Costa

As an outcome of his participation in the Polymerase Chain Reaction (PCR) Project, Paul Rabinow raised the following question: “What concepts, venues, and forms are most pertinent for building a reflective relation to the present?” (Rabinow & Keller, 2016). The discovery of PCR transformed both biotechnology and, to a great extent, anthropology’s *modus operandi*. In the first milieu, we are now witnessing a new form of medical knowledge-power connection, Personalized Medicine, which consists of the “tailoring of medical treatment to the individual characteristics of each patient” (Topol, 2014) grounded in human beings’ somatization, quantification and genomic refinement and improvement; in the second milieu, the Project provoked in Rabinow’s mind a profound reflexion about anthropology’s “mode of production and being” (Rabinow & Keller, 2016). The result of this reflexion was the so-called collaborative turn, a shift of focus from Malinowskian fieldwork to interdisciplinarity and experimentation, in Dewey’s sense (Rabinow & Keller, 2016), in order to confront new situations and making use of new concepts, responding thus to the “demands of the day” (Rabinow & Stavrianakis, 2013).

But, here we face a big difficulty, which assumes a great importance in the anthropological research of Personalized Medicine: the fact that “the dominant knowledge production practices, institutions and venues for understanding human things in the 21st century are institutionally and epistemologically inadequate” (Rabinow & Keller, 2016). The case is that we are trying to study up, which brings important limitations for participant observation (cf. Nader, 1972). This paper aims to reflect about these limitations.

Paper session 3:

“Collaboration 2: affects and effects”

These papers engage with the shifting conditions for ethnographic research, both institutional (interdisciplinarity increasingly as standard) and phenomenological. They draw on concepts relating to materiality and space that are familiar to anthropology and push them in new directions. They develop questions and vocabularies for rethinking political conditions and possibilities for collaborating to produce knowledge across boundaries of many kinds.

Collaboration amidst ecological issues

Jonas Müller and Tanja Bogusz

Facing numerous issues that surpass traditional disciplinary boundaries – many of them ecological – the natural sciences explore new modes of engaging with other sciences to address problems for which one scale just isn’t enough. In this abstract we therefore propose a twofold move: First, to discuss current options for fruitful collaboration which bridge disciplinary logics. For this, we expect the idea of a shared epistemological perspective to be both unrealistic and unnecessary. Instead, experimental collaborations between different modes of sensing the world could start from scratch with joint work about modes of problematisation. Such joint work is experimental. We understand experimentalism, following John Dewey, as a method which – in addition to its fragility underlines the shared virtues of different sciences, namely reflexivity, openness for revisions and the ability of structuration. In this sense both “the social” and “the material” are necessary parts of each research process, although the modes of problematisation differ. Second, we use this framework to take a look at some recent forms and challenges when different sciences meet, especially with regard to biodiversity research, satellite remote sensing, classical taxonomy, sociology and anthropology. Here we observe varying modes of engagement with knowledge produced at multi-sited locations, e.g. in the analysis of multi-spectral data collected by satellites as compared to taxonomical work mostly done on regional locations. The different scales offered

by those approaches open the possibility for joint productive irritations through a sociological experimentalism which might be used to rethink practical concerns of interdisciplinary collaboration of the ecological crisis.

“Everything holds together only along diverging lines” Collaboration as device, or experiments in art and anthropology in Palestine/Israel

Kiven Strohm

My paper considers the potential of collaborations between anthropology and art as devices (cf. Holmes 2006). Reflecting on a project beginning in the spring of 2017 between myself (an anthropologist) and two Palestinian artists (a visual artist and a sound artist), I explore how the co-labour of artistic practice and ethnographic fieldwork, in co-arranging, laying out and piecing together the contested landscapes of Palestine/Israel, are experimental arrangements in world-making. At the same time, I also consider how this idea of a collaboration as device, by creating a set of relations, allows for and invites new participants and interventions outside the anthropologist and artists, both human and non-human. Indeed, if landscapes are vibrant matter, the collaborative work of art and anthropology are deeply involved in how landscapes acquire political capacities, capacities to organize collectivities and modes of participation/interaction. As a short reflection paper that takes the form of a nuanced meditation, and with my collaborative project taking place shortly prior to the date of submission (15 June), the format of my contribution will follow a fieldnote format, with fieldnotes from myself and my collaborators. The idea here is to follow the collaborative process, with each of the participants reflecting on the project through their fieldnotes and our conversations. I will present selections from these fieldnotes with commentary.

Object and Image Centered Storytelling:

Notes From a Quick Ethnography

Carmen Lamothe, Adam van Sertima, Ceyda Yolgormez, and Gabbrielle Lavenir

With the material turn in the social sciences, the properties of things are considered constitutive of social relations (Ingold, 2007; Miller 1998). Following this line, we use object- and image-centered storytelling to uncover the entanglements of gender and workspace in the experiences of women truck drivers in Canada. Our group is formed of four graduate students, members of Concordia University Ethnography Lab, which promotes short ethnographic projects using experimental, novel, and non-traditional methods. During our project, we asked women truck drivers to bring a meaningful object and a photograph of their truck cabin to an interview during which they presented the object and their stories. The interviews also use images to center the participants' viewpoints. The short duration of this project has created tensions, especially

in relation to the notion of ethnography itself, which is generally taken to be a long-term and immersive practice (Jorgensen, 2015). The juxtaposition of images with objects serves to negotiate this tension; researchers focus on and follow the stories of the objects that frame the everyday experiences of truck drivers without necessarily committing to participant-observation. This also entails socio-archaeological approach of ‘material imaginings’ (Woodward, 2016), delineating the properties of objects and imagining them as constitutive of the social reality.

A forgetful ethnography:

A memory project on what has been forgotten (on anomia)

Denielle Elliott

Anomia, or anomic aphasia, is the inability to recall certain words, names, or colours caused by damage to the parietal or temporal lobes in the brain. Anomia is a disorder ‘on the verge’ – there but not quite, a forgotten memory, reluctant to be conjured. How might imaginative and experimental ethnographic practice help us uncover such forgotten memories? In thinking through memory loss and brain injuries, this paper considers how (in Lauren Berlant’s words) “a sensing of history,” that is an attention to “affective intensities,” through anomia and other forms of memory loss might produce a different type of ethnographic articulation. Specifically, this paper explores the possibilities and potentialities of novel methodological interventions—an attention to political imaginaries, the sensorial and engagement with “sweaty objects”—which disrupt scientific epistemologies of memory.

Paper session 4:

“Data: designing, collecting and conflicting”

These papers zoom in on moments and phases of designing and undertaking fieldwork, problematizing and productively reflecting on the processes that transform life into knowledge. They touch on objectification and reification and the emergence of novel conceptualisations or contestations of improvements in knowledge. The papers engage with questions around how knowledge holds together and what this implies for those who know and are known about.

Ethnotheatre and participant observation

Ricardo Seça Salgado

Methodologically speaking, ethnotheatre expands the possibilities of the fieldwork techniques when traditional methodologies are intrinsically limited

by the nature of the research context, as it happens in a prison, where you're limited to formal interviews. Also, it is widely known that different theatre methodologies have different laboratory procedures. They activate different cognitive mechanisms as well as affective potential. Each theatrical methodology triggers different modes of relating with oneself and the world. So, on the one hand ethnotheatre ensures the way into the context we want to work with, on the other hand different theatre methodologies may also allow distinct collection or quality of ethnographic data. By controlling the theatrical and ethnographic methodologies I propose to think the quality of the ethnographic data, composing a kind of ethnographic kit to work with this methodology, discussing points such as: the change on the entrance into the fieldwork; the changes on the ethnographic notion of interview; the changes of the researcher roles on the field; the interlocutors expectations about the working process and their motivation to participate in the research; how fieldnotes replicate themselves in texts, images, performances; and how the modes of registration and documentation replicate and metamorphose in different modes of expression.

**A citizen data app as fieldwork device:
Reflections on a collaborative practice**
Francisca Grommé and Evelyn Ruppert

ARITHMUS (Peopling Europe: How data make a people) is an ethnographic research project in which a team of six researchers is following the working practices of official statisticians across Europe. The team is examining how new digital technologies are stimulating methodological diversification in censuses, how the population of Europe is being enacted, and how Big Data sources are challenging official statistics. We are now entering an experimental phase of our ethnographic research that involves collaboratively developing a data collection app with national statisticians, through methods such as individual conversations, joint meetings and a collaborative workshop. Our aim is to collaborate on the identification of the design elements of a 'citizen data app' as a form of practice research through which we can better understand how official statisticians think about issues such as privacy and the potential of co-producing statistics with citizens. We are thus experimenting with professionals in order to develop and explore new problem formulations and transcend ingrained styles of reasoning (Rabinow & Bennett, 2012; Ruppert et al., 2015). Working together on a tangible end product adds a material element to the ethnographic model of a 'collaboratory' (or, co-laboratory) in which participants engage in the common exploration of a topic (CRESC Encounters Collaborative, 2013). In the paper, we elaborate on the conceptualisation of the project and reflect on this mode of ethnography based on our first joint meeting with national statisticians on the design of the app. We ask what it means in practice to turn ethnography into a space of experimentation by introducing the design of a data collection

device. First, we consider the relevance of creating shared concepts (for instance, ‘experimentalism’). Second, we reflect on organising a ‘transversal’ collaborative project across organisations and countries (Scheel et al., 2016). Third, we reflect on the status of the app as both a fieldwork device and a result that may never reach a final state. Some of the questions we explore concern which imaginaries does it generate and reveal (for instance, the start-up imaginary), and what relations between researchers, statisticians and citizens does it enable and exclude?

Recording the Becoming

Han-La Jang

I’m planning to write an article on a group of vegan-queer-feminists in South Korea. Being already a queer-feminist, it was quite easy for me to access to the potential informants, the vegan-queer-feminists. But as the pilot study continued, I found some difficulties which were generated because I’m not a vegan myself. For one of my research interest was to have a look on the embodiment process of vegan lifestyle, there were some limits to get enough information about it solely through the interviews. Plus, as I’m not a vegan or a vegetarian, I realized that it was too prone to pose inappropriate or politically incorrect questions to my informants who are against meat-eating for ethical reasons. Therefore I decided to begin veganist way of life during the fieldwork. There are two purposes for my vegan practices. The first is, of course, to better understand my informants and have better interviews and conversation with them, by sharing the same dietary lifestyle with them. The second is to make a record on the actual steps that I go through while I become a vegan. Through the recording of a process, I’d like to figure out the triggers or turning points of becoming vegan which are difficult to know from my current informants, as they already completed the process.

Is a tweet a fieldnote? Reflections on #ESIFRice

Rachel Douglas-Jones

In June 2015, the Rice Ethnography Studio ran an experiment. Their question was this: “What can Twitter do to/for the field?”. Anthropologists and graduate students around the world linked their fieldsites via Twitter, under the hashtag #ESIFRice, in an effort to open conversations about how our fields of enquiry are conceptualised, thinking together about what kinds of new questions the experiment could raise. Provoked by my own participation, in this reflection piece, I pursue four lines of argument circulating around the question of whether a tweet is a fieldnote . The first links the time of the field to the time of twitter, and explores the spatial and temporal dimensions of these different times. The second is concerned with the form and content of the tweet, and asks whether tweeting from the field might constitute a form of telegraphic pre-emption for

ethnographic analysis. The third attends to different ways that field-tweets can reinforce, or destabilise the predominantly ‘site’ imaginary of ethnography. Finally, I consider the potential implications of field tweeting, from new holisms to archiving and computational remix.

**Collaborative research on urban margins:
A research designed through experimentation**
Kitti Baracsi

The paper reflects on the central role of experimentation in an engaged ethnography. It enumerates examples of continuously changing research design, experimentation of methods and endeavors of collaboration with different actors while balancing in the tensions and conflicts of interests within the context. The empirical basis comes from a Ph.D. research conducted in Pécs, Hungary and in Naples, Italy between 2011 and 2016. It analyses the narratives and strategies in the “making of Roma students” and investigates how this is connected to the making of the periphery. It explores the ways in which local actors –teachers, students, social workers, families– respond, resist, redesign or adapt to policies in contexts considered to be peripheral and how these contexts are produced within these narratives. The research activities included: with the children: construction of interview questions, group reflections, mental maps, visual presentation; focus groups with adolescents: drawings, discussions, debates inspired by videos, the teachers’ participation in constructing, realizing and interpreting these activities; analysis of project experiences with NGO workers. There is an upcoming phase with community mapping and artistic activities in collaboration with researchers and artists. The paper concentrates on breaking points, where the research design had to be changed and the introduction of methods created conflicts, which – like the “shortfalls” – became the main source of ethnographic data. It reflects on the experimentation’s crucial role in a research implemented with a web of actors with the aim of critically analyzing taken-for-granted categories and reveal power relations in a context considered to be marginal.

Paper session 5:
“Staging, performing and exhibiting ethnography”

These papers pick up on the uncomfortable places that people are increasingly put into as they seek truth and meaning even as life feels disempowering and on how these situations and conditions invite and even require types of performing and exhibiting, from the explicitly staged or recorded to mundane tasks that pass without being noticed as performance. They highlight the great creativity and effort

in processes of social becoming in times of rapid, unsettling change, and explore how ethnographic work intervenes in and draws on this.

Ethnographic modes of exhibition and the paradoxical narratives of a “living cultural heritage”

Dominique Schoeni and Mathieu Fribault

Beyla, Guinea-Conakry, september 2008. Having struck a rock reputed “sacred”, miners fear the reaction of allegedly offended villagers. More pragmatically, these latter resolve the issue with a sacrifice. Both sides try to conciliate the others, but in a very distinct way and for their own specific purposes. Applying international standards of cultural heritage preservation and corporate social responsibility, the miners have commissioned anthropologists to carry out the identification of the “sites” to be protected. The villagers, on their part, hope to maintain good relationships with their providers of jobs and development, without revealing the core of their “secrets”. The imported cultural safeguarding they witness is then apprehended (and sometimes adapted) according to their own stakes. As the stones-as-residences of spirits are not used continuously, the sites can be reactivated, displaced, gain or lose importance. The related sacrificing practices compose a ritual economy at the heart of the social, political and identity relations of territorial groups. These realities are not fixed, nor can be stated in a transparent way. Both “true” and “staged”, they result from a logic of statutory distribution of knowledge and power relations between individuals and social groups. This event prompted us to reconsider the narrative forms commonly used to expose situations experienced in different “worlds”, and the kinds of knowledge they produce. As anthropologist and museologist, we intend to examine the scenographic and epistemic implications of building an exhibition on the premise that, in accounting for such event in its consequences, no overarching position is possible.

Articulations of Life as Future-making with each Other

Karen Waltorp

An articulation, ‘the act of giving utterance’, never simply reflects an underlying grammar, but rather must be seen as a temporal, creative aspiration – a particular actualization of the past and the future in the present. All kinds of articulations may lead to reactions, affect, and contestations. Articulations of ‘identity’, ethnicity, history and power, result in frictions and are thus full of potentiality and always up for discussion. The post.doc.-project I would propose to present the framework for at the Colleex Workshop, convenes media personalities and highly educated Danish women of Afghan descent. Taking the case of the invasion of Afghanistan as starting point it asks “Do Muslim Women really need saving” (Abu-Lughod 2002). Danish troops were part of the U.S.-led invasion

of Afghanistan, and the two countries have been at war until recently. At the same time, a broader discussion on who ‘counts’ as Danish has seen increasingly exclusionary definitions presented in media and political discourse, questioning whether children of refugees and immigrants, born and bred in Denmark, are Danish. Three experimental two-day workshops will serve as ‘para-sites’ (Marcus 2000), in which I together with women that are Danish and are of Afghan descent explore what this situation means for the possible articulations of lives. We will experiment with how to reject schismogenesis, obviate, reclaim other articulations, form publics, and make futures. The means of film and social media will be integrated, as the hypothesis (built on earlier research experience), is that these technologies allow for other articulations to form.

Afro-Brazilian cultural work in Togo, today. An ethnographic exploration through theatre

Bernard Müller

This project studies social change in the southern Togolese society through the lens of a theatre production. During this process the field reveals as a conflict zone, revealing postcolonial geostrategic conflicts. Indeed, the current resurgence of the Afro-Brazilian community appears to indicate that a cultural work is under way, a dynamic of cultural invention inherent to the formation of a new social class that develops a discourse of historical continuity. Hence, we will describe at the micro level of a Lomé based theatre company (the “AzéKokovivina Concert Band”), the creative process of staging a play inspired by the history of this Afro-Brazilian community (adapted from Kangni Alem’s historical novel, Lattès, 2009 Portuguese Translation (Brazil) : *Escravos*, Pallas Editora, 2011). This project will contribute to the lively debate about cultural invention in times marked by intense economic global changes and will generate a better understanding of the role of artistic movements in cultural dynamics. Methodologically innovative, this project combines an ethnographic informative approach with a collaborative and dialogical process of a stage production (theatre). Based on an extensive ethnographic research programme, this project aims to describe the socio-cultural context of the current emergence of a cultural movement that is currently taking place in mainly urban Mina speaking areas of southern Togo. The operators and “ethnicity entrepreneurs” (Matory: 1999) of this cultural movement call themselves and are called “Afro-Brazilians” or simply “Brésiliens”. They belong to the same transnational community called “Aguda” in Benin Republic, “Tabon” in Ghana or “Amaro” in Nigeria ; this community shares indeed a Brazilian origin, their history being inherent to the massive migration/deportation of population provoked by slave trade, but they also partake the collective destiny of having been sent to slavery in a Brazilian plantation and later returning back to their homeland as free women/ men, between 30 years and 2 generations later. Definitely unstable, embedded in various contradictory historical dynamics,

these artistic practices will definitely reveal multiple theatricalities as fieldwork devices!

Essayistic Approach to Multispecies Ethnography

Yağmur Koçak

The sites and subjects of the anthropology discipline have moved from a comparative study of what people do and why they do that to a study of what people are becoming. In that manner, geographies as well as ways and tools of knowledge generation processes are transforming. Under the impacts of ‘critique of writing’ debates, the fermentation of arts, social sciences and humanities collaboratively produce a critique of the textual production and dominant, authoritative knowledge. Applying the logic of design thinking, which states the importance of inseparability of form and content, this paper explores the relationship between experimental and multispecies ethnographies. Both, methodologically and theoretically challenge the long-existing forms and ways of conducting anthropological research. This paper elaborates on the possibilities and limitations that interdisciplinary research/art projects bring into discussion, based on my existing ethnography on human plant interactions in the urban sphere and process of thinking and turning such ethnographic practices as/into essay film forms. As an outcome, traces of (contemporary) anthropological approaches in essay film form are proposed as one of the experimental, reflexive and critical ways of knowledge generation.

New Methodologies In Times Of Crisis:

The Art Of Collaborating And Trying Out

Marta Morgade Salgado and Karmele Mendoza Pérez

We compare two studies in Spain, young people were asked to collaboratively create artifacts, audio-visual devices, about their life and experience, in two educational Institutions. In first case, adolescents considered their products as forms to communicate, to turn and change their identities as non-accompanied migrant teenagers from Maghreb. In the second, high school students examined their relation between music experience vs music curriculum with audio-visual creations. From different pathways we arrived to find out new methodologies in research of sociocultural processes about how people setup their lives (EASA-Lazeni, 2014). Since emancipatory proposals of the Participatory Action Research (Dyrness, 2010) and Freire’s pedagogy (Freire, 1998). Through sensory ethnography in its openness to different ways of narration, creation of a corpus of knowledge beyond the ethnographer’s field notebook (Pink, 2011). Passing through, dialogic and collaborative proposals, in which space temporarily tied lines in which passes close ethnographic relationship (Ingold, 2011). The experimental collaborations between art and ethnography that goes beyond the

representation of reality to the transformation of what we know of it (Leavy, 2015). Participation, collaboration, mediation, experimentation, multimodality, etc. are features of the new post-colonial methodologies (Estalella & Sánchez Criado, 2015). The ethnographic context is epistemologically transformed, and at the same time, the pragmatics of their doing, bringing it to craftsmanship from a simple technique. The goal in our review of both studies is to reflect on the practical implications of collaboration and experimentation of these “new ethnographies” from the conditions and identities that are built in the creative process.

2. Formats

Coding system

- P – Permanent
- F – Format
- A – Audiovisual
- E – Exhibition

PERMANENT (P)

P1: From Jardim Botânico Tropical with Love – or, postcards and letters as ethnographic tools (Space 3, Esplanade)

Mascha Gugganig

In the course of showing the travelling exhibition “Hawaii beyond the Postcard” that I had conceptualized as an experimental form of research dissemination, I learned about Mail or Post art. Here, postcards and mail more generally became participatory interventions into arts. In academia, letter correspondences are now recognized to be crucial forms of knowledge production that often provide ‘indexes’ for comprehending people’s works, such as the exchange between Arendt and Heidegger. Recently, Cerwonka and Malkki reconfigured their email exchange during fieldwork into a book, thereby providing an idiosyncratic pedagogical instruction into fieldwork.

In this intervention, I invite workshop participants while strolling around the Jardim Botânico Tropical to find a spot and write a postcard to a friend or colleague. While in their heydays (early 20th century) postcards served as prime information source, say, of a visited town or country, in times of emails, skype and whatsapp, I pose - without romanticizing - what role postcards/letters may have regained. For this purpose, I propose an exercise where participants write a postcard or letter on the colonial history of the garden, and to in turn invite their correspondent to do the same about a place in their proximity. Participants are then invited to reflect together on postcard/letter exchanges as mode of communication, research dissemination, as formation of relationships, material artefact, knowledge infrastructure, and/or fieldnotes. This may grow into a long-term project expanding to future #colleex meetings, further experimenting with postcards and letters as ethnographic tools.

P2: In the mood for epistemic love (Space 1, Arcade)

Andrea Gaspar

Love is something that happens: it is made of chance, it is out of our control - we fall in love; and at the same time it seems to be a practice: love is made of an encounter, just like ethnography; and ethnography is totally a relational affair, just like love. Love is perhaps even experimental: it is open-ended and at the same time it is something for which we need to create the conditions for it to happen - something we need to care for.

Can ‘love‘ be useful as a vocabulary to describe and think about what we ethnographers do, how we make our knowledge and the kind of relationships we create in the field? What kinds of things love and ethnography have in common? Aiming at opening up possibilities for thinking about ethnography as a mode of epistemic love, Colleex are invited to experiment with a different frame for narrating their ethnographic experiences: tell us your epistemic love stories, through epistemic love letters (they can be anonymous). Tell us the stories about how you make your epistemic magic happens; the troubled relationships in the field, the unsaid things, your ethnographic love with other disciplines, your love with the field, your love in the field, the frictions, the unconscious and subterranean issues, and much more. You will have a mailbox in the workshop for collecting these letters, which will be exhibited in the last day.

P3: A Cor do Silêncio | The Colour of Silence (Space 2, Lion’s House Shop)

EBANO - Leticia Barreto

Whitewash¹

Noun

1. a mixture of lime, whiting, size, water, etc., for whitening walls, etc.
2. a cosmetic formerly used for making the skin fair
3. a. - a glossing over or concealing of faults or defects in an effort to exonerate or give the appearance of soundness
b. - something said or done for this purpose

4. US, Sport; Informal, a defeat in which the loser scores no points

Verb transitive

5. to cover with whitewash
6. to gloss over or conceal the faults or defects of; give a favorable interpretation of or a falsely virtuous appearance to
7. US, Sport; Informal, to defeat (an opponent) soundly

¹ Webster’s New World College Dictionary, 4th Edition. Copyright © 2010 by Houghton Mifflin Harcourt.
<https://www.collinsdictionary.com/dictionary/english/whitewash>

Belonging to the symbolic domain, the white colour, rather than a simple physiological mechanism and a physical phenomenon, is mainly linked to cultural and psychological aspects. White has been associated with purity, innocence, cleanliness, peace, happiness, armistice, and neutrality. It is seen as a symbol of goodness, beauty and perfection. Despite all the symbolism associated with it, white is not as innocent as it is usually judged. Throughout history, the “purest” colour became, in some occasions, the colour which shows the darkest side of human instinct. It is the colour of totalitarianism, separation, prejudice and intolerance and is also considered the colour that divides, excludes, and controls.²

The chemical reaction using the bleach on cloth is a metaphor to an ethnocentric “whitewash of thought”. The trace of prejudice, as well as that of bleach, is profound and permanent.

“Through the idea of whitewash as a synonym for purification, Letícia Barreto’s work reveals what is behind the colonialist discourse when it tries to justify or reinforce the ideology of racial inferiority of nonwhites.

Through a kind of erasing process, resulting from the use of bleach and abrasion to bleach out the surfaces she works on, the artist suggests a kind of forgetfulness, as if the white could hide or overlap the black. It is an attack that depigments the surface, whether it be fabric or photography, leaving only a glimpse, a shadow of a neglected culture. In this palimpsest, the light that should be used to clarify, to unveil, to shed a light on, just helps to hide, dimming the sight of one who tries to get closer to observe what seems to be the real truth. The white becomes silence, absence, oblivion, wiping the difference off. This difference is not appreciated, but exoticised and taken to the category of the bizarre.”

– Fernanda Monteiro (curator)

P4: Atlas: MATRIX* (Space 2, Lion’s House Entrance)

EBANO - Heléna Elias and Francesca De Luca

*from Latin *mātrīx* (dam, womb), from *māter* (mother)

....culture, nature, earth, female, mother, metropolis, colony, generation, body, uterus, shape, line, design, configuration, volume, landscape, rectangle, matter, church, language, positive, negative, inside, outside, center, border, mark....

Different levels of access to the components of the installation give the possibility to experience uncountable possible combinations, through sparse or collective relations between objects, molds, models, fragments, maps,

² James Fox. BBC – The History of Art in Three Colors – White.

books, materials, equipment and the historical and physical surrounding space. Juxtapositions, parallelisms and the gathering of objects are strategies that enable the making of an operative field (the table of operations), and identifications related to the matrix (or symptoms).

Manifestations of the MATRIX (space, archive, painting, bodies) are present in the researches of both Francesca De Luca and Heléna Elias. Each present component informs the other on the presence of the matrix, and enables the spectator to play with the elements, to create new narratives. During the #Colleex Workshop the MATRIX turns from concept to practice, getting different configurations and generating new manifestations and symptoms.

FORMATS (F)

F0: CLEENIK: Clinic of anthropological ethnographic experiments in fieldwork (Thursday 13th, 10:30, Space 1, Esplanade)

Collaboratory for Ethnographic Experimentation

CLEENIK is searching for “sick” ethnographers interested in donating their time for science, sharing their suffering experiences, and helping others find the #colleex™ cure!

For this, you would be receiving a treatment FOR FREE in our internationally renowned CLEENIK, an institution with the most innovative experimental collaboration techniques for the treatment of contemporary fieldwork disorders. Have you been affected by Ethnographic Experimentation Breakdown (EEB) or Excess of Engagement Stress (EES)? Are you suffering from Breach-of-the-canon infections (BOTS)? Do you know how to detect the symptoms of Collaborative Fieldwork Disorder (CoFD) or Transdisciplinary/Interdisciplinary Associative Disorder (TRIAD)? If you have been experiencing some of these symptoms perhaps the CLEENIK integral treatment could be what you need. CLEENIK is a specialized anthropological clinic treating anthropologists suffering from the multiple syndromes consequence of ethnographic experiments in fieldwork.

Come and share them at the CLEENIK!

CLEENIK is a specialized anthropological clinic. We treat anthropologists suffering from the multiple syndromes consequence of ethnographic experiments in fieldwork. If you think you may have suffered any of these syndromes or you want to prevent in case of starting fieldwork, you may just drop by to our session and ask for advice and treatment.

In the CLEENIK we will create the grounds for a discussion around the figure of ethnographic experimentation in fieldwork. For this, we ask participants to share the diseases they have suffered in their fieldwork.

F1: How to cook an omelette: A proof of concept study (Thursday 13th, 14:30, Space 3)

Rachel Allison, Anna Harris and Andrea Wojcik

Sensory ethnography is becoming an increasingly popular method for exploring taken-for-granted practices that are otherwise difficult to articulate. Sensory ethnographers are asked to attune to their own learning, to learn with, not about, others (Ingold 2013). There is however, limited discussion on how to document not only one's own learning, but also how others learn sensory skills. In the context of a larger comparative ethnographic study about how doctors learn sensory skills of diagnosis, we set out to experiment with different digital methods of elicitation and notation, which imaginatively attend to sensory learning. In a quasi- "proof of concept study", we will take another example of a sensory skill that demands finely tuned technique – making omelettes. Because our interest in the medical world is the role of pedagogical technologies we will use various audio-visual notation methods to document how cooking omelettes is taught to a group by different technological arrangements: video (Julia Child's *The French Chef*); written recipe (M.F.K Fisher's *How to Cook a Wolf*); and apprenticeship (under the guidance of a chef). In doing so, we work in collaboration with media and art historians to understand more about what it means to experimentally re-enact and reconstruct recipes.

With awareness that our methods don't describe practices but rather help create them, in the workshop we will share our discoveries about documenting sensory learning and discuss collaboration, as an ethnographic team, as well as learning experimental methods from other disciplines such as history. Beyond this, we invite participants to engage with sensory and skill learning as well as notation techniques, in the creation and documentation of their own omelette cooking experience.

F2: Being in and Around: Experimental embodied and sensorial approaches in ethnography and representation (Session A: Thursday 13th, 15:00, Space 3, Outdoors – Session B: Friday 14th, 15:00, Space 3, Outdoors)

Patricia Alvarez and Mauricio Godoy

In this collaborative workshop, we will employ experimental embodied and sensorial methods to explore human, non-human, and temporal entanglements at the Tropical Botanical Garden. Scholars like Tsing (2015), de la Cadena (2015) and Haraway (2016) emphasize the need to pay attention to connections across human and non-human worlds during these uncertain Anthropocenic times. But how can we go beyond the ethnographic gaze and be "attuned" (Ingold 2007) to the landscapes we inhabit? We are accustomed to learning about the world primarily through our senses of sight and hearing, a Western sensorium

exported and imposed through colonialism. Mirzoeff (2014) argues that the Anthropocene itself is built into our senses determining how we perceive, or not, the landscapes around us. In this workshop we follow Tsing's call for the need to "look around rather than ahead." How can we use ethnography to re-configure our engagement, perception and relations to our environments? How can being attentive to the temporality of tropical plants in Lisbon further an ethnographic inquiry of this space? In the first part of the workshop, participants will carry out experimental sensory exercises in various spaces of the Tropical Garden and document their experiences through audio-visual recordings, descriptions, and speculative fabulations (Haraway 2016). In the second part, we will return to the sites and collaboratively consider how to best represent these experiences and the understanding that emerges of the botanical garden. We seek to re-configure our Anthropocenic visuality as we engage with the colonial legacy and present of the garden, and the life forms found in it.

F3: Bodies-at-Work (Thursday 13th, 15:15, Space 3, Outdoors)

Tania González-Fernández

Our bodies are the most intimate, loyal and trustful/truthful companion when we are at work. But, do we listen to them? Fieldwork is an embodied practice, as researchers we cannot be in the field –nor anywhere else– out of our corporeality. Moreover, in the course of our research we meet other bodies and relate/link to them; bodies that we see/touch/smell/feel/like-dislike. We are bodies in the field, bodies in the making of ethnography, bodies that matter.

Following a workshop/performance format this intervention seeks to explore the body as a sort of ethnographic device, and in so doing to experiment what happens when field-work becomes feel-work. Through a set of guided exercises/proposals I would like to open an experimental pathway for researching, experiencing and reflecting, both individually and collectively, on some of the following aspects:

*The awakening of our body consciousness and physical/sensorial skills. How to be physical, sensorial and emotional awake, and therefore able to get connected, with the subjects/places/objects we come across during the course of our projects?

*An approach to the corporeality of listening –both in terms of outer and inner listening– by experiencing body inter-connectedness, and searching for other ways of listening to other bodies and to ours own.

*The exploration of the body as a receiver –it gathers data– and as a container –it retains information and sometimes gets overfilled/overwhelmed during fieldwork. What our bodies do/say while in the field? How do our bodies act and react, feel and perform?

In sum, this proposal is an attempt to pinpoint physicality and senses, but also emotions and feelings as powerful methodological tools. And by doing so,

to acknowledge the ability of our emotional and corporeal self-awareness to highlight aspects of the ethnography that often remain under-seen.

F4: The Vibrant Gallery: An Experiment in Remaking Ethnographic Praxis

(Thursday 13th, 15:45, Space 3)

Elizabeth White and Aryana Soliwz

This intervention involves an interactive tour through a sample of field artifacts from The Living Gallery, which is an interdisciplinary exhibition space for ethnographic research created collaboratively by the Ethnography Lab at Concordia University. By pushing the boundaries of traditional fieldnotes, the gallery recognizes new forms of field data or modes of conveying experiences. Importantly, this entails taking seriously the multiple sensitivities that constitute the lived experiences of people and collectivities, including touch, texture sound and sight (Howes 2006). It also values critical and collaborative research methods such as creative reuse and collective-making projects. The gallery does not end at the edges of the curated artifacts. We are re-conceiving the concept of 'gallery', expanding it from a space of distanced gazing (Rowlands 2006) to an immersive space generated and constituted by our independent and collaborative work. Continuing the reflexive critique of ethnography's tenuous history with curation (Morphy and Perkins 2006), new concepts and praxes of the 'gallery' emerge by incorporating in its scope our embodied processes of research and reciprocal attention. This generates new relationships with artefacts, spaces, and individuals in our ethnographic research, which become lively presences embedded in an ethos of care (Puig 2011). The gallery is didactic, social, and a dynamic part of the lab's ecology. This presentation hopes also to inspire the development of other interactive gallery spaces that are incubators for interdisciplinary collaboration.

F5: Sonic engagements: towards new radical epistemologies? (Thursday 13th, 16:15, Space 3, Outdoors)

Alexandra Baixinho

This format explores the use of sound as part of a sensory ethnographic approach to urban waterfronts and elusive aquamobilities. How can listening promote auditory knowledge? Are sounds capable of generating new ethnographic insights? What presences, practices and spatio-temporalities do they reveal? Through a set of sonic samples from my field recordings, I will describe and interrogate the acoustic features of post-industrial port cities environments. Sound is brought in as a productive tool in sensory ethnography, one which sparks new affective and relational understandings of place.

F6: What we waste: Subverting domestic food practices with experimental creation-based methodologies (Thursday 13th, 16:45, Space 3, Outdoors)

Pamela Tudge

Increasing attention is made to the phenomenon of food waste in Canada and across the globe, particularly in how cities are attempting to manage waste to account for an ephemeral urban population. This presentation explores visually based creation methodologies to investigate domestic food waste—within the interdisciplinary lens of food studies and everyday ethnographies. In particular, it focuses on how practices from design and experimental-feminist media can work together with the objectives of ethnography to build understandings of why we waste, by documenting embodied food practices and re-making waste for other everyday purposes. To explore these methodologies, I use examples from my research that incorporate media, materials and documentary practice to highlight kitchens as subversive sites. I experiment with waste as a material, to define, re-use and create new practices around food. In this way, I situate my work within a history of feminist-art practices that bring the gaze into the home to illuminate labour, gender and knowledge in relation to practices around food. Through an exploration of methodologies I ask: how can the practices and aesthetics of creation bring attention to our everyday experiences; and how can we disrupt wasting?

F7: Using PRA (Participatory Rural Appraisal) for CAPE: Culturally Adapted Program of Empowerment Self -Defense for Dominican Women (Thursday 13th, 17:15, Space 3, Outdoors)

Tamar Priel

Sexual and Gender Based Violence (SGBV) is a global epidemic and a local phenomenon affected by the cultural patterns in a specific community. Therefore, cultural literacy is important for any professional endeavoring to reduce SGBV. These perceptions are the backbone of a research-action model that was employed in the Dominican Republic (DR) in 2016 as part of CAPE (Culturally-Adapted Program of ESD). ESD (Empowerment Self-Defense³) was recommended to the EU as a powerful method for preventing and combating SGBV.

The CAPE model included a six-week research stage aimed at investigating SGBV “violence scripts”. The research plan consisted of principle ethnographic methods (interviews, observations, etc.) and PRA (Participatory Rural Appraisal) methods (pictures, drawings, etc). The team built partnerships with local community members to (A) Research and map the SGBV in their community (B) Sketch the step-by-step dynamics of these types of violence (C) Identify specific cultural barriers and catalyzers that Dominican women might experience

³ <http://www.en.elhalev.org/freedom-to-choose>

in encountering ESD.

The research findings informed the development of specific class plans and teaching pedagogy used later for teaching Dominican women to defend themselves, and for training local women to become ESD instructors themselves. The CAPE project was designed and administered by a team of 2 women, MSWs and certified ESD Instructors. My skills as a trained cultural researcher were key to the design of the project.

In this workshop, I would like to demonstrate above mentioned research methods, discuss and further develop them with the help of other colleagues.

F8: A Collective Act: An Ethnography Made by Five Ethnographers at Once

(Friday 14th, 15:00, Space 3, Outdoors)

Rachel Harkness

Japanese artist Koki Tanaka explores the sharing of experience in his works inspired by the post-Fukushima social landscape. In his series *Collective Acts* he creates performance-events where participants are brought together in playful yet careful ways in order to collaborate in the production of a creative work. These acts – which include *A Pottery Produced by Five Potters at Once* and *A Poem Written by Five Poets at Once* – are filmed and photographed. Audiences watch these documentations and witness the unfolding, sometimes joyous and often difficult, processes of acting collectively.⁴

As beautiful and thought-provoking studies, Tanaka's acts made me wonder (as an anthropologist often collaborating, working in art/interdisciplinary contexts and teaching ethnographic practice) what five anthropologists or ethnographers might create collectively? Is there a shared craft amongst us and could a *Collective Act* help illuminate (or even develop) it? How might scholar-practitioners perhaps not used to working like this (though perhaps used to collaborating with research participants) react in such a situation? How might the ethnographic approaches of five individuals differ or converge, productively or divisively? Thinking about the diversity and creativity of ethnographic fieldwork practices and modes of expression and production, what materials might they draw upon in their making and what form would their creation take?

I'd like to probe ideas of expertise, experiment, skill and discipline by inviting five participants of the workshop to produce something ethnographic together. Although staged to carve out a space for collective creations and reflexive discussion, using the model (of the experiment) provided by Tanaka the participants would be free to steer the direction or outcome of the act.

My proposition, then, is that we attempt *An Ethnography Made by Five Ethnographers at Once*, and see what happens!

Participants would be briefed beforehand and then I'm imagining that a time

⁴ See Tanaka's acts at <https://vimeo.com/kktnk>

frame of perhaps 90 minutes or so could be given for the act itself (although this is flexible and can shift to fit the workshop). The act should be filmed and photographed/documentated throughout and a technical requirement would be to have some help with this. It could be that we also invite the rest of the workshop as an audience (and/or some as documenters). To this end, the act may have a feeling of being somewhat like an improvised performance. We could schedule some time afterwards for wider discussion of the event. In terms of venue, the act might suit one of the round hothouses in the gardens, or perhaps a space outdoors under a man-made or tree-provided canopy. I am very happy to firm-up these requirements and details before July, either independently, or - preferably - in conversation with the workshop's organisers.

F9: Re-enacting First Encounters - A Semi-Fictional Interactive Play

(Friday 14th, 15:00, Space 3)

Judith Igelsböck and Melina Antonakaki

“Reenacting First Encounters’ is a semi-fictional interactive play that problematizes (social)science-industry relations. Workshop participants are invited to assume the role different industrial actors who meet us – social scientists of the reorganization of industries – to negotiate potential modes of engagement. To do so, the workshop participants are provided with scripts consisting of descriptions of industrial actors (e.g. branch and position), and short anonymized protocol-sequences of first encounters that actually took place (interviews, meetings). In what follows, is a re-enactment of a ‘first encounter’. The play is supposed to follow the provided script in the beginning. How and if the negotiation proceeds, is matter of improvisation.

‘Reenacting First Encounters’ is more than an intimate and interactive introduction of our research group (the post/doc lab reorganizing industries of the MCTS in Munich) and the work we pursue. Re-enactment is a device to explore the ‘social life’ (Law and Ruppert 2013) of our first encounters, and how they are (1) shaped by the nets in which they are actualized (the ‘Entrepreneurial’ Technical University, the industrial flora and fauna of Munich...), (2) formatting science-industry relations, and (3) used opportunistically by all the actors involved (see *ibid*). A relocation of the encounters from the wintergarden (our meeting place) in the industrial city of Munich to the botanic garden in Lisbon, is certainly irritating. The experiment will tell us what happens when the dramaturgy of the first encounter shifts from the hyper-entrepreneurial terroir of Bavaria to the European South...

F10: Soundwalk-walk (Friday 14th, 15:45, Space 3, Outdoors)

Maile Colbert and Ana Monteiro

The term soundwalk was first used by members of the World Soundscape Project under the leadership of composer Schafer in Vancouver in the 1970s. Hildegard Westerkamp defined soundwalking as “... any excursion whose main purpose is listening to the environment. It is exposing our ears to every sound around us no matter where we are.” For the first humans the act of walking will have arisen from the need to find ways of survival. Once these needs were met, walking became in part a symbolic form of relationship with the world, possibly the first aesthetic act of humanity. Soundwalk-walk holds an emphasis on walk—a guided and shared aural experience of a soundscape along a path with a concentration on movement, the external and the internal, and the relationship between our bodies listening and moving through time, space, and place.

With our paper proposal, we are also proposing this practical project—a soundwalk—with a concentration on walking, movement, and the relationship between our bodies listening and our bodies moving through time, space, and place, guided by artists and researchers Ana Monteiro and Maile Colbert. We invite you to a guided, scored, and choreographed walk that will include the focus of deep to radical listening, intertwined with the focus of movement meditation and kinesthetic exploration.

“Walk so silently that the bottoms of your feet become ears”

-Pauline Oliveros, Sonic Meditations

F11: Reuse as inquiry: A method for reimagining and remaking everyday materials (Friday 14th, 16:00, Space 3, Outdoors)

Aryana Soliz and Jessica Bleuer

It is well known that changing household waste-disposal patterns requires a variety of initiatives to promote the 3Rs (Reducing, Reusing and Recycling). Yet the majority of research in this area has focused on macro-level analyses of recycling patterns, with little attention to creative and participatory methodologies. This open intervention will explain a collaborative method of inquiry developed by the authors called the ‘reuse method.’ Informed by Inventive Methods (Lury & Wakeford 2012) and collective biography (Davies & Gannon, 2006), the re-use method recognizes research participants’ bodies and creativity as sites of knowledge and transformative change, engaging participant-researchers in reflexive, applied inquiry. During the session, the presenters will lead the audience in a series of interactive exercises, exploring the topics of trash disposal, reuse as and innovation. Conversations around feasibility and

inclusivity will be encouraged. A public awareness initiative inspired by these exercises will be collectively imagined. This method of inquiry is intended to expand the scope of participation in recycling studies, further integrating diverse human and non-human actors into research and community education initiatives. It stimulates green imagination, explores group dynamics and encourages transformative social and environmental change.

F12: Rhythmography: proposing a device pitch, presenting it's companions

(Friday 14th, 16:30, Space 3, Outdoors)

Cláudia Rodrigues

The aim of this paper is to introduce, reflect, and discuss a device emerged and designed during the field work in the nocturnal city of Porto: the urban rhythmography. Briefly, the main research question that this rhythmographic experience follows is 'what are/were the macro and micro rhythms produced in Porto's nocturnal city?' Considering the nocturnal city as an urban field characterised by plasticity and dialectics, the main goal the rhythmographic experience is to understand the production rhythms – molar and molecular, global and local – of that city.

Urban rhythmography, largely by Henri Lefebvre's rhythmanalysis and critique of everyday life, is inner related to ethnography practices and is cross-disciplinary, itinerant and experimental in its essence. The constant movements between subjective and objective analysis, practice and theory, poetry and science, time and space, immersion and distance, politics and intimacy, synchrony and diachrony – as well as the transaction between knowledge – are the attributes of Henri Lefebvre's rhythmanalysis, incorporated and emphasised by rhythmography.

Briefly, the rhythmography here proposed aims to explore and translate nocturnal rhythms. In order to collect, address, and translate those rhythms, it was used field diary, interviews to local "nocturnals", spontaneous discussion groups, web social networks analysis, the media and hypermedia collection, flyers collection and the rhythmograms or rhythmic cartographies. Wandering, walking (alone or accompanied) and surfing in the nocturnal city were the main rhythmograph field practices. The experience comprehends a participatory listening - contemplative, experiential, experimental and sensitive - and also a distant listening - conceptual e reflective.

F13: When the Dogon masks speak: Words and materiality, witness of the colonial history (Saturday 15th, 13:30, Space 1, Esplanade)

Nadine Wanono

The Dogon mask has been a worldwide ethnographic landmark for many years, and the main interest of ethnologists and museums avoiding at some point the

life of the people behind it. From the beginning of my fieldwork, I focused and concentrated on the daily life of the Dogon people living around the region of Sangha, Mali.

The films I recorded and I produced gave me the opportunity to question the technical apparatus employed to render the complexity of the field. The filmic linear narrativity was obviously avoiding the complexity, the values, the meanings of the people life. At some point, 30 years after I started my professional life, the “Spectacle Society” absorbed and/or distorted the initial singular process I was engaged with into a mainstream conventional narrative. To illustrate and to share these emotional reactions towards the academic but also the media system, I conceived a short installation with Dogon masks made from junk plastic materials and they will speak out sentences I collected from the colonial archives describing the worst.

These lines, words coming from the colonial period and junk plastic material are both leftover: what are we leaving in the field? how the local people could transform it into a creative practice questioning our position.

AUDIOVISUALS (A)

A1-A4: Thursday 13th 17:45 – 20:00 (Space 3)

A1: Slow Cinema Tableaux Mouvants: The Outskirts of Venice (30’ film + multi-media presentation)

Rina Sherman

In *Cities & Elsewhere*, a collection of tableaux mouvants, I draw on the traditions of the tableaux vivants of Louis XIV, Delsartean ‘Living pictures’ and the later poses plastiques performance activities, as well as landscape painting and early landscape photography. My work as a performance artist with Possession Arts in Johannesburg in the early 1980s further informs the live still scenes filmed in *Cities*. Our living tableaux such as ‘Schreber’s Chicken’ and ‘Rain, Steam and Speed’ were set on stage and drew on the transformation of everyday scenes and duration performances, inspired by artists such as Philip Glass, the Wooster Group, Elizabeth LeCompte, Spalding Gray, Benjamin Patterson.

In the first two pieces of *Cities*, the images present everyday landscapes with little or no movement and minimal sound: a door closing, the cry of a seagull passing, footsteps going by... In time, the counterpoint between film, painting and photography, the reference to everyday reality interchanges with

references to other dimensions of reality. The tableaux vivants come about in this transformation to create a living narration of the still landscape into a choreographed gesture in real time.

In this collection, Rina Sherman explores her love for landscape in a collection of urban and rural cine-poems. In the river of Heraclite's river, the water is never the same. So, here too, the movement of these landscapes are prolonged to the infinite.

A2: It would be nice to follow you (12' film + discussion)

Igor Karim, Violetta Koutsoukou, and Kostia Lennes

In this journey, our researcher invites us to follow her walking paths and places chosen as most significant to the pregnancy experience. She uses her body-in-movement as a mode of inquiry, probing the Athenian cityscape for the affections deeply bound to her pregnancy experience. Considering walking as a process itself of thinking and knowing, her performance of walking leads us through the kaleidoscopic memories of her relationship with the cityscape, her family and her partner. She also shares her challenges, fears and insecurities as an Athenian pregnant woman on the current financial crisis scenario in Greece. The walking performance was recorded and became a video installation. By exploring her place making process, we also get to know how her process of place making, pregnancy and wayfaring changes the environment. Thus, these dynamics are giving an idea of how she is intertwined with the environment, by the way the landscape responds to her living processes and consequently she responds to the landscape. The audiovisual presentation explores this walking inquiry through several places in Athens and expects to bring the audience closer to the city's landscape and soundscape, as also closer to the experiential and the body as a method.

A3: Because of the Sea (20' film + discussion)

Paulo Mendes and Filipe Reis

Several years ago, during my second long term fieldwork among the fishermen of Azenha do Mar, a man looking at the sea and at the windy and empty streets behind us said: "This is my landscape". I replied, "or your taskscape". Needless to say, I had a lot to explain but minutes later received back a thought-provoking construal of the Tim Ingold's concept: "Yes, that's where I dwell, live, work, drink my beers, have my affairs and meet my friends. I come and go, but this is always here because of the sea... and me too." Since then, "because of the sea" and taskscape (because of the sea) became both a powerful trope and a concept throughout my reflections about Azenha do Mar and how people in general live in their shared environments.

Many years later but still because of the sea, I returned to the field along with

Filipe Reis. The idea was to capture that trope on images and sounds. Our time there was short and so it would determine what to do and with no regrets we would have to accept it and work on any material we would record. Previously we had decided that sounds and images should work separately. This in turn would force us to somehow experience the uncertainty fishermen feel daily. The images and sounds in the triptych are an outcome of this imponderability and uncertainty. At the same time, they are an attempt to show the supremacy the fishermen attribute to the sea and to the ways it “regulates” their daily lives, as they often say. In other words, the images and sounds are an audio-visual essay of an intersection of lines that place the sea at its core –just and only “because of the sea” as the fishermen say.

A4: Merging Studio with Field (20’ film + discussion)

Camille Sineau

I would like to propose a reflexion on the contemporary practice of architecture in the context of the anthropocene, thus putting to the fore the geological scale of human activities. In fact, architecture sees today the emergence of a complete reset in its practices. I would like to reflect on this reset through a small experiment conducted with two friends and colleagues in the Swedish countryside. We have been commissioned to work on a small house in the region of Dalarna. Open to experimentation, the client accepted to try something out. As we had the possibility to live in a house right next to the site, we took it as an opportunity to setup a site-office, thus merging studio and field. For a period of six weeks we have been living and working on site. In that way, we engaged with the place, people and materials, nourishing an entanglement and exploring modes of knowledge and working processes. This could be formulated as a difference between what is made and what is grown, while one would usually say that one is making a house, in this context we would say that we grew a place. In a sense, the architect can be seen more as a gardener, creating the best conditions for growth of a domestic space.

In the light of this experiment, I hope to interrogate the position of the architect and focus on the relationships between building, dwelling and environment, through the notions of growth, skill and practice; and how fieldwork can take a fundamental role in the making of a project. From an anthropological perspective, this involves a reflection on modes of knowing, design process, making and what it means in relation to the larger debate on nature and culture. Ultimately, and maybe more ambitiously, in resonance with Tim Ingold’s argument between ethnography and anthropology, I would like to move towards the definition of a possible practice of architecture as a way of going with people, place and environment. In other words, to find a way of doing anthropology with architecture and vice versa.

A5-A10: Friday 14th 17:30 - 19:30 (Gardener's House)

A5: “Who was sitting on his head?” (10’ film + introduction)

Catarina Laranjeiro and Daniel Barroca

During my research about the cosmopolitics underlying the liberation struggle in Guinea-Bissau, I established a privileged contact with a healer/fortune teller who had been a combatant in the struggle. His divination practices were based on drawings. He told me that those who had passed away “would sit on his head” and would teach him the ways of healing and divination. Drawings were the best way to record what he learned. He talked of the drawings as a language, a form of writing.

Spirit possession explains his abrupt mood swings, disparate tones of voice and expressive sudden movements. During various conversations we was in trance, possessed by spirits. As such, I was not speaking to him, but with someone “who was sitting on his head”, which is something that entails important methodological implications. What the dead told him was what is imprinted in the collective memory and is reproduced by the individual body (cf. Connerton 1989:102). This fact allows us to frame spirit possession phenomena as a field of argumentation for the restitution of subaltern histories. Healers/fortune tellers are makers of ontologies given that they also reproduce and reinvent history through the powers they claim to themselves (Valverde, 2000:64). That leads us into a complex game between the visible and the invisible, past and present, truth and fiction.

Through this case study, I propose taking the stories of healers/fortunate tellers as “ucronic data” (Portelli, 1998) through which it is possible to access alternatives to history that are not only possible, but also desirable.

A6: Artisans, alcoholics and artists. In searching of the new language for description of experimental ethnographic realities (10’ film + introduction)

Tomasz Rakowski and Eva Rossal

In this paper we present two kinds of artistic-ethnographic projects in a way to provoke reflections about creating experimental ethnographic realities and searching for new languages of their description.

First, the “Work Culture” project in the town of Lublin (Southeast Poland) was realized by the “Field Collective” and conducted in a place like railway station district, in which the Collective did not work before and didn’t have possibility (enough time) to get known the field site thoroughly. The Collective undertook one-day attempts to learn the craft from the local artisans and to create meeting situations that were revealing the embodied, manual knowledge of the performed work. They used film as a visual tool but not as the point of coming up, but it has accompanied them from the beginning, influencing the encounter and bringing

a new conditions for ethnography, emerging from artistic experiment and provoking differently unfolded accents.

Second, “Outpatient clinic” was in the same time an artistic and research project, a showcase and a prototype of action. Artist Łukasz Surowiec created the situation of meeting of actively drinking alcoholics (who do not wish or are not able to take addiction treatment), anthropologists, artist and casual passer-by. During 5 days of project everybody could come and talking with participators and listen on the conversation between anthropologist and patient, which was broadcasted live in front of the entrance to the clinic.

In this way, in both cases the experimental research situations have been revealed, especially while facing an unexpected emotional work, the unplanned expressions and social experiences.

A7: Circulating objects - four stories about bocios (8’ multichannel video + introduction)

Anna Lisa Ramella

Bocios are protective figures from Benin, brought to Europe as collectors’ items. The Beninese art historian Romuald Tchiboza discovered figures of this kind in the depot of the Ethnologisches Museum Berlin. Together with a German-Beninese research group, we traced the figures’ paths between museum, art market, research and religious use. This video installation is the result of our collaboration between art historians from Benin and Germany, anthropologists and a film-maker. It deals with the Bocios’ circulations, and contrasts various perspectives on the objects by sculptors, practitioners, art dealers as well as academics. By showing the interview settings, it furthermore reflects the shift from trading objects to trading information on the objects. The project premiered at Humboldt-Lab Dahlem Ethnologisches Museum Berlin as a 4-screen video installation in the context of the exhibition ‘Object Biographies’, which deals with the problematic stories of present day museum collections.

A8: Digitalburhwal.in | Collaborative Archival And New Media Project (30’ multimedia presentation)

Rajat Nayyar

Safeguarding of the ICH must not be limited to documentation and archival but the way it is being documented, how it is being documented, what are the issues that come up during the documentation, relationship between the community and the filmmaker, for whom is the documentation being done, and what are the objectives of this documentation, are some of the questions that must be given importance when such a task is being taken up. Intangible heritage is on the one hand endangered by globalisation and homogenisation processes and, on the other, by safeguarding measures that can petrify it. The only inherent element

of ICH is its changing nature. Intangible cultural heritage should be subject to interpretations and changes by its users and those who carry it from generation to generation and, thus, should be protected with regard to its changing nature and not merely preserved.

Espírito Kashi is an avant-garde media project being run by its founder Rajat Nayyar, who is practicing visual anthropology and collaborative ethnography towards redefining ways of safeguarding the Intangible Heritage of India. He has organised and directed massive 'folklore documentation drives' in collaboration with communities and introduced the concept of Folklore 2.0 (preservation through innovation), which is now being realised in the form of Interactive Cultural Landscapes for Gram Panchayats of India. The website aims to become an ethnographic field site itself. As people begin to share their own videos on the website, we will begin to understand that folklore (intangible heritage) is always evolving.

A9: Transmedia anthropological documentaries in memory processes.

Challenges and horizons (15' multimedia presentation)

Raúl San Miguel

The proposal I present here aims to approach transmedia formats and new technologies as tools that offer some horizons and challenges for anthropology. These new narratives transcend the traditional proposals of the documentary and the visual anthropology from its specific characteristics as a platform of interdisciplinary and interactive (Goffman) character and collaborative (Fals Borda, Rappaport, Joanne) and open source aspiration, to some methodological reflections of a complex tool for a complex reality.

In particular, the aim of this proposal focuses on the development of the prototype of a transmedia platform, applied on the processes of construction of collective memory and its archive. The transmedia platforms, embedded in the digital space and with the ability to integrate multiple other tools in turn, provide a more extensive space from which to better account for the diversity of narratives that make up the memory and a challenging approach to the reconsideration of the archive (Foucault, Appadurai, Ernst)

The approach points to these platforms not only as a research tool and a possible alternative for dissemination, but with a desire for public orientation (Gimeno), with a view to the potential alternatives of use that can serve the communities. The documentary transmedia, as an alternative to the hierarchical and closed processes. The transmedia as a diverse, interdisciplinary, open and complex platform.

A10: Ghetto PSA (15' film + discussion)

Rossella Schillaci

Jacob arrived alone in Italy by French Guinea when he was 11 years old. He lost his parents in Guinea. Today it has 27, hip hop music is his world, his personal outlet for expressing dreams, hopes and frustrations, not to feel more part of the “ghetto”. Jacob lives on the outskirts of Turin, where by day, together with the young immigrants of his group “Ghetto PSA” he writes songs and makes music, while at night he worked as an educator in a center for asylum seekers. A “double” life which led him to reflect on his own identity, a young Italian who speaks three languages, but do not forget who he is and where he comes from.

EXHIBITIONS (E)

Exhibitions will be presented in 10' at SPACE 2, allowing free-wandering and Q&A after

E1: Dynamogram of Puerto Casado: an interdisciplinary exhibition on the history of a tannin factory in Paraguay (Friday 14th, Presentation 13:30, Space 2, Coffee House)

Valentina Bonifacio

What different ways of knowing can be mobilized when collecting the history of a place? And how can different knowledge practices interact in the field? These questions were at the origin of a one month research-residency in Puerto Casado (Paraguay), where a group of local artists and communication designers from Parsons (New York) have been collaborating with an anthropologist and an art curator in order to organize an exhibition on the history of the ex-company town where the anthropologist (Bonifacio) has been doing research since about ten years. The result was an exhibition that has been traveling between Puerto Casado, Asuncion, New York and Venice. My intention is to bring some of the objects/artistic products from the exhibition and to ask the participants to listen to an audio storytelling piece while interacting with these objects and images. The objective is to convey the history of Puerto Casado while actively engaging the participants in different ways of knowing. It is also an attempt to dig into the notion of mimetic faculty that Michael Taussig has borrowed from Walter Benjamin, and into the dialectic relationship between form and content as an object of analysis.

E2: Beyond Representation: Images and Memory Put at Work in Articulating Repertoires of History (Friday 14th, Presentation 13:40, Space 2, Coffee House)
Maria Eugenia Ulfe

Based on extended field research on conflict and memory in the region of Ayacucho in Peru, I propose to discuss my methodological approach to studying the conditions for being a victim of the internal armed conflict that affected Peru between the years 1980 and 2000. This was at first a project about the Program of Economic Compensations. The original idea was to work at the State offices responsible for designing and providing compensations due to the armed conflict and the people who received them. But in Huancasancos (Ayacucho) it turned out to be a place where two photographers have lived and left their photographs. I began to collect photographs from family albums about their daily activities during the years of violence. In the period of field research I organized two exhibitions. I used the images not only as activators for memory but as mechanisms and techniques to do ethnography. The two photographs exhibitions have had different purposes and occurred at different moments of the research. And, yet both were used to create an ethnographic moment –the encounter of people with images speak of the little moments that compose their own historicity and intersubjectively, depict life during war. In this paper I would like to move beyond the use of images for representation in ethnographic work. I would like to focus more on its performative aspects, how iteration, replicability, and activation is put at work and the combinations that put together anthropology and photography, and photography and memory.

E3: Composing our words. An experimental workshop exploring alternative forms of self-representation (Friday 14th, Presentation 13:50, Space 2, Lion's House)
Federica Manfredi

This exhibition originates from an anthropological research on body suspensions in Europe with a transnational approach and an explorative methodology: beyond qualitative interviews, performers are invited to produce symbols to express body-experiences during participative art-workshops. Body suspension consists in piercing the skin with metal hooks, which are linked to ropes and above scaffoldings: pulling ropes, the body is hanged in the air. Performance duration depends on performer's conditions and ability: it can last for few seconds or several minutes. This exercise is realized in order to challenge body and mind's limits, during private events or festivals almost unexplored in social sciences.