Gerhard Kampe
Thomas Kampe
(Editors)

beyond forgetting

persecution / exile / memory

transdisciplinarity in design, performance and education

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with contributions by

Brahim Benmoh
Stephan von Borstel
Pelin Celik
Sophie Dixon
Matthew Emeny
F.E.E.L.- Effect Group
Andreas Koop
Bahar Majdzadeh
Yehuda Sharim
Stephen Tiller
Richard S. White
Students of Coburg University of Applied Sciences and Arts
Students of University of Applied Sciences (HTW) Berlin

Editors
Gerhard Kampe
Thomas Kampe

Layout
Jana Frey
Anna Jansen
Florian Bangert

Translation
Thomas Kampe

Project Management
Alexandra Frey

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FOREWORD

Our childhood in post-war Germany of the 1950s and 1960s was characterised by the unspoken. The effects of the traumas of war, persecution, expulsion and repressed guilt were palpable everywhere: in our families, the war-disabled who were still part of the everyday reality on the streets, in church, in the wider social environment. All the way to the still clearly visible destruction of our hometown and the overgrown rubble that was our playground.
What was the reason for these oddities of the world into which we were born?
What was the connection between the images of Auschwitz, Stalingrad and of napalm-burned children in Vietnam on our black-and-white TV and the saturated colourful consumer culture of the stuffy West Germany of the 1960s?
Were the thought-provoking avant-garde art happenings, installations and performances in our home town of Kassel during the Documenta exhibitions designs of a new pluralistic counterculture?
What was the reason that we did not find answers to our timid questions about the past - the 'Früher' - which came to an end in 1945?

As brothers, this search for answers has shaped our personal interests and professional careers.
Later - as teachers - we recognised in our differing creative disciplines that such searching and questioning still needs to be taught today within a responsible educational practice.
What does this world need in today's ever escalating poli-crisis?
What role do we ourselves play in a world which is marked by the madness of a global consumer-, techno-, and growth- oriented capitalism and the mechanisms of destruction and oppression that go with it?
Can the past teach us to consciously and critically meet today - in a time of Covid 19, threatening eco-catastrophe, political populism and right-wing extremism?
What future can we as Europeans still co-create and contribute to in dialogue between cultures generations in this unequal, unjust and fragile world?
After decades of seemingly cultivating tolerance, openness and international understanding, overcoming the Cold War and with open borders in Europe, we are now facing the danger of the destruction of our open societies in a globally networked and connected world. This period is again marked by harshness and indifference towards those who seek refuge and asylum in our midst from war, persecution, hunger and misery and who, as the weakest, become the pawn of populist politics.

Nationalist tendencies, separatism and segregation are once again spreading rapidly in Europe, endangering the ideal of peaceful coexistence, built ideologies as a safeguard for a self-determined life on the ruins of cities and seemingly obsolete ideologies. Increasing right-wing extremism and populism threaten our democracy which provides the basis for open coexistence and opportunities for learning from one another.

The challenges of this era can only be met by adopting long-term perspectives. Education is of vital importance in this context. Education which, in addition to the transmission of knowledge and skills, also facilitates 'soft' attributes and skills such as tolerance, openness, empathy and the capacity for critique.

The book and the praxis project ‚Beyond Forgetting - persecution / exile / memory' emerged from our desire to share different experiences in the context of the topic, to bring together educational concepts and thematic approaches and thus to initiate a dialogue that sensitises to social challenges and promotes an understanding of democratic principles.

The diverse works presented in this publication are united by the intention to work towards the strengthening of an open and tolerant society and of democratic ways of life and cultures through critical artistic practice and reflection.

As editors, we are grateful for the opportunity to work together with colleagues and students - other critical souls and voices - from different generations, fields and cultures.

Coburg and London, December 2020
Gerhard Kampe
Thomas Kampe

OVERVIEW

BEYOND FORGETTING - EMBRACING HISTORY WHILE STATUES ARE FALLING

This book explores the intersection between Performance Practices, Critical & Expanded Design, and Memorial Culture, inquiring cross-disciplinary working modes and educational models in response to contemporary and historical persecution and exile. It aims to contribute to the field of Experimental and Expanded Design by probing embodied practices as socially pertinent process-oriented modalities of problem-solving and education. The collection of essays in this publication gives an insight into the possibility of responding to hidden and reluctant histories of persecution and exile through visual, performative and interactive means. The essays examine historical entanglements at a time when contemporary migration and refuge increasingly put western colonial histories into question, and seek to embrace new affective/embodied modes of remembrance and re-discovery.

In his essay 'What Might Education Mean After Abu Ghraib: Revisiting Adorno's Politics of Education' (Giroux 2005), Henry A. Giroux elaborates on Adorno's critical pedagogy within a contemporary global neo-liberal context of aggressive US and Western imperialism as a new barbarism. Theodore W. Adorno suggested in his seminal essay Education after Auschwitz (1966) that the only education of any relevance must be an education towards self-reflection, criticality and empathy. Adorno saw a barbarism historically inscribed in civilisatory processes. Their explosive potential can only de-fused through a critical refusal of traditional authoritarian and totalitarian social psychosocial structures and habitus, through a self-reflective and empathy-forming 'turn to the subject' (1966: 2).

Giroux suggests that Adorno's essay 'raises fundamental questions about how acts of inhumanity are inextricably connected to the pedagogical practices that shape the conditions that bring them into being' and which silence the public into passivity in the face of injustice and atrocities (2005: 21). He argues for an education for a future in which 'learning is inextricably connected to social change, the obligations of civic justice, and a notion of democracy in which peace, equality, compassion, and freedom are not limited to the nation state but extended to the international community' (2005:21).

German and UK university education in the arts has changed from providing an open-ended critical space for cultural experiment and social inclusion as experienced by the editors during the 1970's and 80's towards semi-commodified and modularised vocational training. The transdisciplinary project 'Beyond Forgetting 1938 - 2018: persecution/exile/memory' and this publication ask questions how arts education and practice – in the Design and the Performing Arts Sector - can move beyond a neo-liberal reductionist system of training and commodification towards critical practice and education today. How can we construct timely models of educational and artistic practice, as a non-conformist 'practice of freedom' where 'men and women deal critically and creatively with

Thomas Kampe

Professor of Somatic Performance and Education,
Bath Spa University / UK

reality and discover how to participate in the transformation of their world' (Freire 2000:34)? Both, Giroux and educator Rhiannon Firth (2016) critique affirmative educational models that reduce the participant to technically highly skilled bystanders, in the light of global changes towards growing global inequality and moves towards anti-democratic totalitarian governance across the Western World. How can we develop timely educational models as acts of resistance against a neo-liberal 'de-politicized culture [that] undermines capacity for collective social action' (Firth 2016:12)? How do we re-awaken the potential for active social intervention within and beyond our fields, by delivering creative pedagogies that facilitate an embodied capacity for empathy, critical understandings of global socio-historical entanglements and a probing of collective activist practice? How do we dare to stay with the trouble of responding to the times we live in?

The project 'Beyond Forgetting 1938-2918' was designed as a cross-disciplinary, transnational and intergenerational inquiry and exchange. It aimed to ask questions beyond disciplinary concerns to engage with complex worldly realities and socio-historical relationships between cultures. Western performing arts practices – and to a great extent somatic practices of embodiment – claim to carry socially critical and culturally transformative potential. The Modernist avant-garde of theatre, dance and of reform body-culture - Körperkultur - understood itself as culturally disruptive, non-conformist, as vehicle for a liber- ated self, or as herald for utopian more equal societies. While such universalist – and indeed white privileged - modernist positions have being put into question, they offer critical histories and embodied methodologies that have been tested and theorised - ready to be used as springboard for contemporary inquiry. Contemporary performance practices and education modalities, often drawing on 'somatic' approaches fostering agency and empathy of the participant, tend to seek and question new ways of world-making, social organisation and knowledge transmission between participants. They offer embodied-affective models

of practice which resonate with environmentalist Kate Rigby's (2017) call for a socio-cultural transformation that requires a 'journey of resistance, reconnection and regeneration', opening out 'alternative flights of imagination, more inclusive ecologies of emotion, new ways of bodily being and becoming-with-others'.

The book is published at a historical moment when US and European colonial histories of domination, oppression and destruction are being scrutinised in the light of the Black Lives Matter movement, the so-called refugee crisis along the borders of Europe, and a resurgence of white supremacist nationalist movements.
At the same time, an ever-increasing awareness of global inequality – driven through faster accessible digital media information - and global pandemic conditions urge us to rethink western consumer-capitalist social imaginaries built on the colonial structures and heritage of modern Europe and the Americas. At a time when statues representing oppressive colonial heritage are being pulled down in and beyond the Anglo-Saxon world, how and what do we commemorate our European and German heritage? The barbarism of the Shoah with its first violent excesses in 1938 and the current effects of colonisation – forced or economic-led migration from the southern hemisphere - are the direct consequences of white supremacist empire politics, offering a toxic mix of economic domination and exploitation and racist ideology. How do we de-centre the whiteness in our practices and in our thinking? And who is the 'we' that has the privilege to write, re-write or decolonise history?

British scholar Foluke Adebisi (2020) reminds the reader that academia - in research and education and it its governance - needs to operate as a radical beacon of light in a post-truth era, 'to reveal the illusions and historical erasures that have enabled post-factuality. Thus, decolonisation continues to be urgent, timely and necessary'. He continues to argue that 'decolonisation seeks to disrupt the colonial logics of commodification of space, nature, humanity and variably valued labour.' Yet the neoliberal university can only survive through the colonial logics of commodification of space, nature, humanity and variably valued labour.

In similar ways to pedagogical thinkers such as Adorno, Freire, Giroux or Firth he proposes a critical education that creates a path 'that unveils the possibility for change' by revealing the mechanisms of the construction of our reality. Such path must address the historical and socio-economic analyses of the colonial overarching system of domination, exploitation and commodification.

How can we as academics and educators maintain to activate our field as a critical space? Beyond Forgetting emerged initially from initiatives at Bath Spa University and Coburg University of Applied Sciences and Arts to work with students and advanced practitioner/scholars through interactive workshops and presentations where practitioners reflect on critical and socially engaged practice. This publication offers a document of reflections and practice by participating students which emerged through models of critical education probed by Gerhard Kampe at Coburg Applied University and by Pelin Celik at University of Applied Sciences (HTW) Berlin.

It also offers a series of essays by artist/scholars from diverse cultural backgrounds ranging from Morocco, Iran, Germany, the UK and the US, who initially presented their work at the symposium 'Beyond Forgetting 1938 -2018: persecution/exile/memory' in July 2018 in Coburg.

The models of critical education, practice reflection, and essays are presented within four sections in this book, each of them reflecting on or through practice.

DESIGN WITHIN A SOCIETAL CONTEXT

The first section offers essays on experimental projects and their results, outlining a transdisciplinary model of the teaching of design within a societal context.

Pelin Celik and Gerhard Kampe discuss the necessity and chances for a new definition of the roles of design, reflecting the rapid changes in the profession in more appropriate ways. Pelin Celik refers to a new ethical understanding of design which, with sensitivity to social oscillations or resonances, is able to critically reflect and to newly discover and interpret the - originally - socially utopian responsibility of design. In conjunction with the new role of design, Gerhard Kampe directs the attention to changing questions that focus on meaning, content and context, complemented - but not dominated - by practical and aesthetic abilities. Accountability, ethical understanding, critical questioning, sensitivity, empathy and flexibility must be seen as essential components of a sustainable design theory. This provides students with the opportunity to experience their discipline in the context of the social and environmental context and to develop their own ethical stance.

As an unique example of transdisciplinary teaching, the international project 'Beyond Forgetting 1938 -2018: persecution / exile / memory' with artists, designers, students and affected people represents an experiment in the Integrated Product Design course of study at Coburg University of Applied Sciences and Arts. Here, design students had to leave the safe and familiar environment of product development and search for socially relevant topics that determined the course of the project themselves. Workshops with artists, performers, affected people, supporters and designers formed the basis for the conceptual works, which were presented to international experts at the final symposium. Gerhard Kampe, Stephan von Borstel and the student-activist collective F.E.E.L. Effect discuss their intentions and experiences within this transdisciplinary project.

Parallel to the Coburg project, students of Industrial Design and Communication Design in the course 'Theory of Perception and Communication' at University of Applied Sciences (HTW) Berlin worked under the direction of Pelin Celik. They created a series of postcards that reveals their engagement with historic and contemporary conditions of war, destruction, escape, pain and survival from a contemporary perspective.

The section concludes with an article by designer, author, and design researcher Andreas Koop, who describes aspects of the visuality of the 'old' and 'new' political right. His writing articulates how design principles and color connotations are subject to the transformation of time or often transferred from other contexts, and sharpens our awareness of the subtle - sometimes banal - use of design of the political extreme right.

EMBODYING MEMORY / HIDDEN HISTORIES

The second section offers a series of case studies of artistic practice in relation to Holocaust memory. Each of the four reflections opens out processes and problems in response to exile, persecution and commemoration through multi-disciplinary embodied-affective means.

Richard White's work gives an insight into a participatory walking practice as mode of critical and affective re-enactment of the experience of persecution. White, who has staged several participatory walks in the UK exposing the hidden and reluctant histories of slave trade legacies, reflects here on a recent walk-dialogue between the UK and Germany which retraces memories and experiences of Nazi Death Marches of Concentration Camps inmates.

His work makes use of the affective experience of 'walking with' and story-telling , in dialogue with visual installation practice, the encounter with objects, and with digital social-media tracking and mapping technology, to evoke a holistic and critical perspective on the memory of victims of the Shoah.

The pertinence of this innovative multi-dimensional work is sharpened through the live-streamed participation of the late Esther Brunstein, a survivor herself, and through verbatim records of lived experience of survivors of Nazi Death Marches and participants of the walks themselves.

In similar ways, the reflections by artist Stefan von Borstel on his re-designing of the memorial centre of the ex-concentration camp of Breitenau near Kassel, Germany, open out questions regarding the telling of stories of victims and survivors through narrative, visual and affective/ atmospheric ways. Von Borstel details his use of materials – metal, wood, photographic reproduction as a commemorative installation, which enables the visitor to contemplate, be affectively moved, and to critically reflect on this place of persecution situated in the romantic Fulda Valley in northern Hessen. The installation contrasts the bureaucratic Nazi-system of registration and giving numeric order to the horrific and injustice, with fragments of personal stories and verbatim records of victims – those who died and those who survived. The installation honours the voices of the victims, rather than offering biographies of the perpetrators. His installation opens out his own positioning as a place of questioning this fatal German history, understood as an opportunity to move beyond without forgetting.

My own essay excavates archival material of the visionary Jewish choreographer Gertrud Bodenwieser (1890-1959) and her company dancers in the early period of their exile from Vienna between 1938 and 1940. It follows Bodenwieser, who was the first European Professor for Dance and Choreography at Wiener Staatsakademie, through the tragedy of her resignation and exile to Paris and Colombia, to her re-uniting with her Viennese Ballet Company in Australia in 1939. The essay tells a nearly forgotten story of the terror of fear, and the hiding and the re-inventing of identities during and after the second World War. The trauma of enforced exile and racial persecution is exemplified through letters and performance reviews of dancers Melitta Melzer and Emmy Steininger-Taussig. The writing emerged through practice-led research on the re-enactment of Bodenwieser's practices, inspired by the author's prolonged and inspiring period of first-hand experience study with the Jewish-born Bodenwieser dancer and choreographer Hilde Holger (1905 -2001) in London.

UK- based performance maker Matthew Emeny concludes this first section with reflections on his own participatory walk-about theatre practice as a living gravestone. Here, his 'Suitcase Memorial' offers a simple example of an embodied response to historical and contemporary exile that aims to intervene, disturb and ask questions in poetic and conversational ways.

OBJECTS / MEDIA / TRAUMA

The third section gives voice to practitioners engaging with topics of cultural trauma, displacement and persecution in relation to post-WW2 experiences through a broad range of media – virtual and mixed reality, cartography and literature.

UK-based multi-media artist Sophie Dixon proposes her work on the memory of forced expulsion of the German speaking communities from Communist western Czechoslovakia in 1946 as a case study 'on events at the centre of sudden and irrevocable change', examining 'what happens between such events and our later interpretations of them'. Her subject still forms a period of reluctant history in Germany and the now Czech Republic, as the Sudetendeutsche were generally linked to German Nazi ideology and their expulsion in 1946 has been a complex and shame-filled chapter in both countries' history writing.

This complex and nearly hidden history of expulsion is being excavated from the ruins of buildings in the village of Srbská, prior Wünschendorf, by Dixon through a several year long period of time spent in the region. Dixon gradually gathered and digitised a substantial archive of testimonies, photographs, documents, and objects from a broad range of locations all over Germany with the desire to preserve these materials and at the same time make them accessible.

Her writings reflect on research as human-geographer and looks at the possibility of making the lost re-visible through video installations and the use of virtual- and mixed-reality practices. Here, photographic work is mixed with real objects and reimagined ghostly spaces made visible from verbal and written accounts of former residents of abandoned villages.

The visual erasure of memory, trauma and history is at the heart of the writing and practice of Iranian-born artist Bahar Majdzadeh. Her work on Memory Cartography and the erasure of space embraces cartography as a critical artistic process of reconstruction of a nearly lost memory of political oppression, persecution and mass murder in the Islamic Republic of Iran (I.R.I.) since the 1980s. Her writings expose the banal mechanisms of facilitating state-authorised violence and persecution through the official re-writing of maps and the naming of streets and spaces by the Iranian regime, thereby erasing memory of spaces of populace of political opposition.
Majdzadeh describes her practice, influenced by Austrian artist cartographer/artist Nikolaus Gansterer, as a politically potent 'memory map' reflecting the relation that people have with places that have been destroyed or no longer exist. Her work reverses the dominant erasure strategies of the I.R.I. cartographers, by redesigning and re-reading the cartographic image, 'so that what disappeared and was forgotten returns to memory'. She reminds the reader that the use of memory maps, as a 'listening to ghosts' is commonly found in history books about genocide and cultural trauma.

Moroccan scholar Brahim Benmoh's essay on cultural trauma and 9/11 literature examines representation of the effects of trauma in Don DeLillo's novel 'Falling Man' (2007). Benmoh focuses on the integration and representation of research on trauma and post-traumatic stress disorder in literature context, opening out issues of real and imagined spaces, and the phenomenon of secondary and virtual trauma and their effect on a subjects' identity and their psycho-social field. Quoting scholar Kristiaan Versluys, he proposes that 'trauma is not healed; it spreads like a contagious disease' (Versluys 2009).

DIALOGUE & INTERACTION

The final section of the essays focuses on Dialogue & Interaction. It presents praxis reflections from several countries, which offer various perspectives on working with groups of people with migration or refugee background.

The recollections of the student-activist collective F.E.E.L.- Effect reflect on the conditions in refugee camps in Greece, Serbia and Macedonia, and on their own volunteer involvement in NGO support organisations. The text offers a brief insight into journeys to the Balkans between 2017 and 2019 and the group's encounter with Maker Spaces such as Habibi.Works project in Ioannina, Greece. Habibi.Works offers people from refugee camps an interactive space to 'reclaim some freedom to design their everyday life' and develop 'a sense of self-empowerment again' through workshop facilities and opportunities for creative interaction with the world after months of being immobilised and disempowered in official refugee camps in Greece. The report also gives an insight into the work of support groups which aim to supply and distribute basic food and hygiene articles to under strictly controlled conditions in government run camps. The F.E.E.L.- Effect volunteers shed light on the living conditions in clandestine camps, so called 'spots', in various places around Subotica, Serbia, close to the Hungarian border. Here, the brutality and hardship of refuge in forests or abandoned houses is documented through photographs which do not shy away from revealing the reality of living conditions around the fenced-in borders of fortress Europe. The work is still pertinent in the light of the recent tragedy of the devastating fires in the Moria camp on the Greek Island of Lesbos in autumn 2020 where 12000 people were being displaced, with little hope for relocation to mainland Europe.

The essay Punti di Fuga reflects on a dialogic project with German citizens and humans with migration background in the vicinity of a refugee camp in the German town of Tharandt, near the city of Dresden. Punti di Fuga was a multi-disciplinary intercultural project initiated by Sicilian artist Stefania Milazzo in 2015, as a counterpoint to an increasing xenophobia in Saxony through the growing rightwing PEGIDA movement. The essay draws on verbatim feedback by participants in movement and nature workshops in Tharandt to reflect on the potential of designing the experience of new creative relationships of being-with through affective-embodied practice exchanges.

London-based actor, theatre-director and activist Stephen Tiller looks back at his life, and at the influence of his Jewish heritage on his own artistic work and creative engagement with marginalised, excluded, forgotten and silenced communities in the UK and Europe, the former Yugoslavia, Lebanon, Uganda and Gaza. The essay reflects on three iterations of Gian-Carlo Menotti's opera The Consul that he devised with refugee-groups and professional performers between 2010 and 2018, and their relevance to a contemporary world of race hate, ethnic cleansing, displacement, and nationalism. Tiller's personal and poetic reflections on the past and present bring forward the often marginalised memory of the Al-Nakbar, the catastrophe of Palestinian expulsion of 1948, as he concludes: 'Memory. Forgetting. Exile. Erasure. Our vigilance and our care that memory, and histories, should not be erased is once more needed. As much as it ever was in 1939. Or 1948'.

The final essay by US film maker Yehuva Sharim 'When Napkins are Our Only Bandages: Displacement and the Making of Images' brings forward dialogues with contemporary migrant communities in the United states in the context of his own documentary film practice. His poetic and fragmented reflections give space and voice for situational and affective impression of his dialogue partners. Sharim proposes his film-making as acts of love, in motion, where his 'entire body is making images. Filming and filmmaking are processes of revelation, discovering perceptions unseen, exuding a new knowledge, an insight into who we used to be (memory), what we are (space, body, and sentiment), and who we could become (creativity, imagination)'. The reflections on his community-film work blurs boundaries of authorship, creating an entanglement of voices of the vulnerable, marginalised and broken and finally, in an utterance of hope, asks for more creative dialogues of documentation – his collaborator Ali asks: 'When we will end filming the trilogy, what shall we do then? Can we have another trilogy together?'

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beyond forgetting

DESIGN WITHIN A SOCIETAL CONTEXT

1

THE NEW ROLE OF DESIGN

RESONANCES AND CHANGES

New technological, social and macroeconomic developments have led to extremely fast changes in the professional practice of designers. Within the global economy designers are facing new challenges and tasks, and design is understood as a process rather than a beautified outcome, due to an increasingly human-centered and empathetic approach to practice.

For designers this means moving into new contexts, understanding them, and taking on new roles again and again - as a moderator, curator, politician or researcher.

In its historical context, the origins of design were often of social-utopian orientation. Design should not only serve the maximisation of profit, but should be obliged to the creation of a better future for mankind and the environment. Thus design defined itself more as a vocational calling than a profession.

In a post-industrial society design disciplines range from Critical Design[1] to Service Design, and the expansion of new forms will certainly continue, especially since we have re-discovered our calling. Design plays an important role when it comes to social, ecological and economic responsibility. It is time for designers to regain awareness of this social-utopian responsibility, and to actively position themselves in order to avoid being passively instrumentalised as agents of technical innovation and commercial interests.

Designers need to critcally reflect and use their creative qualities and competencies to initiate and drive forward social debate. Our social relations are massively changing within our societies in times of new data communication and internet technologies. Virtual resonance-spaces are emerging, discharging themselves unfiltered into real space. The social vibrations or resonances I am talking about reached their peak at the end of 2016 and 2017 in the context of the worldwide forced migration of humans. Do we as designers of processes and products want to be bystanders watching a replay of inhumane systems? Or to make it even clearer from today's perspective in 2020: The resonances and vibrations have degenerated into a clearly audible tone, as racism is publicly practiced and partly politically tolerated worldwide. This sound becomes suitable for everyday life and no longer hurts so much, because historical references to past songs of society are also lost.

[1] 'Critical Design uses design concepts to question limited hypotheses, fixed opinions and self-evidence about the role that products play in everyday life. Critical design is more an attitude towards design than a particular method (...)' Raby, F. (2007) 'Critical Design'. In: Erlhoff, M. & Marshall, T. (eds) (2007) *Wörterbuch Design.* Board of International Research in Design. Basel: Birkhäuser.

Pelin Celik

Designer and Professor at University of Applied Sciences (HTW) Berlin
School of Culture and Design | Industrial Design
Germany

The designer can channel and direct these resonances, creatively disarm them and create new resonance-spaces and discourses - in virtual as well as real spaces. During western industrialisation it was the Bauhaus and the Ulm School that gave design an ethical understanding. Which 'school' or which design ethics will stand up against the increased tonality today and create a sustainable discourse? A design task requires more than just finding the most appropriate solution to a problem. Design means to create an ethics of objects and things and thus to take a stance within one's statement.
Design can shape human sensation and experience, and can initiate a dialogue on technical or socio-political questions while searching for answers. Especially in the education and training of designers we have to create spaces for social and political debate where designers are enabled to participate in socio-critical and politically active ways.

THE NEW ROLE OF DESIGN

FACILITATING, PREVENTING, SHAPING

At the beginning of the 1990s, I heard a statement on product design at a congress that was both significant and provocative: 'As a designer, you must also be a product preventer.'
With this short statement, the designer Günter Horntrich hit upon a conflict that I had not previously articulated, but which I clearly felt, and which concerned the basic understanding of my own position as a designer.

The seemingly contradictory appeal to product developers to prevent products points to a deficit that had manifested itself through the ever-increasing involvement of designers in economically profit-oriented processes for the career profile of the designer: the delegation of responsibility for content. As designers, we not only design physical products, but also desires, needs, experiences and uses - often in their complex interrelationships and dependencies. We gladly leave the responsibility for the effects of our actions to our clients, product managers or marketing directors.
And the consequences can no longer be ignored - most of the waste in the oceans and on land is also to be seen as a result of the creativity of designers. The media philosopher Vilem Flusser defined design - 'Entwerfen' - as the opposite of subjugation - 'Unterwerfen' - but this is exactly what designers have not done. The liberation from the often self-chosen subservience only begins when the design process is complemented by responsibility and ethical positioning. This also includes saying 'no', if necessary, and being a product-preventer.

New technologies, generative manufacturing processes and the possibility of selling products online offer designers a variety of opportunities for emancipation from industry and growth-oriented commercial enterprises. At the same time, this liberation also results in an intellectual opening for new, socially relevant challenges. This, too, has often been overlooked in the fixation on products, aesthetics and usefulness: Products are always vehicles and aids for uses and experiences that obviously have an impact on culture and society, economy and ecology. In the role of 'also product-preventing', design can dedicate itself with its problem-solving competence to social and political challenges, even without 'products' .

In their excellent Master's thesis at the Hochschule für Gestaltung Schwäbisch Gmünd, for example, designers Natalie Kohler and Annika Tessmer investigated how designers can support differentiated opinion-forming processes in times of increasing political populism. Against the backdrop of right-wing extremist fashion labels, designed defamatory rhetoric and supporting visuality, the dimension of the impact of design becomes clear: 'Extremist populism can manifest itself in all areas of design,' sums up Annika Tessmer.[1]

Universities play a key role in this process of critical questioning, opening, liberation and change. In his book 'To Do: die neue Rolle der Gestaltung in einer veränderten Welt', Florian Pfeffer quotes the question posed by design student Giovanni Pezzato, which describes what is still missing from

Gerhard Kampe

Designer and Professor at Coburg University of Applied Sciences and Arts,
Faculty Design, Integrated Product Design
Germany

the teaching concepts in design: 'As a student, I would like to have a place where I can ask 'Why' - as in 'Why should we design things? ... not „how?'[2]

This 'why' expands the design processes, tools and skills in teaching by an essential factor: the positioning with regard to content. The 'why' addresses contexts and effects. It is therefore time for design studies to convey the ability to design impact.

This was the starting point for the experimental project Beyond Forgetting 1938 - 2018: At the centre of the theme was the question of 'why' - and the students themselves were challenged to adopt ethical positioning and to find answers.

[1] 'https://www.the-new-anti.de/

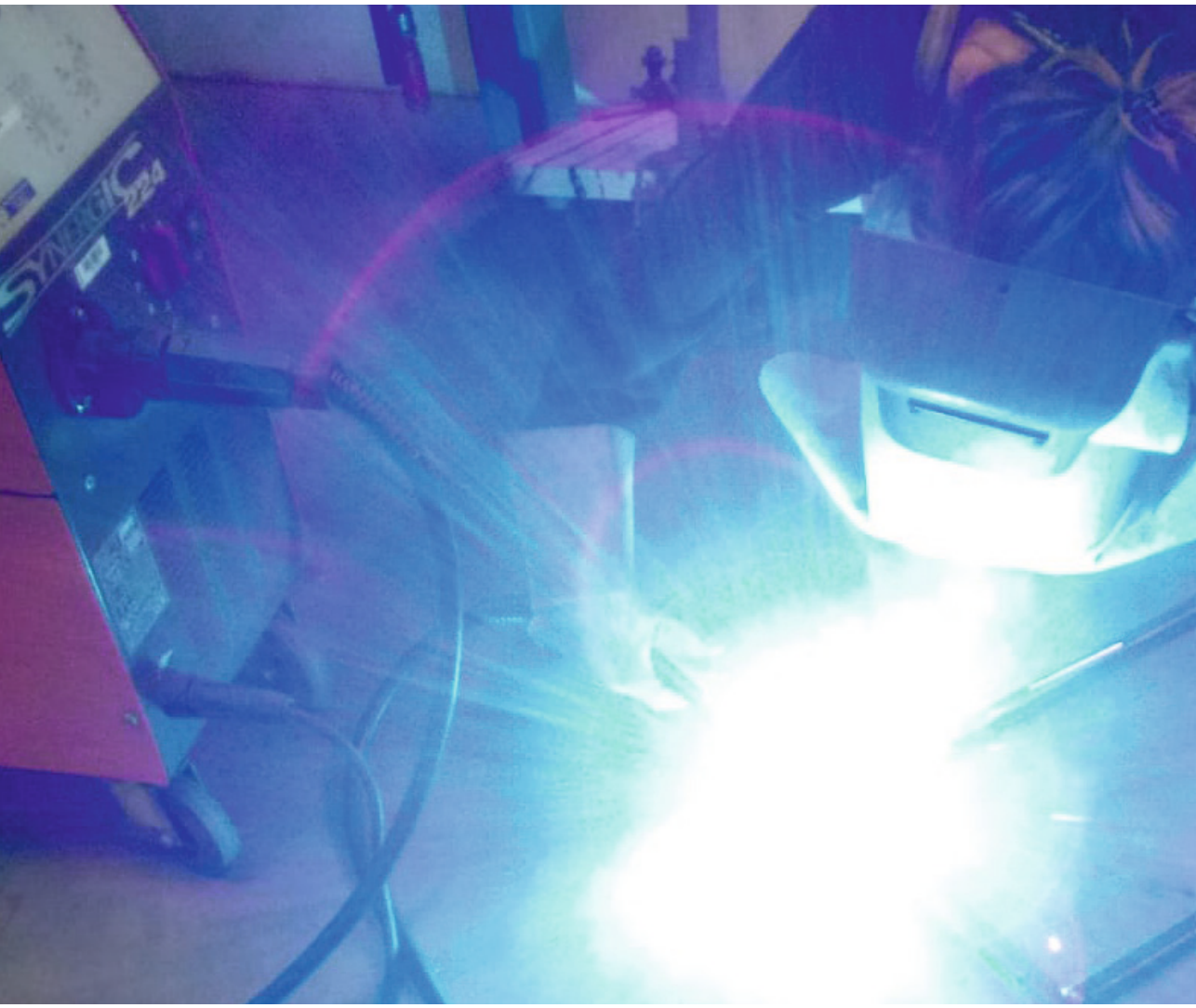
[2] 'Pfeffer, F. (2014) *To Do: Die Rolle der Gestaltung in einer veränderten Welt.* Mainz: Hermann Schmidt

2

BEYOND FORGETTING – 1938 / 2018 PERSECUTION / EXILE / MEMORY

A TRANSDISCIPLINARY INTERNATIONAL PROJECT

with artists, designers, students and affected people



Gerhard Kampe

Designer and Professor at Coburg University of Applied Sciences and Arts,
Faculty Design, Integrated Product Design
Germany

The experimental project beyond forgetting 1938/2018 Persecution/Exile/Memory took place in the summer semester 2018 at the Coburg University of Applied Sciences and Arts and the University of Applied Sciences (HTW) Berlin.

The project departed from the traditional tasks of product design studies in content and concept. There were no tasks, there were no needs, action scenarios, functional or emotional starting points as a basis for a product concept, but the project approached a socially relevant topic in historical and current contexts with empathy and interest in new experiences.

Artists and designers from various universities and disciplines engaged in dialogue with contemporary witnesses, politicians, institutions and organisations on the topics of persecution, exile and memory through artistic-performative means and experimental problem-solving processes.

The design students were given the opportunity to gain new experiences in abandoning tried and tested, safe methods and in dealing with uncertainties while abandoning familiar paths. Decisions had to be made by the students themselves. The starting point for their own projects was their own stance and the discovery of new approaches to socially relevant topics. New for the students in this project was that it was not about generating solutions, but about asking questions, focusing and provoking.

beyond forgetting - 1938/2018

Verfolgung/Exil/Erinnerung
Persecution / Exile / Memory

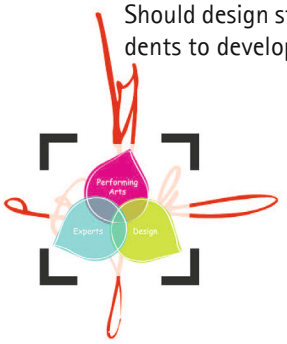
November 2017
Information and invitation of the participants
Information exchange
Development of project ideas

17th - 18th May 2018
1st meeting, project starts

Dance
Performance
Sculpture
Choreograhpy
Dramaturgy

Product Design
Social Design
Information Design
Interaction Design
Exhibition Design
Graphic Design
Photography

Affected People
Witnesses
Societies
Historians
Politicians
Religious Institutions
Teachers
Scientists



27th - 28th of July 2018
Symposium:
projects and workshops, discussion, lectures, presentation and exhibition

Eighty years after the state-ordered and public terror actions of the 'Reichspogromnacht' in November 1938 against the Jewish population in Germany, we are currently witnessing the establishment of right-wing radicalism in many European states. In Europe we are witnessing nationalistic tendencies, a new anti-Semitism, violence against minorities and inhumane treatment of refugees from war and crisis zones.

Values and visions of a united, open and democratic Europe are getting more and more lost, and against this background the question arises whether it is good enough in future-oriented design studies to provide students just with the tools and methods for innovative products and services in an industrial/economic context.

Can the political and social upheavals really be excluded in a university course of study which, according to the Coburg University of Applied Sciences' mission statement, is also intended to transmit social responsibility?

Should a contemporary design degree course not also be a field of experimentation for experiencing flexibility, questioning, thinking within contexts?

Should design studies not ultimately enable students to develop a 'Haltung'- an ethical stance?

The project beyond forgetting - 1938/2018 attempted to address these questions as an experiment. Transdisciplinarity describes itself by questioning and crossing disciplinary boundaries.

The crossing of boundaries is an essential element in experimental phases of the design process. For students, perhaps the most important experience is that of 'allowing the experiment with all its unpredictability and enduring uncertainty, which means trusting that the experimental phase will enrich the project in the long term, regardless of the outcome. This includes: New ways of thinking, openness, flexibility, the joy in experimenting, access to an experimentation culture, breaking taboos, allowing oneself to think the unthinkable'. [1]

Participating universities and supervisors were:

Coburg University of Applied Sciences, Integrated Product Design course, Prof. Gerhard Kampe

Bath Spa University (Bath School of Music and Performing Arts; Creative Corporealties Research Group), Prof. Dr. Thomas Kampe

University of Applied Schiences (HTW) Berlin, Department of Design and Culture, Industrial Design, Prof. Pelin Celik

Stefan von Borstel, art and graphic design, numerous projects on memory culture

F.E.E.L.-Effect, a group of Coburg-based students to support direct onsite refugee aid.

New for the design students was that the focus of their work was not on the result but on different processes and dialogues.
New for both students and teachers in this project was that design was not experienced as a holistic approach but as a fragmentary one.

There was no defined task that was mastered by means of design. Rather, the task was to search for fragments, discover them, place them in new contexts, reassemble them and deduce challenges from them that could serve as the basis for the arising conceptions. At the start of the project the question of the interfaces between art, performance and design arose. We discovered that the decisive connection between art, performance and design is the experience of our addressees/users and the artistic artificial environment in which we live and which we create and design.

The unifying elements and the diversity of the creative and performative disciplines provided an invaluable basis for the project. It was precisely in the discourse of the different perspectives of individuals, groups, disciplines and their different thematic approaches to the socially relevant topic 'beyond forgetting - 1938/2018' that the opportunity for new questions, new perspectives, new ways of seeing things and new approaches to finding solutions arose.

[1] Celik, P.; Kampe, G. (Hrsg.) (2017): Innovation by Experiment - Design als Ressource für wirtschaftliche Entwicklung und demografische Herausforderungen in der Region. Seite 84. In: Zwischen den Welten, Sonderband 1, 1. Aufl., Jürgen Krahl und Josef Löffl (Hrsg.), Cuvillier Verlag, Göttingen.

The discourse was initiated by 4 workshops that focused on different aspects such as scenography, body language and movement as well as empathy in the context of beyond forgetting 1938 / 2018.

In the first workshop under the topic '**Culture of Memory, Space, Object**' students examined artistic perspectives, approaches and scenographic approaches, drawing on the example of the artists Christian Boltanski and Josef Beuys. The workshop was led by Stefan von Borstel. Afterwards, solution-oriented or provokingly disturbing scenarios were developed in small groups, which formed the starting point for the later design concepts.

The second workshop with Thomas Kampe focused on the themes of **exile, home and embodiment**. Through empathic bodily experience and performance experiments, the design students were able to gain new experiences of intimacy and distance, space and physical interaction in collaboration with Performing Arts students. The workshop participants came from Germany, England, the USA, Brazil, China and Finland.

The third workshop focused on current issues concerning **refuge, migration and asylum**. This workshop took place under the direction of the student initiative F.E.E.L.- Effect which aimed to support refugees and volunteers in Coburg and Europe. Refugees and other supporters from the Flüchtlingshilfe ('refugee aid') took part in the workshop. Reports on displacement, refugee situations, camps and the experiences and feelings of being an asylum seeker in a foreign country left the students with deep empathic experiences - in connection with their own failure in trying to fill in an asylum application.

The diverse impressions, empathic experiences and the encounter with new points of view from the previous workshops were the starting point for the fourth workshop (Gerhard Kampe) on **concept development** and for the further project work of the Coburg design students. Here their experiences and conclusions were collected, discussed and evaluated. Scenarios and conceptual approach-es were developed here as a starting point for sce-nographies, performances and project drafts.

The four different workshops led to innovative results which did not so much offer solutions but rather encouraged the spectators themselves to think and reflect.

Students left the familiar field of product design and applied their creativity and learned tools / methods / skills to means of expression that were completely new to them and not part of their design studies:

Performance - interviews about fears and desires - critical reflective observation of language - a cross-lingual app for making contact in a foreign country.

The experimental form of teaching led to fruitful examinations of this socially relevant topic. New formats of transdisciplinary teaching were developed and applied. After the kick-off meeting in May 2018, students worked on thematic approaches of their choice in interdisciplinary groups. Self-organisation, dealing with uncertainty regarding the results, openness and empathy were the main focus of the project.

In conclusion, an international symposium on the topic of the project was held in the old parcel hall at Coburg freight station at the end of July 2018. Here, students from Coburg University of Applied Sciences and HTW Berlin presented their results to international professionals.
The 'Pakethalle' provided a special atmospheric setting for the symposium and the exhibitions with historical and contemporary references.
The students discovered traces from the National Socialist era on the building itself in the form of overpainted but still recognisable slogans 'Räder müssen rollen für den Sieg' – 'Wheels must roll for victory'. The surprising discovery was a visible indication of the still subliminal omnipresence of National Socialism: whitewashed, but not resolved.

The closing of the project and the symposium 'beyond forgetting - 1938/2018' formed a large round table discussion with all participants on the topics presented and the experiences gained from the diverse works in the context of 'persecution, exile and memory'.
During these first July days, a student installation was also presented in the centre of Coburg.

The project and symposium were supported by the Bundesministerium für Familie, Senioren, Frauen und Jugend im Rahmen des Bundesprogramms Demokratie leben!, Innovationsfonds der Hochschule Coburg, IpCo Institut für Designtransfer, Niederfüllbacher Stiftung, MakingCulture e.V., Creapolis Coburg, Coburger Designforum Oberfranken and Designwerkstatt Coburg.

3

REMEMBERING/ WORK ON THE MATERIAL

WORKSHOP REFLECTIONS

Experimental platform MakingCulture, Coburg
Photo: Gerhard Kampe

Stephan von Borstel

Artist, graphic artist and exhibition scenographer
Germany

It may seem anachronistic to give today's students a bunch of old black and white photographs and to spread them out on a table in front of them. However, at a time when images are stored indefinitely in the clouds of virtual worlds and our smartphones, this approach created a form of commitment that somehow appealed to everyone and provided an opportunity to talk about their own experience of remembering.
Perhaps it was the sensuality of being able to hold these photos in your hand, the feel of jagged paper edges or torn photo corners. Who knows?

The scattered pictures showed the hodgepodge of photo albums bought at flea markets, that everyone is familiar with: pictures of families gathered under the Christmas tree on Christmas Eve, father's new car, or the crying newborn son and heir.
Typologies of a mostly petty-bourgeois or middle-class world that seems familiar to everyone who belongs to a certain generation. Insights into 'our normal everyday life', printed off in droves on photo papers, and left standing on the shelves of parents and grandparents.

Now these pictures lay spread out on the table of a mail distribution centre which had been closed down years ago in the middle of Coburg! The testimonies of a faded time in a locality that had already passed its best time. And yet, it was as if these photos 'condensed' those old familiar subjects and narrative patterns that still celebrate their happy origins in digitalised form today.

Understandably, fashions, colours or hairstyles had changed, but it remained strange that when looking at these pictures a strange sense of tension or being touched was created. Yes, during the conversation about these pictures, vague assumptions were made about the state mind, the biographies or the time context of the people depicted here.

Without knowing anything more about them, one could sense their presence and their time constraints. Something like empathy crept into the viewing, where one wondered whether the people portrayed here were truly happy at that moment or whether they were putting on a brave face.

This level of interpretation was not visible, but seemed to appear between the pictures, as something that inevitably creates meaning or is explanatory longed for. It was precisely the privacy that initially kept the viewer at a distance - before it changed into an ambivalent feeling of familiarity. As if to give some form of protection to the people depicted here, or to show some reference.

One almost wished to be able to tell a story, which, when looking at the photographers due to their origins, always 'only' had to remain associative, fuzzy and speculative.

Especially in view of societal crises, such as wars or catastrophes, there are innumerable scientific studies that deal with this aspect of an 'inscribing' empathy, based on the assumption that this 'small' depicted represents something much more generally 'larger': The story is seen as a narrative that must remain tellable!

In this context, the question arises as to whether what has existed must actually be accessible as property to the present. If everything that has happened in the past is present and tangible on the Internet today in universal accessibility, a superficial historicism usually emerges that seems strangely empty and constructed. It suggests that we know what it was like in ancient Rome or what happened to the grandfather in Stalingrad. The interpretative context from the apparent sources (which are rarely questioned and often do not even match the claim of academic study of historical factual material) is a problem that is becoming increasingly apparent within historical sciences.

In the workshop, however, I was less interested in thematising the documentary value of these illustrations than in seeing them as components of an 'invisible mountain', as the editors of the magazine 'Volksfoto', Dieter Hacker and Andreas Seltzer called it in 1976. As an unexplored area, as material in which layers of images can be found that trace entire genealogical systems...

In the course of the workshop, the students not only expressed their personal engagement with this photographic material, but also reflected on their interaction with the exuberant visual worlds of social networks.

Surprisingly, they discovered that the thought of wanting to bear witness in certain ways through a photo (according to the motto: Here I was! Or: I was there!) represented a short-term, but still sustainable social agreement to communicate on the one hand and to remember this event in its particularity on the other hand. (They freely conceded, however, that the half-life of such data collections is also becoming shorter and shorter).

The always the same looking collections of group photos, self-portraits or other portraits resemble a collective sampling of presence even today, reflected in the old photos in the same ways and yet quite differently.

Almost unconsciously, a constant of an aesthetic approach to the past had pushed itself into the

foreground, which characterises our relationship to history as much more generalized than it superficially appears to us: there is no perception of the present without a remembering of past presences!

This result of a relationship that seems almost self-evident leads us, as designers, to a certain extent to understand the so-called 'memory work' much more fundamentally as a way of dealing with material than to exclusively examine its psychological or philosophical interpretations.

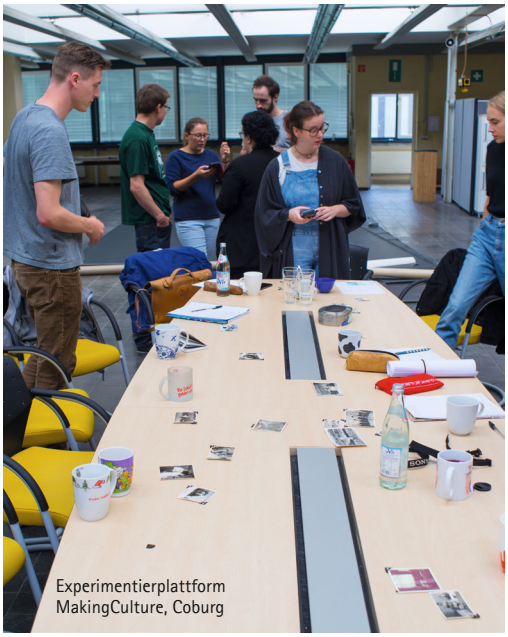
The strange concept of a memory work emerges: 'How' does one engage with what has been found in the past and 'how' does one achieve an effect from it?

But what does this term really aim at? It is the efforts, resistances, and losses that occur in the process of remembering. The work is the questioning and searching for a proper appropriation of the past - whatever test it puts us to.

For this reason, it seemed important to me to accentuate the position of some artists who influenced me in my own works for memorials in the run-up to a second, more practically oriented part of the workshop. In this second part, the aim was to visit places or sites in Coburg's public cityscape that were to be taken up and revalued in new scenographic ways in their subjectively chosen or publicly occupied meaning. In other words, I imagined that through interventions in public spaces one could achieve a conscious effect that thematises the way the inhabitants deal with their city.
How, for example, did they engage with the exist-ing fabric of buildings, what 'disturbances' happened, and where did real encounters take place? By means of structural interventions or other design options (including performative actions), attention was to be drawn to facts that at least temporarily re-interpret or even re-thematize the urban space.

My assumption was right, that students immediately knew which place they wanted to make the theme of their project, so that the results of their observations and research were incorporated into their designs relatively quickly.
The presentation of these concepts formed the conclusion of this workshop.

Two artists came into consideration for me in an exemplary way, who in the second half of the last century played with and interpreted 'public space' in highly individual ways.
Considering how they did this and which methodical considerations may have played a role in their practice helped me to select the works shown.



Experimentierplattform
MakingCulture, Coburg

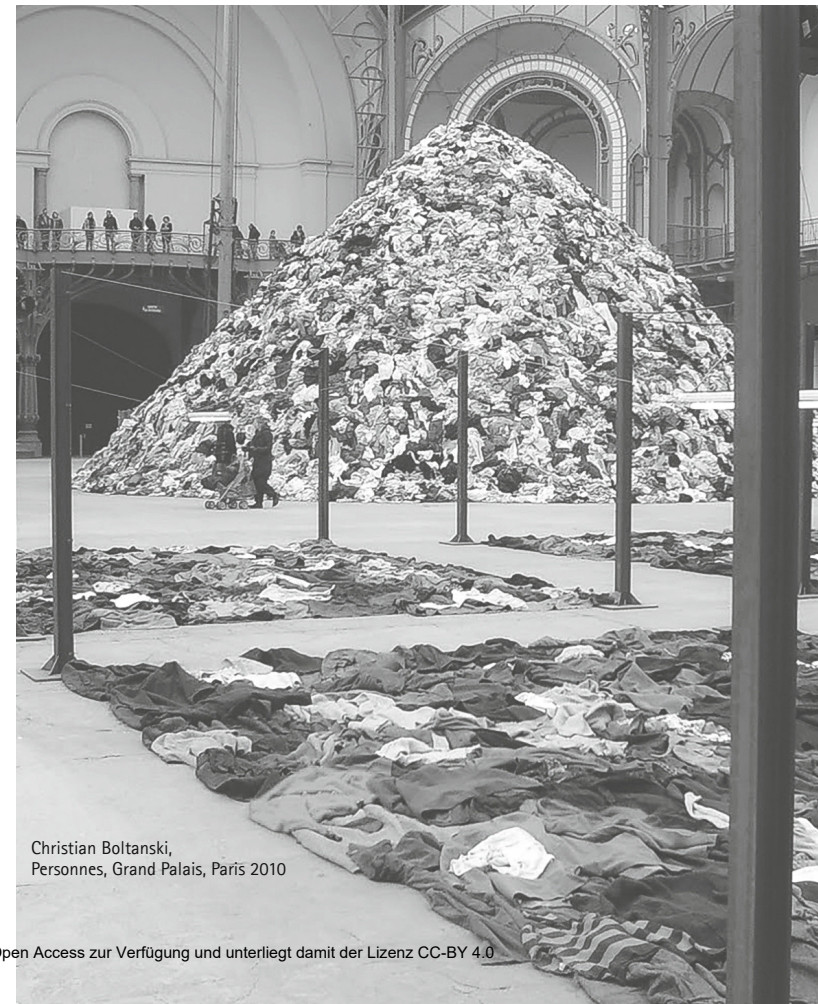
The French artist Christian Boltanski (* 1944) has been dubbed the 'Master of Remembrance' because he created something in his silent productions that is both immediately obvious and painful.
Just like the glaring brightness of the Grand Palais is the architectural frame for his installation 'Personnes' (Paris, 2010), the portraits of the 'Dead Swiss' (Hamburg, 1990) are submerged in the twilight and gloom of their claustrophobic surroundings.

Even today, Boltanski's forensics appear as strangely irritating references to places that seem like racks of a completely administrated environment.

In the neatly arranged rows of rusty tin boxes, the 'Dead Swiss' resemble strange mega-archives of being captured by the gone and the dead, yet they remain as inexplicable as they are anonymous. Nowhere do we find clues to their chimerical existence. The sacred solemnity deliberately increases the monumentality of this world, which seems to be suffocated by feelings of guilt. The narrowness and proximity of the rancid archive boxes, the confrontation with the apparent hopelessness of this space, also intensifies the impression of oppressiveness. The architecture blocks the escape route.

In the old World Exhibition building of 1900, in Paris in 2010 Boltanski arranged the accumulation of human clothing and used textiles. He intensified the monstrousness of this accumulation in the horizontal spreading of the countless dresses, trousers and jackets into neatly delimited areas and squares.
A great idea of order had come 'into the picture' here, which not by chance associated the collective memory images of deserted concentration camps.

The evidence chambers of the incomprehensible crime mingled with the inevitable imagination of absence.



Christian Boltanski,
Personnes, Grand Palais, Paris 2010

Where had those gone that once wore these clothes? What had happened that only these remnants could be seen?

Boltanski shows the empty shells. They lie spread out before us as mere material. Heaps of clothes. The suspicions and dispositions in space. And so the illustrations and portraits of the countless people in his installations are also only shells.
Yet, on closer inspection one realises, almost shocked, that he is only quoting these shells.
The quantity of the represented slips into the indistinct and blurred with him. With the 'Dead Swiss', he did not provide a memorial for any Swiss citizens who died anonymously. Rather,

Christian Boltanski, Tote Schweizer (Dead Swiss)
Hamburger Kunsthalle 1990.

through his installations he informs us that the selection criteria of archiving, i.e. our memory, have become increasingly fragile and unclear. The fatal feeling remains, that in Boltanski's work we are dealing with processes of dying, which disguised as memory, have long since been inventoried in their finality.

All remembrance leads to forgetting. And this forgetting is - according to Boltanski - the real scandal!

On the occasion of a major retrospective at the Centre Pompidou (Nov. 2019 - Apr. 2020), Boltanski said in an interview: 'I believe that every person has a closed door in front of them, and that each person is looking for the key to open that door. Everyone is looking for it! Some believe to have found it. For me, of course, the door will never open, for me there is no real key, but being human means looking for that key'. (Deutschlandfunk, 10.11.19)

It is perhaps in the artistic that one can recognise the searching moment that is so skillfully staged in his installations. Strictly speaking, however, one would probably have to say that he draws on the 'invisible material' of an 'invisible mountain', which inevitably forms in the viewer's imagination as a result of collective memory. Boltanski reflects on this by always falling back on our memory.

However, Boltanski's admittedly pessimistic view of the world never ends in the serenity to integrate death in its apparent egalitarianism into everyday life in such a way that it becomes manageable. He does not want to take this tragedy away from the history of our origins. He does not dismiss us. His work is directed precisely against those furies of disappearance.

Joseph Beuys, 7000 Eichen, Kassel 1986.

Joseph Beuys (*1921 + 1986) made a similar appeal in his actions. And yet: quite different!
The provocative slogan of no longer wanting to exhibit (Ausstellen) anything, but only wanting to put things down (Abstellen), contained at the same time the challenge of throwing the classical reception of art overboard and radically expanding the concept of art. Time and again, Beuys intervened in public space, and perhaps his most lasting impression was left with '7000 Eichen' - Stadtverwaldung statt Stadtverwaltung' (7000 oaks - City Forestation instead of City Administration), Kassel, 1982-1987.

Without wanting to go into detail about this work of art, a closer look reveals its almost classical formal structure. This time sculpture had a conceptual base for the social, which assumed that through social commitment it could actively and autonomously set in motion a process in the association of different people that Beuys had called 'invisible sculpture'.

Due to the necessity of planting trees in a city still injured by war something emerged on Friedrichsplatz in the centre of Kassel resembling a large hourglass, a funnel. Voluntary tree sponsorships acquired by communities stood in contrast to the proportionally shrinking mountain of basalt steles, which were individually assigned to each planted tree. Therefore, the more oaks were planted, the sooner this space became 'free' again for the city.

In a true sculptural sense, a plastic was created from which, in the course of its production one took something away and added something.

In his artistic conception, Beuys relied on the 'Wärmecharakter des Denkens' - the 'warmth character of thought' in order to achieve a 'new quality of will' in the implementation of a societal necessity.
Perhaps one could say that he referred to public space here in the sense of a 'Res Publica' , raising the question about our true common good, the market place, the agora: What trade did we want to do and what kind of investments are to be made in a free and self-determined democratic process? (This question seems to be urgend once again, given the threat to our very existence). On the occasion of the sculpture exhibition in Münster in 1977 Beuys produced the work 'Unschlitt/Tallow'. He had been made aware of a non-place or a non-place in advance, as is still found in every urban settlement today. The dead space under a pedestrian overpass was seen as the pathological condition of an ailing community, which he had reconstructed in his strange architectural style and poured out with 20 tons of beef dripping.
Beuys then cut this huge block of fat with hot wires and deposited it in the museum (currently Hamburger Bahnhof, Berlin). A few thermometers as measuring instruments were added to show the

Joseph Beuys, Unschlitt/Tallow, 1977, Hamburger Bahnhof, Berlin

condition of this monstrous sculpture as a thermal sculpture designed to last. In fact, temperature variations were detected, which identifies these wedges and cuboids as material of organic origin.

Like strangely drifting blocks of ice, they can be perceived today, but also like attempts of a complementary therapy. The immense materiality of these blocks points to the criteria of a diagnosis that seems strange and bulky. Strictly speaking, however, they represented a counter-space which these tallow blocks occupy as huge energy stores. Beuys relied on the healing character within the artistic. In the handling of substances, he drew attention to resources which he described quite concretely and aptly as energy sources.

These energy sources were not of a symbolic nature or gigantic allegories, but very tangible and at the same time presumptuous. As 'Unschlitt/ Tallow' shows, they were difficult to bypass. Even today, art still has an unquenchable expectation of transforming or poetizing something. To me it always seems plausible, especially also in the confrontation with Beuys, to give the imageless also its space and time.

Imagelessness, less understood as a blank space, but rather as a potential, in the shifting of proportions, to make something appear that is perhaps not yet there, that has to grow and take shape. As a counter-image process.

A large part of his sculptures has always been designed for a certain time. This latent contradiction between the generative and the performing arts was evident in the absolute barrenness of the materials he used; withdrawn and bare. In the conscious freeing of space, in the making space, his sensitivity was expressed. Beuys was not interested in the poor material, the dirt and filth. He was always interested in completely different processes. But he used them as vehicles, as sledges, in order to make an idea appear with or through them, to make it come to life.

If you look at the royal chamber or burial chamber of his last installation 'Palazzo Regale' (1985) from the Museo di Capodimonte in Naples, you can see how consciously he chose an architectural disposition to clarify the message of his artistic legacy. The correspondence between the two showcases in this room seems to be meticulously balanced. They put the viewer 'into the picture'. The composition of the vertical brass mirrors surrounding them, covered with gold dust, is tared and reinforces the majestic overall impression of a lasting and at the same time paused time.

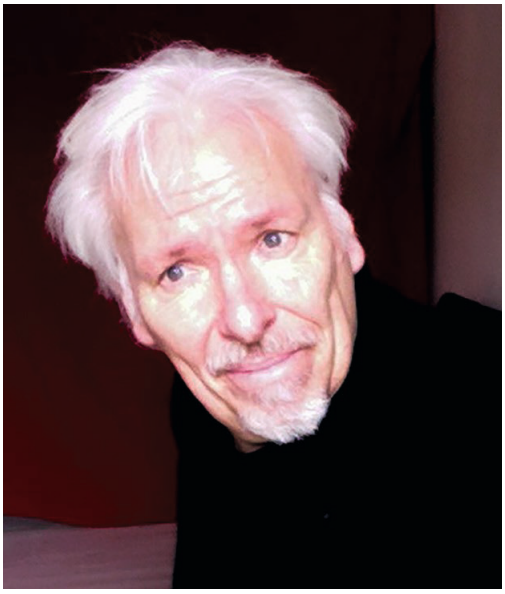
One knows from stories how sensitively Beuys handled these questions of formal arrangement, what attention he devoted to working with the material and what solutions he struggled for. The numerous drawings in his work are evidence of his experimentation with approximate solutions. A 'perception of the inner substance of things can only be gained through practice', he said in a conversation around 1969 on the occasion of an exhibition opening in Basel. Thus, even today, one can learn a lot from a schooling view of these installations. When does a thing speak to you? When is it ready? These questions are familiar to anyone who is involved in creative processes and much of it is self-evident. It can be explained from the dynamics that lie within it - just as much as from the intention that underlies its conception.

Beuys also remained binding for me in this respect, because he was concrete. He worked precisely because the sculptural potential of his ideas is far too universal and timeless to be left exclusively to art history today.

I also wanted to show him to the students as a member of a generation that risked a search movement in the artistic field, clearly biographical, in front of the ruptured intellectual time horizon of the 20th century, which does not necessarily have to end in nihilism like Boltanski.

Nietzsche had almost apodictically described in his reflections 'On the Usefulness and Disadvantage of History for Life' that the past must not become the 'gravedigger of the present - and that humans have a right to forget in order to be able to live and act at all.

Beuys' view was almost diametrically opposed to this opinion. There is no mercy of forgetting - and time does not heal all wounds! But by showing them - those wounds, the experience of the past is not only a leitmotif, but also a motif of suffering, turning shame in the face of the abysses of the soul into a venture of publication. Remembering means to share knowledge!



Stephan von Borstel

4

REFUGE, MIGRATION AND ASYLUM

WORKSHOP AND EMPATHIC EXPERIENCES

Workshop at the experimental platform MakingCulture e.V., Coburg
Photos Gerhard Kampe

F.E.E.L.- Effect

Alexander Kreysig, Barbara Steidl, Henning Busch, Laura Gali, Johannes Kobras, Katharina Waldinger, Maximilian Behrens

Students from the field of social work / Coburg University of Applied Sciences and Arts
Germany

We are a group of students from Coburg and Munich who developed an organisation to support refugees and support workers through the project 'F.E.E.L.- Effect'.
Fellowship – Equality – Engagement – Liberation

In 2018 we were invited to run a workshop with students of Integrated Product Design to raise awareness about the issue of refuge and migration. Our task was to provide an up-to-date perspective on refuge and asylum and share theoretical perspectives and personal experiences.

To provide a broad range of voices we invited people who are supporting refugees in Coburg (whether in residential groups or through volunteer work), and two people with refugee status to our workshop.

We embarked on a journey covering the route from Syria to Germany. At the beginning, a refugee from Coburg - Mohammed - gave an account of his journey from Syria to Greece. He presented the different stages of his escape route in vivid and moving ways. Afterwards we reported about our project - the problems in Greece and the Balkans, but also on the beautiful projects we were able to work with.

Together with three full-time employees working for organisations supporting refugees, a refugee from Afghanistan, and volunteer Sabine (Schmetterlingseffekt, Kochen für Weltbürger), we also evaluated the situation in Coburg.

We then asked students to envisage their own projects and to implement what they learned creatively. It was striking that no one in the course at the time of our workshop knew what the result of the work would be. One student mentioned that they normally were asked to create something particularly beautiful and appealing - to try to design something that should be liked and bought. The fact that this is not possible when working with issues of refuge and displacement created a new challenge and asked for a completely different approach to working and learning.

It was a completely new experience for us to organize and conduct our own workshop. Of course there are a few things we would change next time, but overall we were happy to have participated. In addition to gaining professional experience through the workshop, it was also exciting for us to work with a completely new group, to get to know the working methods of the designers and to exchange ideas.

Mohammed gives an account of his traumatic experiences in Syria and his exile.
Photo Gerhard Kampe

5

STUDY-PROJECTS COBURG UNIVERSITY OF APPLIED SCIENCES AND ARTS

Gerhard Kampe

and students of the Coburg University of Applied Sciences and Arts
Germany

The following pages outline the results of the project beyond forgetting 1938 - 2018 within the study programme Integrated Product Design at the Coburg University of Applied Sciences and Arts.

In the context of historical remembrance and contemporary experience, artists and designers from different universities/faculties examined the themes of persecution, exile and memory. Through networked, participatory and interdisciplinary workshops, students developed working results that actively aimed to confront challenges outside conventional structures, and to provide impulses for politics and society while encouraging the rethinking of existing perspectives

UNORTE / NON-PLACES

Judith Langer, Anna Jansen, Carola Kurz

A critical artistic inquiry into persecution and refuge

The public installation and participatory performance Unorte/Non-Places in the centre of Coburg responds creatively and critically to the subject of persecution, exile and memory.

The installation aims to draw attention to the topic of forced exile and refuge, to stimulate discussion and to awaken empathy. The title 'Non-Places' stands for everything that society deliberately ignores, leaves unnoticed and denies because it is difficult to bare. Human abysses, humanitarian crises, wars, wrong political decisions, the climate catastrophe.

The spaces to which we draw our attention in our performance are such Non-Places. They still exist, sealed off from the normal world.

For the project Unorte/Non-Places, we chose of five possible locations for an artistic and participatory installation around the topic of the fear of the unknown in Coburg city centre.

Both the stairs we built and the chosen Non-Places should serve as metaphors which communicate with the participants in multi-dimensional ways and encourage to think and reflect.

1. INFORMATION

At the first Station People could see a gravestone that had the numbers of killed Jews in Europe during the Shoah written on it. A second number were the death numbers of people who fled their country and tried to reach Europe since 1993. Dark earth was placed around the stone.
Escaping means leaving behind everything you know, but sometimes it also means death. During the Holocaust 6,3 Mio. Jews were persecuted, exiled, humiliated and painfully murdered.
In 2015, a picture of a dead Syrian boy at the Greek beach shocked people around the world. Since then nothing has changed. People are drowning in the Mediterranean sea every day. The number 34361 only counts people whose body was found. Most of the dead disappear. Many people are just reported missing because they cannot be found.

2. ILLUSTRATION

At the second station people could see white dolls with red hearts lying on the floor. With a magnetic fishing rod people could then catch the puppets and read a quote by a Syrian refugee, which was pinned to the puppets arm. The quotes were reflecting on the horror of war in Syria and the escape from there. Adults could take the quotes with them, and children visitors could also take the puppets with them. You were fishing for humans in arbitrary ways. This process seems similar to the registration process at the borders of a foreign country. Many people may think the so called refugee crisis is over due to the closure of the European border, but that is not the case. At the End of 2017, 68,5 million people were fleeing their countries. That is the highest number ever registered by the UNHCR. Every two seconds somebody around the world must leave their home. 52% of all refugees are children (under 18 years).

3. ESCAPE

At the third station you could see suitcases and a series of life jackets. A video was projected onto one of the suitcases showing scenes of migration - violence at the European borders, tear gas deployments, the crossing over the Mediterranean or from Turkey to Greece, the panic on the Bulgarian border after police officers tried to stop people migrating. The sentimental song 'Irgendwo auf der Welt gibt's ein kleines bisschen Glück' - there's a little bit of luck somewhere in the world - by the 1930's acapella singers Comedian Harmonists was played in the background.

Often refugees have to leave their last belongings behind on your journey. The clothing they wear and a cell phone with which to contact their families and where pictures and memories are stored (and only rarely identification papers) is all they have left. But it is not just material goods that are left behind but also their social lives, homes and families. In addition to the enormous stress that people are exposed to while looking for shelter, a new home and ultimately freedom, comes the uncertainty and apparent despotism of the authorities they encounter.

4. REFLECTION

The fourth station showed portraits of refugees or persecuted human beings. Syrian refugees, resistance fighters, and concentration camp survivors from the Third Reich, and in the middle of the portraits we placed a mirror, in which you could see and recognize yourself.
We find it difficult to empathize with real pain and the fear of refugees.
There is usually a such flood of information in the media that it is no longer noticeable that the lifeless bodies under layers of dust were once living people, with a family, a job, a future.
In countries of crisis there is often a political priority on the gaining power and control, while education and policies for a more equitable and sustainable future are completely neglected or ignored. In these countries a new generation is growing up in a nightmare - bombs and violence everyday - no safe places, no schools. For most people this nightmare means death. What does home mean to you? What would change for you, if you had to leave everything behind?
What does peace mean to you?

5. VISION

The last station shows a red flower blooming on the earth in front of the gravestone of the first station.
The installation becomes a closed circle.

The flower is a symbol of love and gratitude. Everybody can do something to help people around us feel better. A smile would be the beginning. We want to call for empathy, look around you in your daily life and search for opportunities to help people and make this world a little better.

CONCLUSION

During our installation/performance we met many different people with widely different opinions. Some people agreed with our ideas. Most of the time these people were already actively helping refugees in some way and were well informed.
Others were very well aware of the problems but did not feel any personal responsibility at all, or did not know how to help. Of course, we also met people who would not agree with us. Their opinions usually were influenced by alternative internet based media. The most shocking thing was that they did not want to really think further, but were obsessed about their version of reality with no room for discussions. They did not want to get to know refugees personally, because for them 'They are all the same' - 'We don't want them here'. It was always 'them, they, these people', not individuals with each a story of their own.
This project was a very strong experience for us, and had a huge impact on us.
As a group we came to the conclusion that even though we might not change everyone's opinion, it is our responsibility to keep spreading our message, to inform and inspire people, and most importantly to keep the 'refugee crisis' from staying a Non-Place.

REAL MOMENTS

Melanie Binder, Janine Ulrich

Website inquiring the topics of home, fears, worries, wishes, hopes and empathy

REAL|MOMENTS looked critically at the Nazi era in Germany, and how much this period connects to our current cultural climate (#refugeecrisis). Melanie Binder and Janine Ulrich decided to work on the topic on an emotional level.

Each short video shows an interviewed person from our diverse society. Each person has been asked the same questions and the spontaneous answers are the core of the realization that we all share similar needs.

More understanding and openness to others should be part of a modern Germany – no fear or hate.

INTENTION

1938 – 2018 | Germany - are there parallels between these years?

What can designers do?
How can we deal with memory?
How can design help to speak about cultural trauma and social conflict?
How can dialogues between cultures be produced through design?
How can we approach exclusion, trauma, fears and racism?

EMPATHY AS A KEY.

Whether in the past, or present, people have emotions. Our own feelings help us understand narratives and stories and to understand others.

We aimed to create empathy by asking six general, but for us meaningful questions. We asked these questions to a diverse range of people, and filmed the people while answering. The spontaneous answers form the core of our realization that all of us share similar needs. Everyone is afraid of something, or has a wish.
How can we construct empathy in dialog with digital technology and social media?

MEANINGFUL QUESTIONS – SPONTANEOUS ANSWERS.

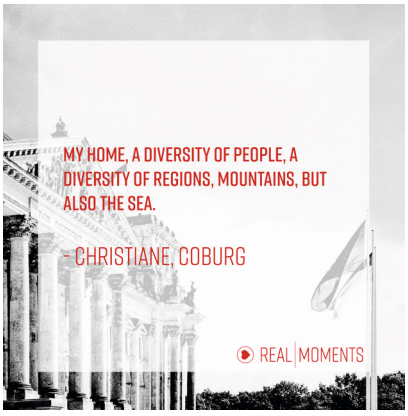
THE QUESTIONS

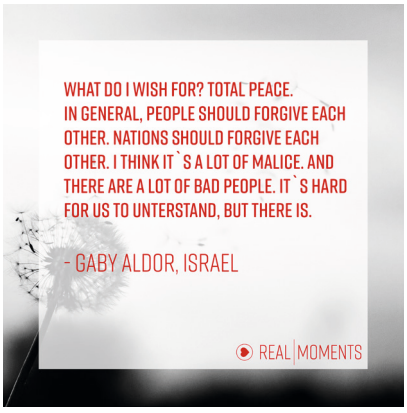
#1 What does Germany mean to you?
#2 How is your family?
#3 Have you ever felt excluded?
#4 What does war mean to you?
#5 What is your biggest fear?
#6 What is your biggest wish?

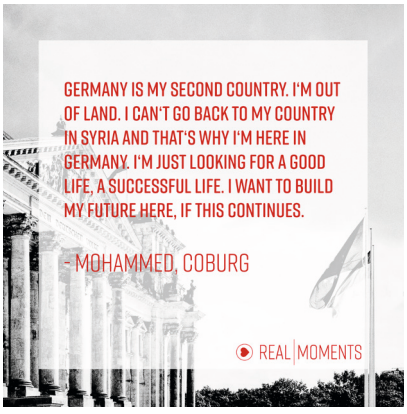
interested people
politicians
jewish people
local community
students
refugees
citizens
university staff

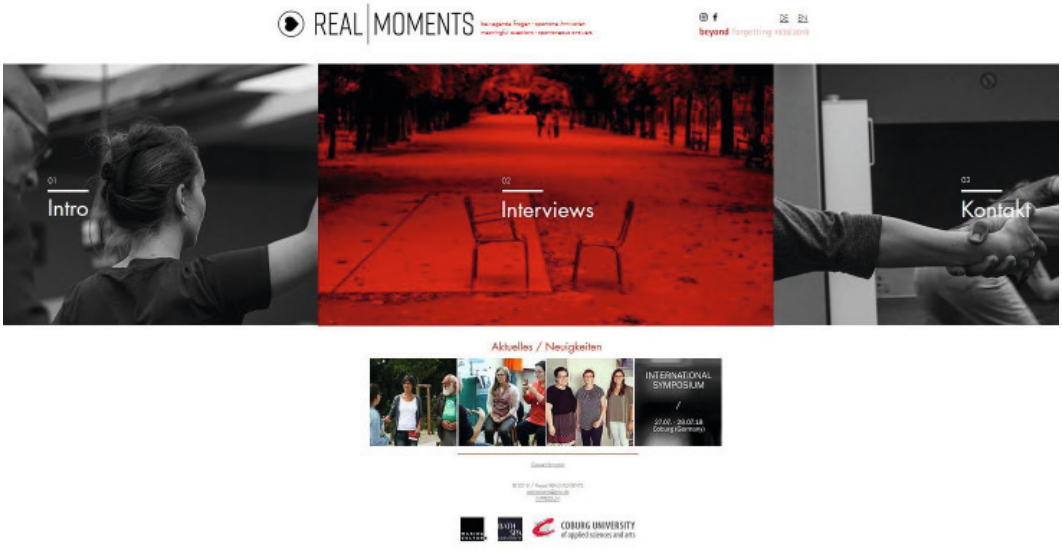
INTERVIEWS. VIDEOS. WEBSITE.

We contacted and interviewed different people. The resulting video-interviews were cut, translated and edited and we set up a website, and profiles in social media. Flyers and business cards were also part of our marketing package. Being in contact with others, developing an online presence and promoting our project were the most time-consuming points. As a reward, there were many emotional moments and incredible meetings with others.
The editing of the video-interviews impressively reveals connecting elements of our elementary emotional needs, wishes, fears and dreams. These essential findings from our work are communicated via a website and social media.









QUESTIONABLE

Andreas Gradl, Felix Leupold, Michael Beha

Research on the use of language in media.

questionable?

beyond forgetting 1938|2018

Taking a closer look at the current news, inevitably one is getting confronted with a flood of topics from the field of terror, displacement and violence. The inflationary, mantra-like use of particular phrases creates a feeling of helplessness. The usage of strong metaphors, for example 'Floods of Refugees' places the listener in a position where it is very hard to preserve positive feelings.

The use of words with the ending –'ling' often weakens the status of the beholder : 'Hundling' (devious person), 'Schwächling' (very weak person), 'Feigling' (coward), 'Däumling' (very tiny and weak person), 'Dümmling' (stupid person), 'Flüchtling' (refugee)...
How conscious are we using our language? To what extent do we affect others and how strongly are we getting affected?

We plea for greater attention and awareness.

CONCEPT 01 | MAISCHBERGER PROGRAM TITLES

During our research we explored an over-view of titles of Maischberger (a weekly talkshow on Germany's leading public tv station). We recognized only negative titles, setting up a biased environment for discussion in strong ways. Overall, you are overwhelmed with negativite use of language in the context of refugees, immigrants and persecution.

Concerning the neutrality of the media

21.09.2010	Headscarf and Koran - did Germany surrender?
12.10.2010	Hijab and Shari'ah: is Islam a part of Germany?
30.11.2010	The 'Sarrazin controversy': is Germany seriously in danger?
03.05.2011	Bin Laden's dead - victory over terrorism?
15.05.2012	Salafis are coming: is Islam definetly a part of Germany?
14.08.2012	The argument about circumcision: how far may religious rituals go?
18.09.2012	Muslims mocked, embassies are burning: how dangerous is this anger?
26.02.2013	The impoverished immigrants: is Germany out of it's depth?
08.04.2014	A mutual concept of the 'enemy' Islam: does hatred get fuelled intentionally?
26.08.2014	In fear of 'God Warriors': is this Islam also threatening us?
25.11.2024	In fear of refugees: wrong alarmism or real problem?
13.01.2015	Religious infatuation, political aberration: are extremists a menace to our society?
01.06.2016	Foreigners welcome! Do immigrants save our labour market?
20.07.2016	The attack of Würzburg: are we subject to new terrorism without any protection?
12.10.2016	The amok killers: why does hatred turn into murder?
16.11.2016	The fear of Islam: just populism?
07.12.2016	In fear of refugees: disclaiming, segregating, deporting?
15.12.2015	Wutbürger against Gutmenschen: is our democracy the only loser?
20.12.2016	The shock of Berlin: is terrorism part of our everyday life?
26.04.2017	Turks in Germany: still second quality citizens?
10.05.2017	Beethoven or Burka: is Germany in need of a dominant culture?
14.06.2017	Does religion divide the world?
28.06.2017	Dispute over deportations: is politics too lax or too hard?
18.10.2017	Foreigners welcome! What are the benefits of an immigration law?
29.11.2017	The knife attack of Altena: will our society become brutalised?
11.04.2018	Fear in the streets: should the state take stronger action?

CONCEPT 02 | 'NON-WORDS' OF THE YEAR

1991	ausländerfrei
1992	ethnische Säuberung
1993	Überfremdung
2000	national befreite Zone
2001	Gotteskrieger
2003	Tätervolk
2006	Freiwillige Ausreise
2010	Alternativlos
2011	Döner-Morde
2013	Sozialtourismus
2014	Lügenpresse
2015	Gutmensch
2016	Volksverräter
2017	Alternative Fakten

Since 1991 a German commission is defining the 'non-word' of the year. This are words which previously did not exist and were newly formed, mainly by politicians.
These are very often euphemisms which are used to disguise an issue in a current debate.

CONCEPT 03 | CONNOTATION IN THE NEWS

In similar ways as discussed in Konzept 01 we noticed how often one can find terror, flight and war in the publicly funded TV news programmes. Yet, differently from the talkshows we could only rarely notice a framing through negative language. Still, the mantra-like repetitions of the same phrases cause a dulling of the impact on the audiences quite quickly. An inevitable loss of empathy seems a likely consequence. Positive reports regarding the topics are hard to find. As a further result one easily gets the impression of hopeless situations.
So we used a 'Volksempfänger' to broadcast content from current news. We chose this medium because it was an important part of the Nazi propaganda media to present a unified opinion and mood to the people. We certainly see parallels to the present situation.

CONCEPT 04 | METAPHOR 'WAVES OF REFUGEES'

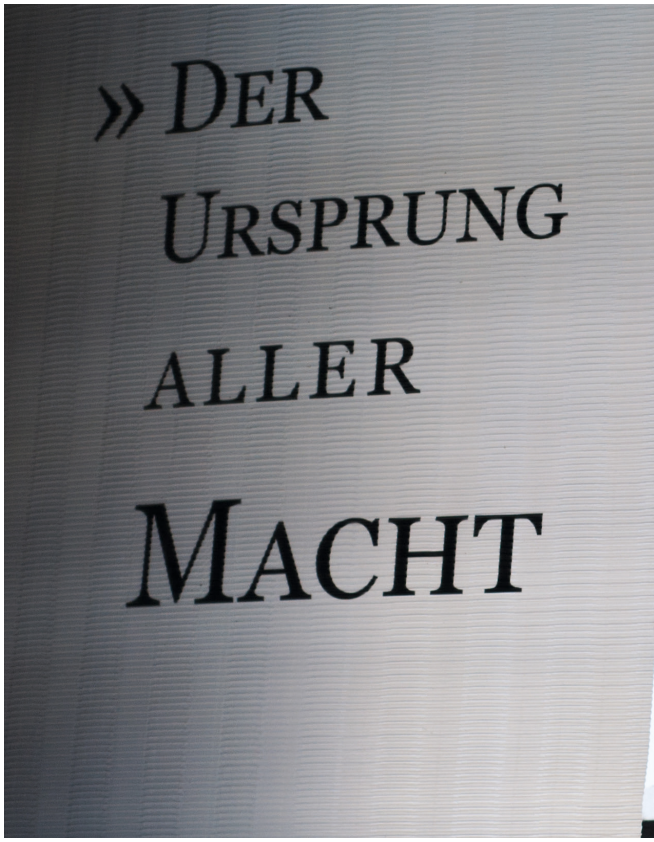
Another strong established method of manipulation is the usage of metaphors, which always creates images in the mind of the listener. When we talk about 'waves of refugees', you are immediately constructing negative images in your mind. With this first negative thoughts established in your mind it becomes very hard to re-focus on positive feelings when you talk about an topic. For this part of our exhibition we let a metaphor become visual reality. We created a 4 meter high wave from black tarpaulin and stuck the words 'Flüchtlingswelle' - 'wave of refugees' on it. The usage of atmospheric light heightened the feeling and mood.

CONCEPT 05 | ASSOCIATIONS OF METAPHORS

All of our research had one saddening thing in common: that a conscious or unconscious use of descriptive language loaded with connotations always hides one fact: that we are always talking about human beings.
To transmit this message we created a banner with a large number of words used in the current discourse. At the end of the banner, touching the ground, one word is written: human being.

CONCEPT 06 | MOTTO OF THE EXHIBITION

The exhibition's headline 'Der Ursprung aller Macht ist das Wort' – 'the origin of all power is the word' - was originally used as part of a radioplay compilation called 'Offenbarung 23'. The compilation contains 77 fictional short-stories, including numerous conspiracy theories. Created anonymously by different authors it was released under the pseudonym 'Jan Gaspard'. As we are often unaware of the impact of our words and language this phrase seemed very adequate.
To leave the spectator in confusion for a few seconds, we split up the phrase into two parts. One may ask: 'What is the origin of power ? Money? Oh, no - the word.'



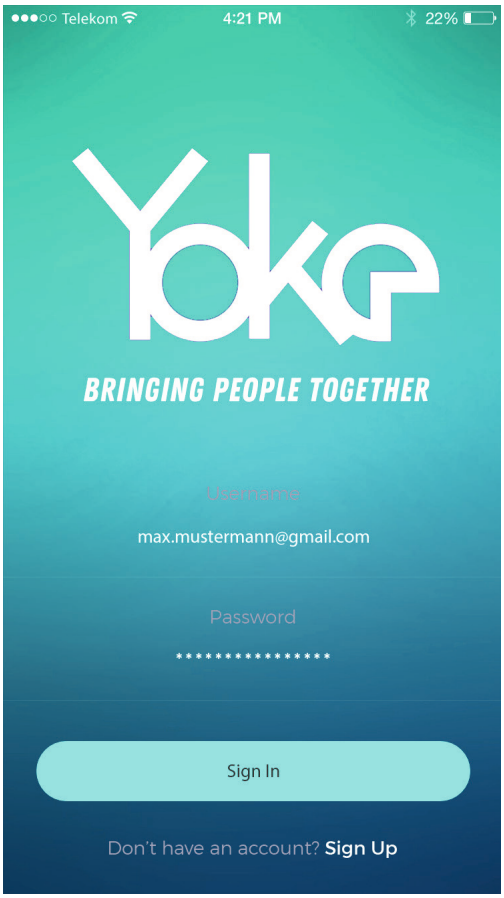
YOKE

Moritz Fischer, Riikka Isotalo, Felix Mödl, Julian Dorsch

Bringing people together

Yoke is a non-commercial app bringing people with different cultural origins, who share similar interests, together.
It aims to support the connecting and cultural integration of different people.
The platform enables you to organize collective activities and helps to activate local remembrance culture.
A major part of our concept is to avoid the use of written language by using visual icons. This transcends a language barrier.

The app aims to connect the memory and awareness of both the big humanitarian crises of 1938 and 2018.



Menu

allows you to create your own event

Startscreen

Log in and create a new accoun

Newsfeed

shows you the latest and upcoming activities

Profile

tells about the users hobbies, languages and interessts

Map

shows you local events and digital landmarks of historical importance

Event calendar

shows upcoming and past events

Yoke offers a reduced and picture supported profile which tells the members' age, language ability, and interests. You can see the past events each of the members has joined.
Every registered user can add activities and through this enrich the community. By using different search functions such as location, time and type of activity, people who are interested in joining an event can filter the results to find matching activities. The app also aims to create awareness of Germany's complex history. In the map and navigation-mode you can find important historical events and access their sites act as reminders of the past.

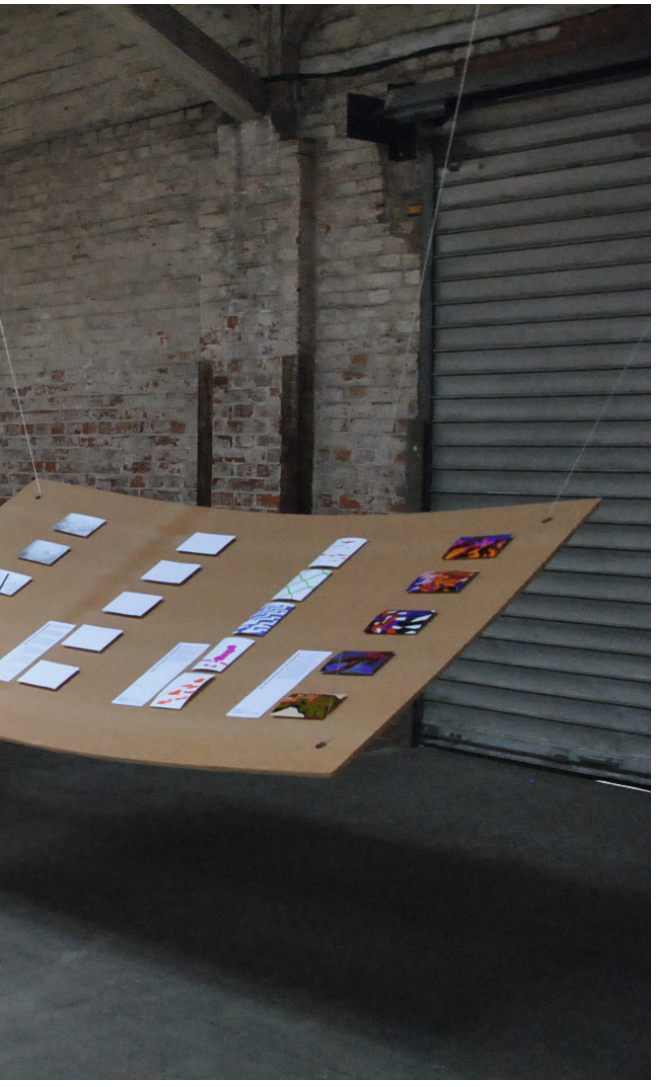
6

STUDY-PROJECTS UNIVERSITY OF APPLIED SCIENCES (HTW) BERLIN

A PERCEPTIVE EXAMINATION OF REMEMBRANCE OF 1938 FROM THE PERSPECTIVE OF 2018

Pelin Celik

Designer and Professor at University of Applied Sciences (HTW) Berlin
School of Culture and Design | Industrial Design
Germany



A series of postcards by 2nd semester students of Industrial Design and Communication Design in the course ‚Theory of Perception and Communication'

Students were given the following brief:
How can a culture of remembrance emerge through confronting space and object, in which design does not serve as a holistic instrument, but as a fragmented perspective towards cultural and psychological aspects of remembering? What constitutes visual truth? Do I see the same as you, in order to remember?

Time moves faster and more visibly for some and slower for others. Wrinkles and patina remind us of the past and perhaps of an eventful life - or is it just the decay of the body and the memory of our transience? Can memory be an abstraction of the visual and experienced truth of our individual perception?

This postcard series reveals how the students engage with the historical and current conditions of war, destruction, escape, pain and survival from a contemporary perspective.

FIVE STAGES OF RADICALISATION

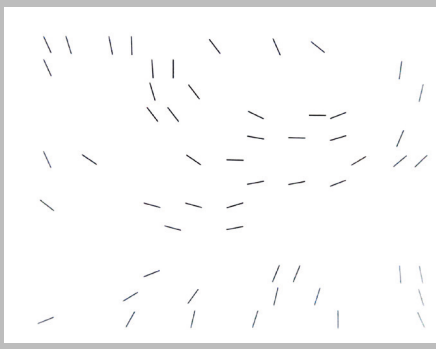
Gregor Jahner

In this series of postcards an abstract representation of the subject of radicalisation is created through lines of equal length placed in a grid, through the changes in their direction of rotation.

The term radicalisation is defined here in five stages:

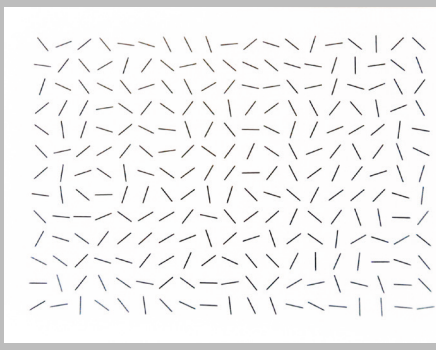
1. DISCREPANCY

Disagreement is the engine of a functioning democracy, and consensus plays a major role in this. However, radical extremism also develops at the outer ends of political positions.



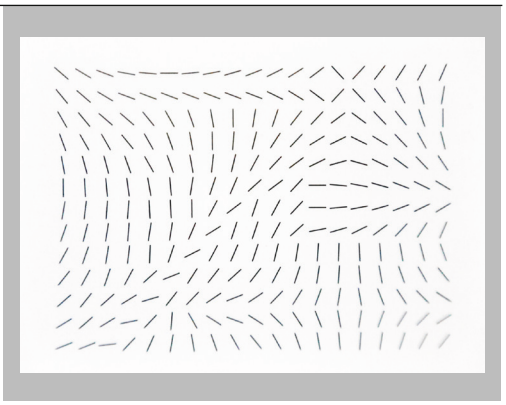
2. ONE-DIMENSIONALITY

As soon as one distinct ideology is manifested and leaves no room for other opinions, debates can not take place anymore. Other opinions are first missed and ignored, then reinterpreted as wrong, and finally eliminated.



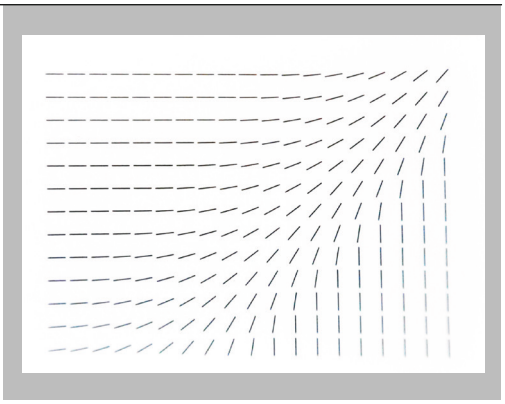
3. SEGMENTATION

The consequences of the belief in racism and a lack of diverse opinions and viewpoints create a radically distinct classification of social groups and exclusion of minorities.



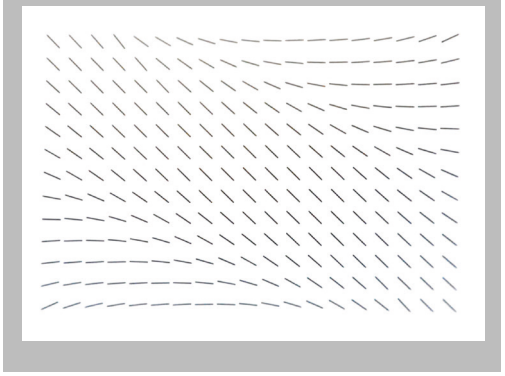
4. LOSS OF INHIBITION

Suddenly the increased hatred develops into active and unprovoked violence against minorities and dissenting parties.



5. AFTEREFFECT

There is no reason for violence.



THE COLOUR OF WAR

Jasmin Plankensteiner

WHAT IS A CULTURE OF REMEMBERING WITHOUT PEOPLE WHO REMEMBER?

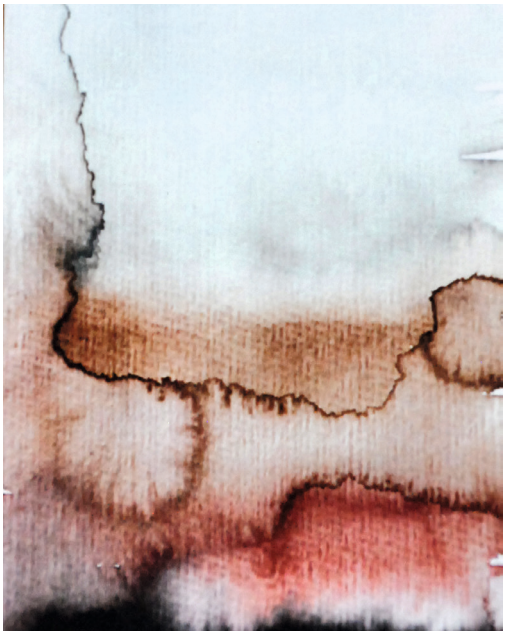
In my memory war is a black and white movie, because my memory is not a memory. Remembering is emotional associating. And how can I remember a foreign memory if I cannot even associate it with a sense of colour?

The war was not a black and white movie.

It was colourful.

But my memory does not know that.

A culture of remembering without people who remember only works if the memories are transferred completely. So I want to remember a never experienced sense of colour. With the help of rare colour photographs from the Second World War I try to reproduce it. The colour of war.



MY GERMANY, YOUR GERMANY

Tara Hanke

...OR REMEMBERING IS SOMETHING PERSONAL

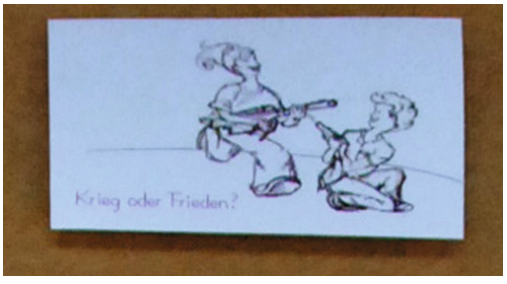
Time heals all wounds, as we all know. What remains are the wounds of the past - our memories. But what if no wounds and scars have developed at all? What if in 2018 we cannot fall back on our own memory of 1938, but only on the memory of others?

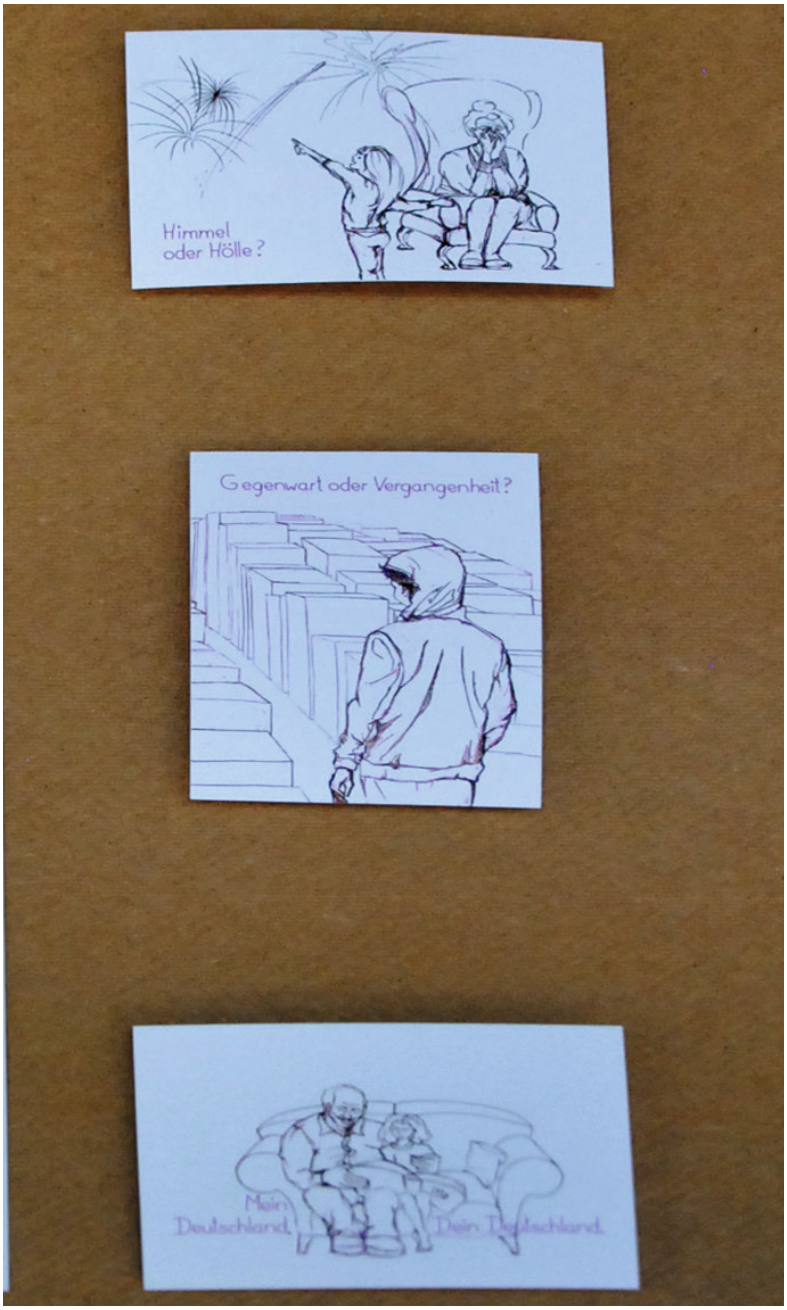
Then our perception will change. Every generation lives in a different network of formative experiences and uses them to evaluate situations. Each generation, and even each person, lives in a different 'Germany'. Differences arise.

The postcards show everyday situations that are often perceived controversially. Grandparents who experienced the Nazi era interpret the situations in a clearly negative ways, while they seem innocent to their grandchildren: children playing war, New Year's Eve rockets that remind us of bomb attacks, policemen who evoke memories of being watched by the Stasi, or dealing with xenophobia against Jews and foreigners.

These differences in perception are naturally human and unavoidable - many conflicts have their origins here, both small and large, and the more emotionally we deal with them, the less comprehensible the opposing side seems to become. We are rarely really aware that there can be no perfect solution due to human subjectivity.

With *My Germany, Your Germany*, I have set myself the goal of drawing attention to this and creating a common level as a starting point for communication and exchange. After all, the first step towards a good solution is to understand the other side, after having reflected on your own perception. In the case of my generation this means not to forget; in the case of the war generation it means to live in the present.





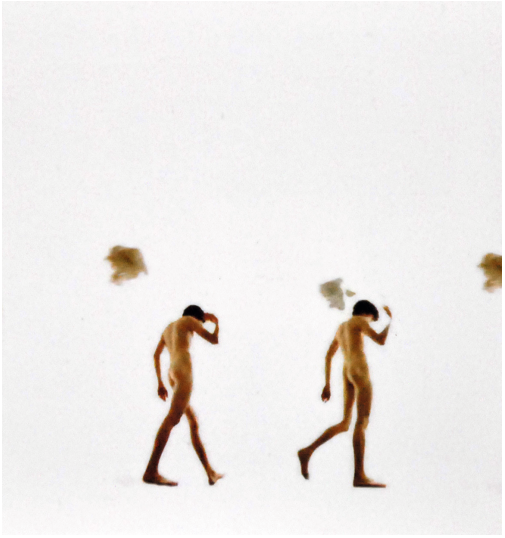
MASSES

Anton Kogge

Memory culture means the turning away from generalisations.

In order to do justice to an objective memory, not only would each of the fates of victims of National Socialism have to be recalled, but also those of the offenders and even those of passive bystanders.
Similarly, for such a remembrance, the psychological development of all people who lived until then must be traced back to an infinitely distant past. It seems that it is not possible for the present human being to comprehend what happened in every detail.
So what remains, what can be remembered without paying attention to certain details?
One way to remember seems to be to share one's own view. A subjective view, with the understanding of being just another view of many . The five pictures contain self-chosen expressions of the terms fear, envy, pride, hate and ignorance.

In my opinion these terms - all variations of fear - are the lowest roots of the unimaginable cruelties in the course of human history.
They are also conditions ansd terms that are familiar to everyone. Not everyone whose life is affected by these conditions is part of mass murders and other fascistic acts. Only the delegation of subjective fears of the individual to larger, simpler constructs can make fear superior to morality.
So what is shown are the roots of evil, as well as the banality of the everyday.
It is the absence of personal morality that makes these terms the cancer of humanity, bringing with it symptoms of unimaginable cruelty. The viewer is thus not shown the difference between good and evil, but only the results of the inquiry of an individual, which seem controversial or out of context. The focus is thus shifted from presenting absolute facts to one's own moral ethics.

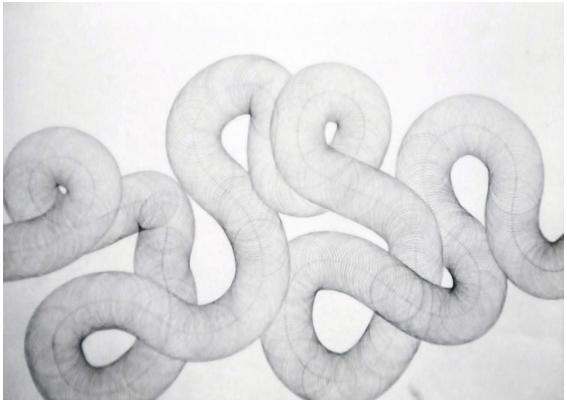


SCARS

Max Funkat

NO_1

a snake, a construct of thought,
a wandering crowd. people
fleeing, making their way
through forests, without goal,
suffering setbacks and losses,
wandering around.

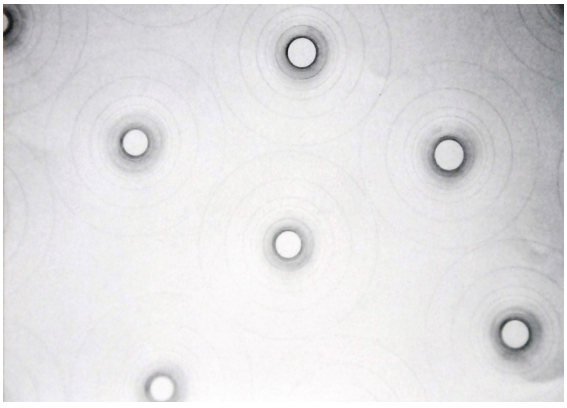


NO_2

a mass from which a fragment
was removed.

the large circle stands for a
population, for humanity.

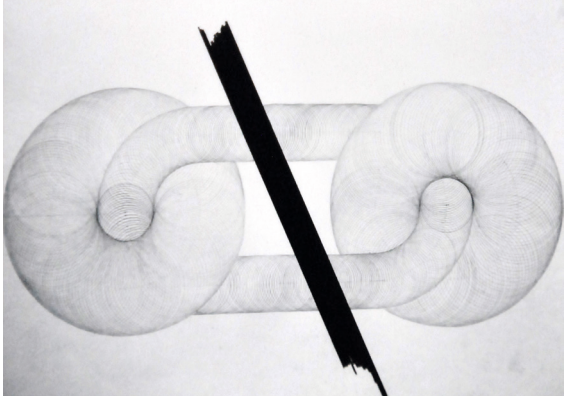
the small circle represents
a minority, which had been
integrated into the mass and
belonged to it, now being
expelled and persecuted.



NO_3

two circles, seemingly
inseparable.

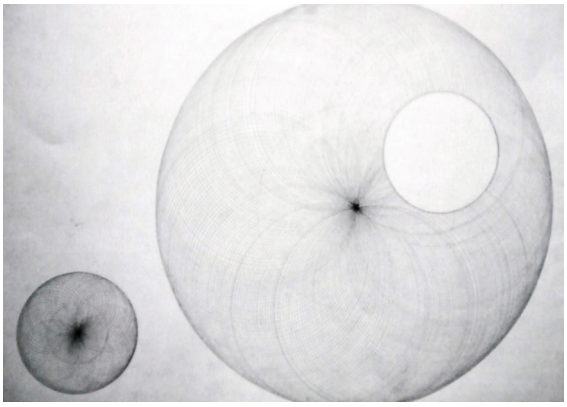
families, marriages,
relationships, friendships, fates
.... torn apart, destroyed.



NO_4

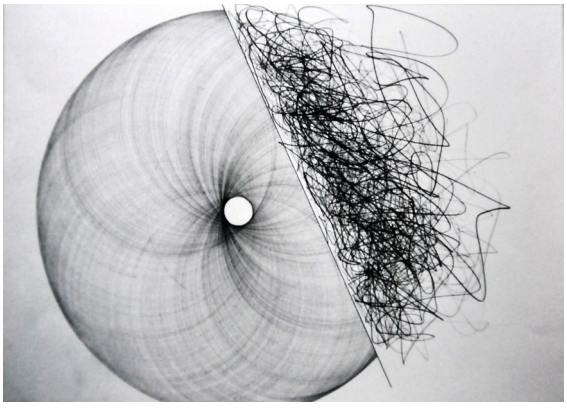
many circles.

bomb craters, bullet holes, scars
which never heal, still to be
found today countless times.



NO_5

a circle, a part, separated and
destroyed.



PAIN OF THE PAST

Jinhee Cho

During the Asia-Pacific War (1937-1945) the Japanese military and their helpers kidnapped at least 200,000 girls and young women aged between 11 and 29 years. The victims were systematically and perfidiously removed from former colonies of Japan such as Korea and Taiwan and from eleven occupied countriesm, 'forcibly recruited'.

Women from the following countries were affected: Burma, China, East Timor, Indonesia, Japan, Malaysia, The Netherlands, North Korea, Papua New Guinea, Philippines, South Korea, Taiwan and Thailand.
They were forced into prostitution for the soldiers and called 'comfort women (jap. ianfu)'.

The women who were supposed to 'comfort' the soldiers on the battlefields were sexually abused like slaves in the most brutal and inhumane ways, in sharp contrast to the rather euphemistic term 'comfort women', and locked up in the brothels ('comfort houses') of the Japanese military. Most women became infertile through this abuse, which had consequences for their entire later life.

The widening front lines could at some point not be covered by the soldiers anymore. This led to the forced recruitment of young girls and women, partly through false promises of well-paid jobs, which attracted poor girls in particular, and partly through abductions.

I sketched the sadness of the little girls in those times, so that these pains of the past will never be repeated.

BLIND BEYOND FORGETTING

Fabienne Morio

FEAR

Is my representation of fear. The fear of being alone. The worst feeling I can imagine was and is normality in times of war. People escape and lose their loved ones, not knowing if they will ever find them again. One makes decisions in response to survival instincts and is alone.

PRESSURE

Is my personal feeling of pressure. Pressure from everyday life, pressure from emotions and above all pressure from other people. How must a person have felt in 1938? All the pressure that weighs on us and contracts our heart. It is like many small magnets that are placed around my inner being creating a pile from which you can't get out. It comes from all sides and pushes itself towards us.

LOVE

Shows my feeling of love. There are different kinds of love, and yet love always remains between two people. A mother loves each of her children, not as a group, but as individuals. Love is the biggest and loudest connection we know, and yet it can be so quiet and small. It is always there, whether then or now, in war or peace, between partners or friends - love does not leave us alone.

ADAPTATION

Represents adjustment. Every person adapts once in their life. This was also the case centuries ago. To explain my argument: You are part of a group and you realise that you do not agree with it. There is an outcry, it is suppressed, but the initiating thought remains. It develops in size and bursts, and this revolt leads again to an adaptation of a group.

LIFE

Refers to change. Just like life, our environment changes. Streets are being rebuilt, new things are being added. LIFE represents the changes at the Brandenburg Gate - Victory Column area. It shows us that although everything changes, the goal remains the same. Even if time offers us new paths and we may take a step backwards, our goals can be reached in different ways.

The white paper stands between now and then, the embossed dots are the connection between the worlds.
'blind beyond forgetting' is my interpretation of the theme.

CONFUSINGLY SIMILAR

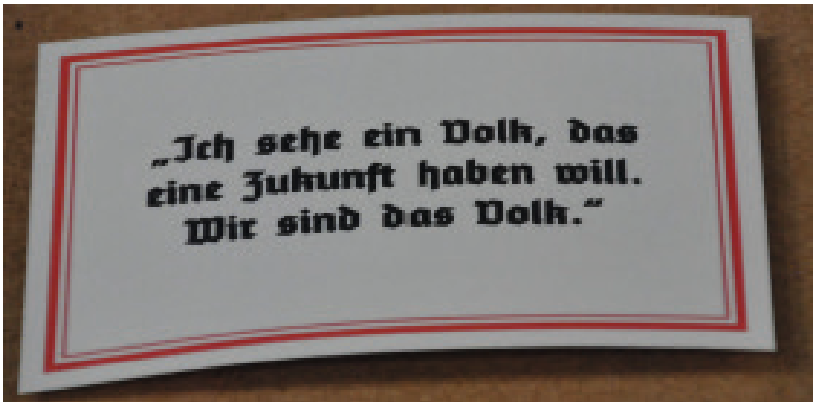
Ariane Nietzschmann

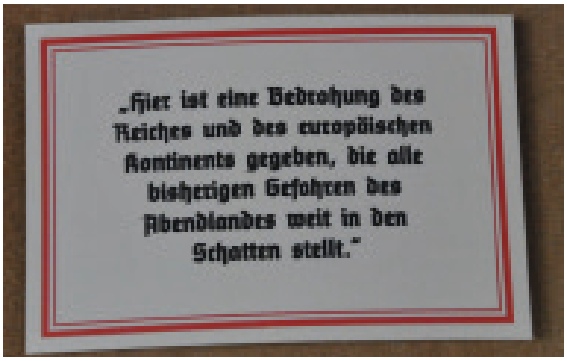
After the 2017 federal elections AfD politicians moved into the German Bundestag. Since then repeatedly inhumane and at times nationalistic statements have been made, where it is sometimes impossible to tell whether the statement is from around 1938 or 2018. As the AfD is a party within the German Parliament, xenophobic and inflammatory statements have become more acceptable than they were a few years ago.
Just like in the 1930s, the AfD distinctly addresses the fears within the collective consciousness of the Germans, and tries to manipulate them in their favour while artificial images of an enemy are being created.
If one compares the speeches of Björn Höcke (AfD) and Joseph Goebbels (NSDAP), not only rhetorical but also content-related parallels can be found. If we look at Freud's iceberg model, the AfD - just like the NSDAP at the time - addresses the subconscious of the Germans. By suggesting that they understand people's needs, emotions and thoughts, the AfD finds acceptance among the population.

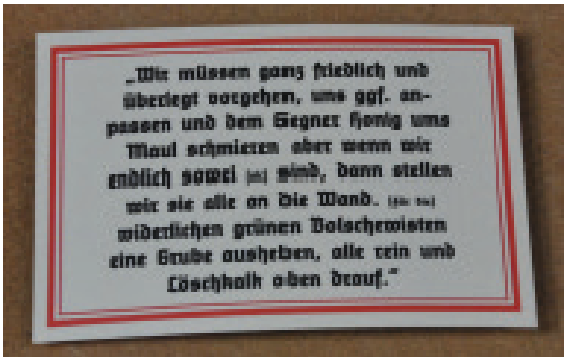
However, this comparison cannot only be found in speeches. Just like NSDAP propaganda, the AfD also uses posters and posts in the social media to specifically focus on the psychological effect of images that are intended to create a negative attitude towards foreigners in their target group (drawing on the phenomenon of mirror neurons). One example of this is the election poster campaign for the 2017 federal elections.

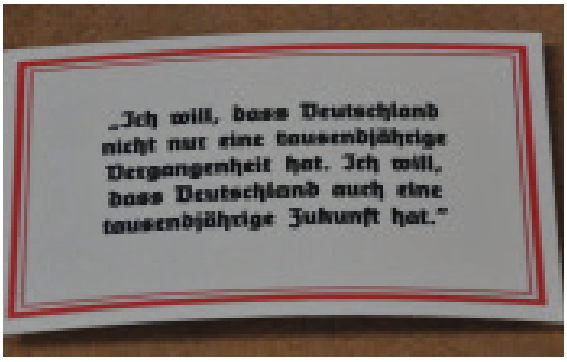
By selecting quotations from the time of National Socialism as well as from the present day and by typographically reworking them in a Fraktur font, I want to stimulate critical thought in the viewer. In Germany, Fraktur font is associated with National Socialism and often used in such a context. It suggests that all quotations originate from the National Socialist era - but is this really the case? Which statement is from today and which from the past?

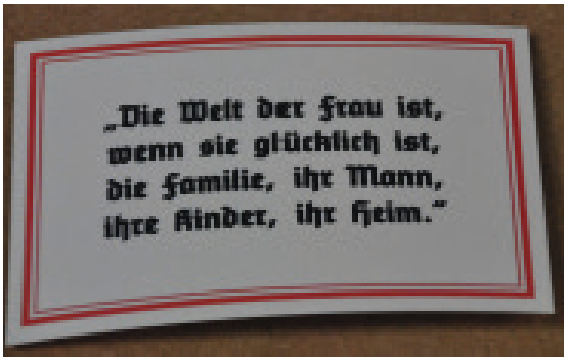
(The selected quotes are from Björn Höcke, Holger Arppe, Joseph Goebbels and Adolf Hitler).











7

THE VISUALITY OF THE 'OLD' AND 'NEW' POLITICAL RIGHT

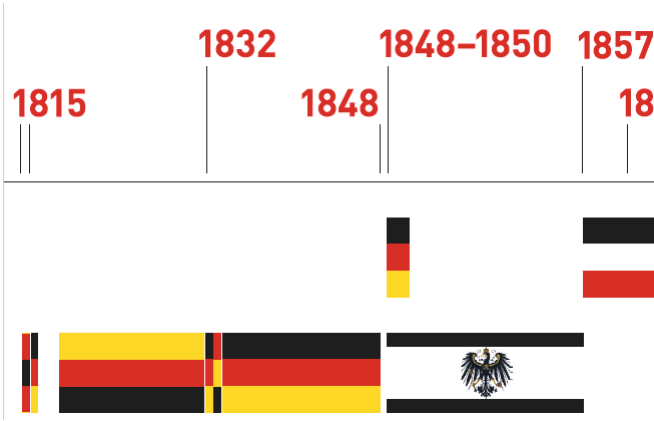
Andreas Koop

Dipl. Designer / Germany

Colour connotations can be an exciting thing. Above all because no colour is 'neutral' and its meaning can vary greatly depending on the theme and area ... A red Ferrari, for example, does not have much in the way of socialism. Speaking of cars, it doesn't work out at all in questions of ecology and you have to go your own way in visualisation, because it is simply not possible to talk green about something in a car.

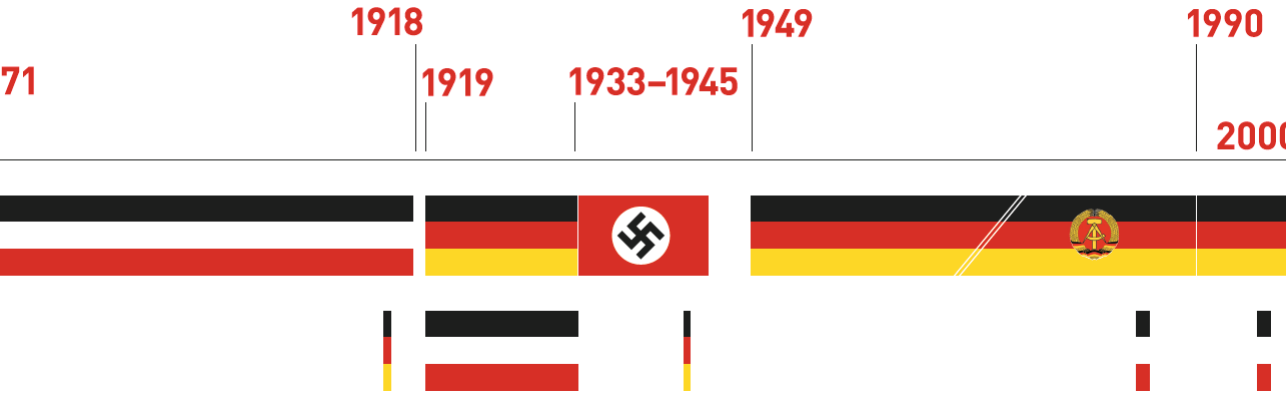
Thus, in the technical area the blue became the new green: oxygen, hydrogen(a fuel option anyway), cleanliness and similarly more, blue carries it wonderfully well. 'Blue tech' or 'blue efficiency' are then obvious words that reinterpret the ecological and connect it with technology – same performance, better conscience. With food there is currently a tendency towards the haptic: Because the colour green is so present and lets a lot of conventional foods look organic, people are working more and more with matt foil wrappings which do not feel so much like plastic.

Politically, the colour spectrum is even more widely distributed and occupied. The 18th and 19th century set the colour framework conditions that are ultimately still valid today. This does not mean that they are or were without alternative. In 1920, the National Socialists copied and took the red from the Communists. But in the end it fell back to the comrades (of the whole spectrum) - 'Red is coming home', you might say. Anyone who studies the visual appearance of the NSDAP will see: The most important and effective constant was just this nearly 'insignificant' red; the black and white pictures of the time do not make this appear very present.



But the combination of black, white and red is as burnt down today as some of the old towns centres at the end of the war - politically no longer usable in Germany in a serious way. It is remarkable (or should we say, for lack of alternatives?) that the NPD in particular works with these colours - which is quite understandable, because the 'respective signs' are forbidden and less and less people can read the old broken 'Fraktur' script. Moreover, it no longer seems 'German', but rather out of time (which would suit the party, but for precisely these reasons is not feasible) and historical.

Blue-Red-Brown: But how on earth is a new, moderately right-wing party supposed to present itself visually today? After all, colour in politics means 'positioning'. So: yellow is liberal, green, as the name suggests, 'environment', black is the conservatives, red is the socialists and leftists (and possibly communists as long as supplies last), and black, white and red are the 'true' right, so to speak. If you take a look at the performances on television on election night, the 'Die Linke' Party was shown in pink, i.e. something similar to red, in the diagrams,a replacement red, and the others were as ever hopelessly grey.



A gap would remain in the colour spectrum, one that has been used in Austria for some time: For there we have 'the blues', even if it is not such a great achievement. Their trademark, the word mark FPÖ, has the first two letters in blue and the last in red. If you think about it, it is a predominantly blue red-white-red. Well, yes. But it is interesting that the Front National and the Partij voor de Vrijheid have exactly the same colour scheme. The latter, Dutch of course, at least with a clean typography.

The French on the right, on the other hand, have the Gill typeface, of all scripts! Funny - how often have they bashed their heads in with the British? The name is also martial.

So, and more recently, we are 'proud' owners of a new right-wing party in Germany: the Alternative for Germany (Alternative für Deutschland AfD). It's a pity that they have not taken it literally and looked for an alternative for Germany for their work. But the most remarkable thing is actually the way, this sneaking through the back door, by which this AfD entered the political landscape: it rode on the good old Deutschmark. The sentimentality towards our mark, this robust, stable, hard currency, let in the defenders of our values (in the truest and most banal sense of the word, of 'Owning') in. Nobody would certainly have thought of this idea if ten or twenty years ago, they had considered how a new right could be established here in Germany. But as you can see, a lot is possible with money! Remember: the new, moderately middle-class, property-preserving right is not a light brown interpretation of the eternal brown, but as 'blau' – drunk - as you would have to be to bear it.

There is one exception in Switzerland, of course: the SVP comes across like a kindergarten, the sun is as self-satisfied and fat as the owners of the secret number accounts. However, the focus is less on the logo than on the campaign posters - and the 'eidgenössisch' unsuspicious black, white and red are ideal for this, because the 'black sheep' (or minarets, Muslima, etc.) stand out all the more on the red-white background of Switzerland's purity. Oh dear, from somewhere we know all this unfortunately much too well....

beyond forgetting

EMBODYING MEMORY / HIDDEN HISTORIES

8

FORCED WALKS: HONOURING ESTHER.

A NAZI DEATH MARCH TRANSPOSED, RETURNED AND RETRACED.

Fig. 1: Walkers arrive at the site of the Bergen-Belsen death camp. Image courtesy of author

Richard White

Artist, researcher, Senior Lecturer in media practice at
Bath Spa University / UK

Forced Walks is a programme of socially engaged artist-led performative walks devised by Richard White and Lorna Brunstein. Working with the accounts of those dispossessed of land and home by war, economic and climate change, the walks and other artworks generated attend to social justice issues of exile and belonging. Honouring Esther, the first in the series, walking with Esther Brunstein's testimony of a Nazi Death March, was launched on 27 January 2015, International Holocaust Memorial Day, the 70th anniversary of the liberation of the Nazi Death Camp at Auschwitz. The project set out to experiment respectfully with archive material, to generate new informal digital archive content and specifically to explore new ways of working with Holocaust survivor testimony using a walking-with approach.

The project for me was very much about layers. I had no idea at the start what or where (emotionally, cognitively and physiologically) we were going. For me it was an immersive experience, bringing past knowledge to life and linking it with my present and future. In particular I found I was becoming more and more in touch emotionally and physiologically with the migrants and refugees today. I chose to walk, Esther didn't, nor are those forced to walk today.
(Honouring Esther walker survey 2017)

INTRODUCTION

Honouring Esther was presented as 'a walk about time and the land, exile and belonging, the drift of memory and forgetting, memorialising in an era dense with anniversaries' (project flyer: 2016). This was a participatory co-creative process working collaboratively with Esther and the other walkers to realise an act of witness, repatriating memory and continuing resistance. The project encountered the official 'authorised' heritage of the Holocaust, and an authorised post-Nazi narrative of Germany. Walking with Esther's memory and second and third generation survivors, witnesses and others, offered a highly local, frictional engagement with those official narratives revealing an obscured heritage, reluctant for some.

This essay discusses the Honouring Esther cycle of walks in England (April 2015) and Germany (February 2016) as a critical heritage intervention. Esther, Lorna Brunstein's mother, survived a death march from a slave labour camp near Hannover to the Bergen-Belsen concentration camp. The opening Honouring Esther walk in England was based on the route of that march, transposed to Somerset.

The walk in April 2015 ended on the 70th anniversary of the liberation of the Bergen-Belsen camp. The walks were devised and presented in the context of the passing of Holocaust survivors, the rise of the far-right in Europe and the arrival of a new generation of refugees. Undertaking this through the physical activity of walking, the project sought to develop an embodied experience through which to reflect on exile, belonging, memory and forgetting. Esther Brunstein's powerful testimony of resistance and survival was folded into a corporeal/cartographical mash-up, transposing the route of the death march she had survived to England, walking a route close as possible to it, and then walking the same route in Germany. The essay opens with an introduction to Esther followed by a contextualising commentary on the practice, raising core issues of heritage and social justice. An outline of the conduct of the Honouring Esther walks leads into a discussion on key moments from the walks. The essay reflects on key elements of the practice and themes raised by the project regarding heritage, bodies and memory.

Fig. 2: Walkers in Somerset UK. Image courtesy of author.

ESTHER BRUNSTEIN

I begin with an introduction to Esther Brunstein, Lorna's mother, who died just 10 days before the opening of the final exhibition, we collaborated closely with her throughout the project. Esther's testimony formed much of the sound track of the walk, repatriating and re-membering memories of oppression and resistance.

Fig. 3: Esther Brunstein 1928-2017. Image courtesy of author

Born into a lively and loving family in Lodz, Poland, Esther's pre-war childhood was spent immersed in the socialist Yiddish culture of the Bund, the Polish Jewish Workers Socialist Movement. Bundist values of equality, internationalism and justice sustained Esther throughout her life. Youngest of three children, she managed to stay with her mother as far as Auschwitz-Birkenau where they were separated and her mother murdered. She was subsequently transported to a slave labour camp in Lower Saxony, Germany. In February 1945, as the Allied armies advanced on the Nazi state, the camp was cleared and the surviving Polish Jewish women were marched to the Bergen-Belsen concentration camp. Esther, already suffering from typhus, remembered feeling the cold ground and hearing children's voices as they passed through towns and villages. The Honouring Esther walks follow the route of this Death March referencing Esther's account.

Esther was liberated from Belsen and evacuated to Sweden where she stayed for two years. Out of her entire extended family only Esther and her brother Perec survived. She came to England and settled in London to be with her brother. Esther joined the Yiddish Theatre in London where she met her husband, scenic designer, Stanislaw Brunstein.

CONTEXT: BODIES, MEMORY, HERITAGE

When a sensation bursts into your consciousness or a dissonant idea momentarily disorients you it can produce a temporary affective response, an adrenalin rush, a shiver, a squirm, a tingling, perhaps of anger, disgust or grief. On the walks I host, exploring obscured histories and reluctant heritage, I construct that dissonance as a curated provocation. Walking with entanglements of memory, identity, time and place I notice that out of the process of making sense of such affective encounters, something else, something empathic emerges. This emergent creative practice is about developing and engaging with these moments of involuntary thought towards social justice considerations.

Fig. 4: Honouring Esther gallery projection documentation. Image courtesy of author.

The walks sought to enable access to what Kearney describes as the ethical functions of imagination; by telling the story and feeling the connections, the ability to imagine otherwise is enabled. Kearney argues for this critical redeployment of imagination as a strategy for retrieving the 'betrayed stories of history' (1998:223). This cannot, however, be universalised and in grounding this practice I must begin with myself; as an able bodied white English man, I have inherited a privileged cultural perspective built on a legacy of oppression. This partial perspective as encountered in my walking arts practice was challenged by my Forced Walks co-artist and life partner, Lorna Brunstein. At the end of an earlier walking arts project she observed, 'all your walks are for pleasure. What about those who are forced to walk?' This challenge resonated with my desire to interrogate the privilege of walking for pleasure and develop a stronger social justice theme to my work, which emerges in the Forced Walks project.

I live and work in Bath (UK), a city that has benefitted from and manifests the wealth generated by the captured, transported, enslaved and colonised peoples of the British Empire. The human witnesses to those stories are long dead yet the legacy of slave ownership and Empire haunts the city. As that experience of capture and enslavement has passed from memory into something else, post memory, inherited memory, heritage, we have to think about what gets forgotten and what gets remembered, how and why and what the consequences are, and, crucially, where our responsibilities lie.

These were key questions for the 2018 conference in Coburg, Germany, Beyond Forgetting 1938-2018. A conference eighty years after the Nazi pogrom of the Kristallnacht, held in a city where the first German Nazi Mayor had been elected in 1929; a city beloved of the British Queen Victoria at the height of the colonial era. How do we attend to the entanglements of those pasts, their silences and absences and bring them into our own times and lives, so as to learn from them? Developing an iteration of walking-with (Sundberg 2014), as co-creative, non-confrontational slow intervention, Honouring Esther offers a site- and narrative- specific example of an opening critical disturbance and emergent empathic dialogue.

Beyond Forgetting 1938-2018 took place in a city promoting its castles, treasures and history, whose patron saint is black, sanctified on its manhole covers, a city with the biggest Samba festival outside Brazil; the city whose name the British Royal House of Windsor hides in its lineage. A city where the living memories of school girls who made Nazi salutes are, like Esther's memories, receding towards archive and forgetfulness. Today Coburg's authorised heritage of Samba dancing and ancient castles may distract citizens and visitors from its Nazi past. Somber normalisations of racist iconography continue however in the life sized carved figure of a black servant dressed minstrelsy style that greeted me at the breakfast bar in my hotel.

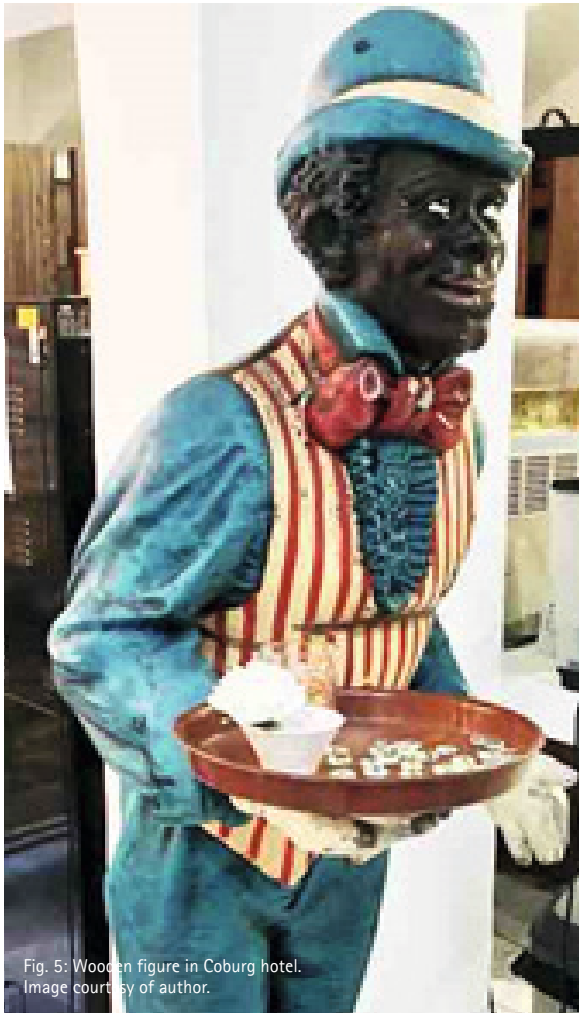


Fig. 5: Wooden figure in Coburg hotel. Image courtesy of author.

Honouring Esther involved a disturbance of official heritage narratives, seeking to generate solidarity and build confidence towards revealing and attending to the obscured and reluctant. It was a process of walking and asking questions, making sense of the dissonant and affective encounters arising from the unforced walking of the route of a Nazi Death March.

Working with Barad's comment that 'memory is not a matter of the past, but recreates the past each time it is invoked' (Dolphijn and van der Tuin 2012: 67), and recognising that the Holocaust will soon pass out of living memory, the project embraced a 'multi-directional memory' making the return to past injustice towards new knowing in the present.

Fig. 6: Walkers in Somerset (UK). Image courtesy of author.

The 2016 walk, in Lower Saxony, Germany, followed the route Esther was forced to walk in February 1945 entering Belsen 71 years to the day she arrived. The project closed in the week of Holocaust Memorial Day 2017, a day of reflection and international remembrance that Esther Brunstein had helped establish.

The walks in England followed a route traced as close as possible on public rights of way to the transposed line of that 1945 Death March. Where the line of the route in England intersected the transposed route of the death march, the artists hosted an intervention initiated with curated content including audio testimony, poetry reading and music. These same intersections became the stopping points for the walks in Germany, the start and finish determined by the Death March route, the intervening points determined simply by the arbitrary intersection of two lines on two maps. Informed by the walk in England, but restricted by the weather, the same curated content was used at the intersecting 'stations'. The graphic for the project (see figure 7) abstracts the two routes, each of the ten stations became stopping points for curated interventions exploring themed content.

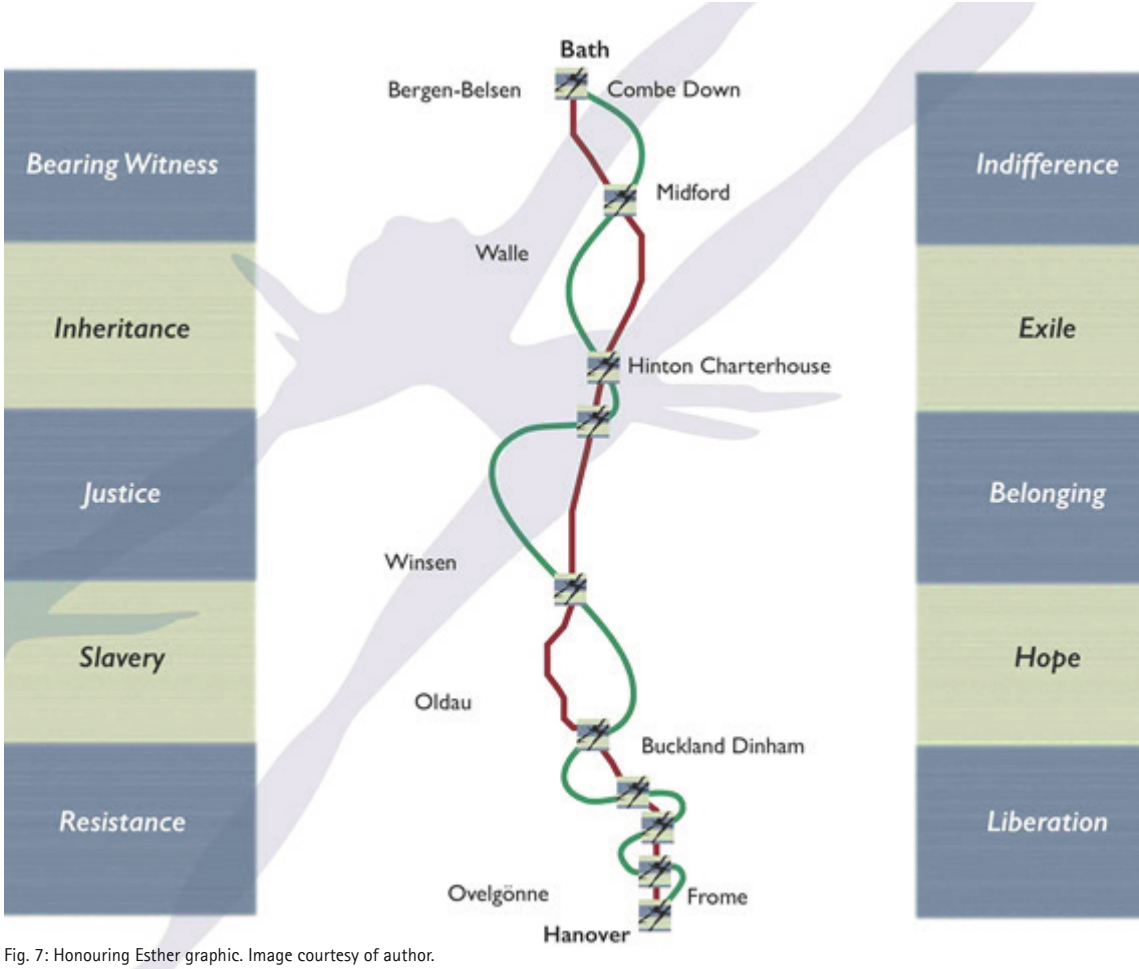


Fig. 7: Honouring Esther graphic. Image courtesy of author.

We walked as an act of free will, accessing public rights of way, at the same time as refugees from Syria, Afghanistan, Libya were also walking across Europe, driven by fear and hope. During the 2016 walk in Germany we met and talked with refugees from Iraq, welcomed into a small town half way along the death march route.

The walks were networked live on social media and documented by the walkers using notebooks, cameras and smart devices. (See figures 8 and 9 as samples of walker notebooks)

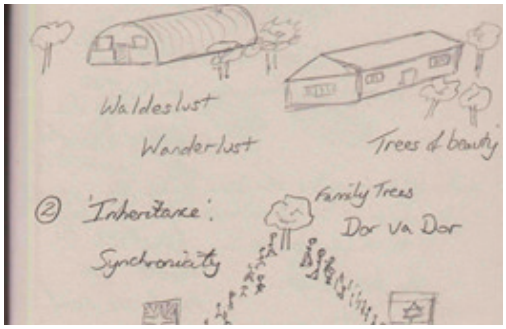


Fig. 8: Scanned walker's notebook 1

Fig. 9: Scanned walker's notebook 2

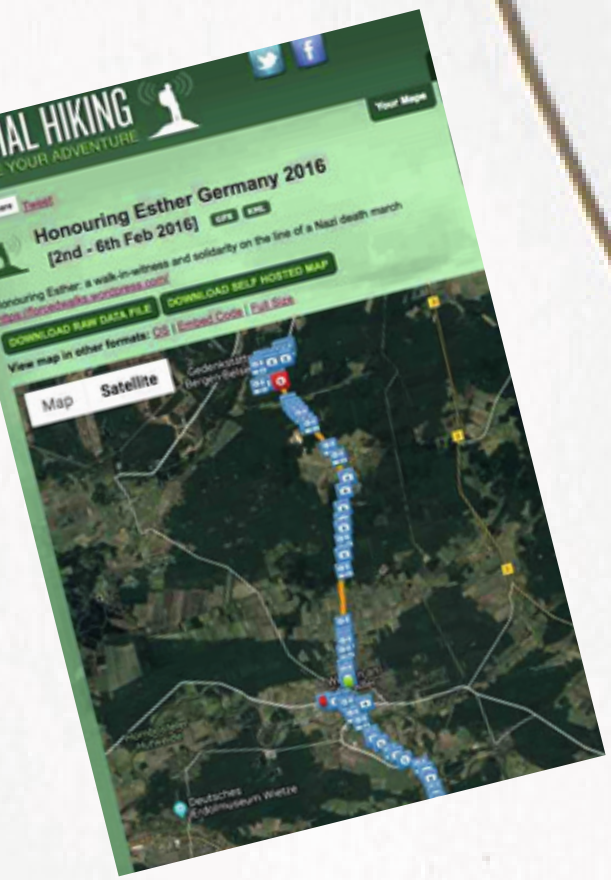


Fig. 10: Aggregated social media posts to walk route in Germany. Screen grab from Social Hiking. Map data © Google

Social media posts were aggregated to the route live, the trails were linked to the project website and the aggregated media, relayed live, providing an extended manifestation of the walk as well as an interactive geo-located archive.

And so the others walked on ...
and left me with the primroses
under the railway bridge.

STATIONS/INTERVENTIONS

The walks were undertaken in the same direction as Esther's 1945 death march, this was not a return, but a walking-with. In Germany the walk followed a pattern determined by the walk in England, the ten intersections of the two routes anchored the spatial and temporal folding and unfolding, holding an uncertain, slippery and temporary 'here'. Each day began and ended with a sharing, opening with a thematic questioning and ending with an act of closure. Each intervention began with the sound of a shofar, a ram's horn blown as a ritual call, a sound that would have been silenced by the Nazis.

The route of the walk, and the content presented at the interventions, deliberately disrupted and reconnected local knowledge layering the line of a historic narrative from Germany and subsequently, a further narrative from Somerset on to a live walking experience. In Somerset the walk began in a field by a railway line where elements of the curated layers of the work started to bleed through in the first of several poignant serendipitous provocations. In the field by the railway line Romany travellers grazed a horse, the Romany people were among those murdered at Auschwitz where Esther had been separated from her mother. The field was a point on the map of our walking route that doubled as the compound of the SS slave labour camp, Waldeslust at Hambühren-Ovelgönne (see figure 11 and detail of figure 12). Esther was one of the group of 200 other Jewish women transported to the camp from Auschwitz. In February 1945 she set off with the surviving member of that group on foot for Belsen. In Germany, in February 2016, walkers gathered in that place (see figure 11), now the carpark of a garden centre, the folding of time and the presence of the travellers at the site in England providing dissonant spatial irony, its name, resonating as bitter joke, Waldeslust translates as 'Joys of the Forest'.

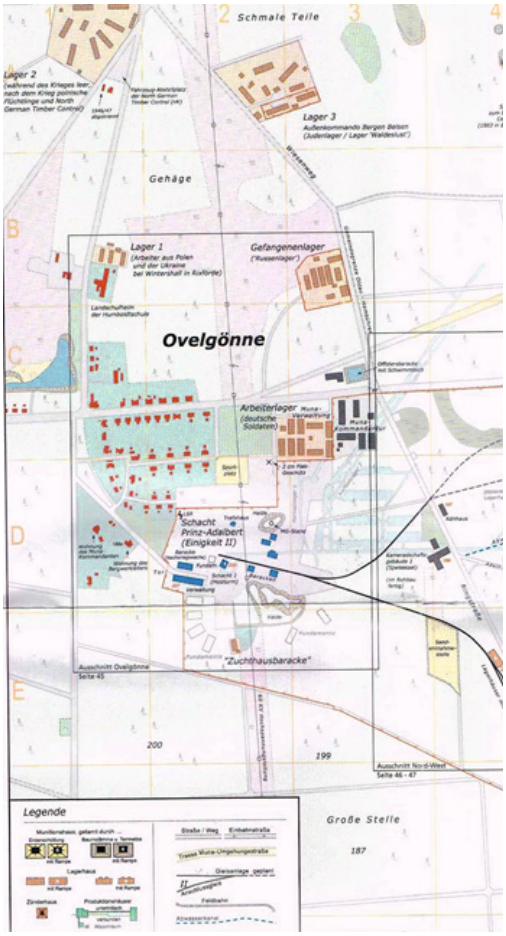


Fig.11: detail of map of the Ovelgönne munitions works.
Fig.12: close up Jewish slave labour camp 'Waldeslust'.

WALKING TACTICS, STRATEGIES AND PROTOCOLS

This walking arts practice begins in a 'sensuous engagement with the world' (Macpherson 2009:6); when we walk, we engage our whole body, we stand up, sense gravity, we feel our body in movement, we breathe deeply, blood pulses, we sweat, we drink. We see motion parallax and hear sound space, sensing and sharing far more than we are consciously aware of. In this practice I am seeking to become ever better attuned to these and other sensations and sensitivities that go beyond, enrich and critique a representational 'reading' of landscape and life. An emergent walking-with approach involves this more-than representational sensitivity to the body intra-acting with terrain, other living things, weather, the flows and cycles of bodies and matter. It invites attention to the granular of the momentary and fleeting sensation as well as the unimaginable speeds of light and scale of geological time. The abilities to engage with, become accountable and respond to sensations, affects and matter are embodied and manifested in memories, skills, conversation, stories, sounds, movement, social media and other expressions.

Fig.13: Identifying 'here' on the Waldeslust site. Image courtesy author.

WALKING-WITH

In this practice, walking and asking questions, walking and listening, walking and sense-ing, walking and attention are one. I am aligning this with an understanding of 'Preguntando caminamos', asking we walk, or walking-with, one of the core engagement strategies of the Mexican Zapatisto movement. I embrace walking-with as part of my process of membering and re-membering, tuning sense-ability and developing response-ability. Walking-with describes a nonmodern, critical engagement with situated knowledges where an attention to imagination, the senses and matter is implicit.

Crucially for my walking arts practice walking-with attends to embodiment and social justice, it implies an alertness and sensitivity, seeking to take notice and build presence. Walkers may drift, enjoying the sublime pleasures of the outdoors, 'enchantments', vistas, architecture, the fellowship of others and the serendipity of what happens. Into this I insert structured dissonance generated through curated interventions interrupting that 'enchantment'.

This is an iterative, responsive, speculative approach developing an evolving repertoire of tactics sensitive to issues and concerns, walkers and location. Interventions included activities, readings, strange juxtapositions of time and place, use of archive materials, spoken word performance, song and other sounds. Layering maps, routes and testimony generated a spatial and temporal folding and unfolding, transposing 'here' to 'there', juxtaposing 'then' with 'now' framed within a wider social justice context. Walking together we learn, we build relational intelligence, solidarity, generating a space for empathic dialogue stimulated by curated dissonance and whatever comes up.

Many conversations with Esther, alongside an extended period of networking and desk research identified the site of the slave labour camp, Waldeslust, and finally the Death March route. We made contact with a history teacher in Hannover, Annette Wienecke, who had researched and published the story of the slave labour camp. A post war sketch map Annette had discovered (see figure 14) identified sites of roadside executions along the route of this and other Death Marches to Bergen-Belsen.

This confirmed the route but we had also stumbled on a reluctant heritage of the Holocaust in the region. Annette had unearthed the story of the SS slave labour camp in the village where her school had a field studies centre. Her 1996 book is an account of the camp and the Jewish women, Esther among them, transported from Auschwitz to work in the munitions factories and then marched to Belsen. This recovered account was buried again for another 20 years as it didn't fit the version that her school wanted to tell of itself in the village. The research remained buried until an email from Lorna Brunstein gave her a moment to re-tell the story, Annette eventually joined the Honouring Esther walk to Belsen.

Another of our contacts, a local councillor, Julius Krizsan, described a similar experience researching local anti-Nazi activity, Julius was criticised for uncovering this layer of local history. Setting up a memorial had been contested, but by the time of the walk he had succeeded and we paid our respects. In February 2016, the memorial had been placed and the town was welcoming refugees from Syria. The Honouring Esther walkers were met by the Mayor at the memorial stone, in his welcoming speech he explicitly connected the story of this local act of resistance to the welcome being rolled out to refugees, 'there is a time to be brave', he said, 'to seize the moment and do the right thing' (author's recording 2016).

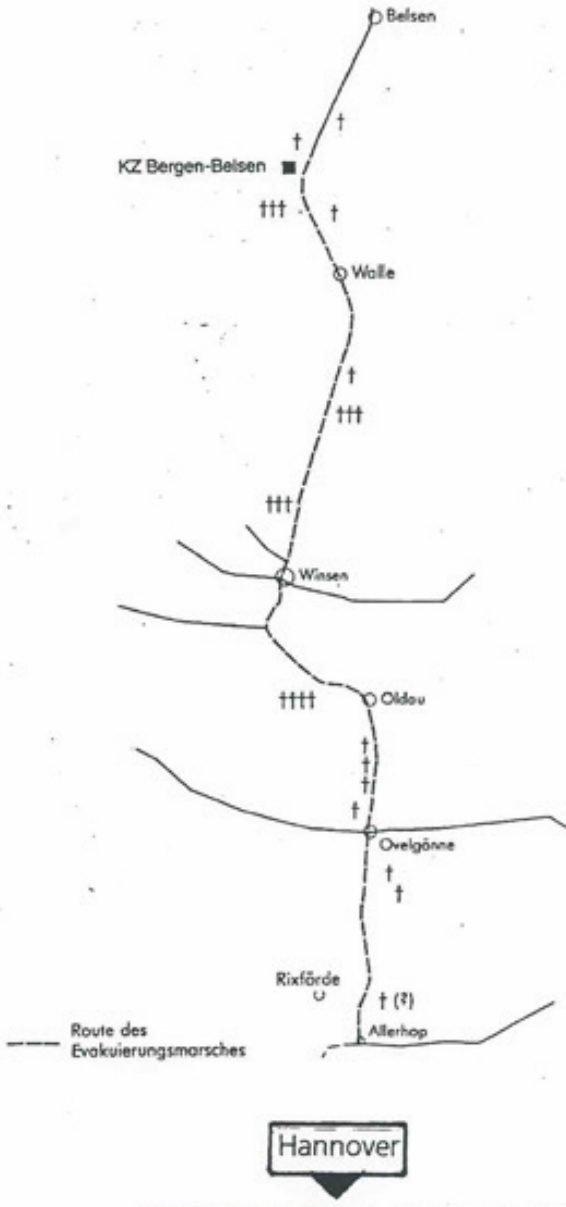


Fig.14. Sketch map drawn by Timo Wolf, Stedden. Herbert Obenaus, Der Todesmarsch der hannoverschen KZ-Häftlinge zum KZ Bergen-Belsen, in: Rainer Fröbe u.a. , Konzentrationslager in Hannover, Bd. II, S. 493-518. referenced in Wienecke 1996:166.

CHILD WITNESSES

The former slave labour camp at Hambühren-Ovelgönne is now a housing estate and part of it a garden centre, the owners were happy for us to meet and start the walk from there, but were at pains to point out that the only part of the garden centre that was actually in the camp was the car park.

The presence of the walk, our walking witness, became an act of solidarity with those who wanted to attend to this reluctant heritage. We seemed to hold open a space for new testimony to come forward. Some who had been children at the time wanted to share their experience. In our first meeting at the Garden Centre a man stood silently beside local historian, Irmlinde Florian, she introduced him saying that Herr Ebel had witnessed the camp as a child. He barely spoke, he just wanted us to know that he had seen it and remembered … as if he still could not make sense of what he had seen. 'I remember the camp, I saw them, it was here'.

We were joined on the walk by several other local residents, they all knew about the horrors of Belsen but many did not know what had happened in their own village. One walker said that he had lived there for many years but knew nothing about the slave labour camps. Like Annette before us, we felt we were stepping outside the local post war authorised heritage narrative. As we walked, Irmlinde told us of a phone call she had received that morning from an elderly woman, another child witness from the village, who told her that she had seen an old woman collapse in front of an SS guard, who had kicked her and told her to get up and then, when she did not, he shot her. The elderly woman said that when she had let out a cry the guard had turned his gun on her and she had run away to her mother. Her mother had told her to say nothing. That morning of the first day of our walking was the first time that she had broken her silence.

We heard other stories from those who had been children during the war, running up to give food to camp inmates and death marchers. Children who had then been told they had seen nothing and not to tell, now as adults finally finding their voices to question and share the experience. So much evidence was destroyed by the Nazis and in the post war period much was deliberately 'forgotten'. As we discovered, walking and questioning, listening and sense-ing 70 years later, memories of resistance or compliance, even simply memories of witness are still uncomfortable and confusing.

Fig.15: The station themed 'Inheritance', Germany. Image courtesy of author.

POROUS BODIES: MORE-THAN REPRESENTATIONAL EXPERIENCES

In Somerset we walked in sun and heat, the line of the walkers straggled, one walker became exhausted. A fellow walker stopped to care for her, the walkers ahead were called back, we stood in a field sensing our own bodies in the heat of the day. As we waited another walker voiced her thoughts becoming angry as she momentarily inhabited the trauma across time, and then calmer, apologised. She had voiced something of our affective response that on the death march our walk referenced, the straggler would have been shot, as would the walker who helped and all of us who had stopped to wait. Hydrated and protected from the sun the ailing walker re-joined the main group and made it to the destination.
Walking in Germany, cold rain on exposed skin, a thundering hissing wet roar of the trucks swept us on. We passed the execution sites marked on the old map, where the bodies of the exhausted made their last stand and were dumped. Our well-fed, well-shod and protected bodies also began to make themselves known, one walker recalls the moment she needed to urinate…

It brought me to the closest I have been throughout the whole of this project to just being able to begin to imagine the experience [of the death march]…. Just requesting [a toilet stop] … would have resulted in being shot. … The experience.. of connecting in a very physical visceral sense took me completely by surprise and affected me deeply in a way that I didn't expect and was totally unprepared for. (Walker survey response 2016)

Fig. 16: Something leaking in the lane. Image courtesy of author.

Volatile, porous bodies speak in powerful ways. This was a moment of embodied learning, physical sensation delivering empathic understandings. The full corporeal ignominy of the death march momentarily dawned on us: in the pouring rain we glimpsed them from seventy one years away, driven, afraid, cold, bedraggled. 'Here' crashed into 'there' and 'then' burst into 'now'. On the road to Belsen, Honouring Esther, in a very powerful way we experienced how 'messy materiality seeps into cerebral knowledge' (Longhurst 2001:135).

THE TOILET AT WALDESLUST

Fig. 17: The toilet for the enslaved women remains as a garden shed. Image courtesy of author.

Fig. 18: Detail of Lorna Brunstein installation. Image courtesy of author.

The visceral learning experience drawn on and in the bodies of the walkers was framed by the discovery of a material relic of the slave labour camp, the earth toilet. At the start of the walk in Germany we were guided through the back garden of a modern house built on the site of the Waldeslust camp. Here an old shed was once the earth toilet for four hundred enslaved Jewish women.

On ground once drenched in the body fluids of the women, including those of her mother, Lorna Brunstein gathered a soil sample. This act was repeated and witnessed by the group of walkers at each of the ten stopping points on the walk in Germany. Lorna gathered a final sample at the site of a women's hut at Belsen. In February 1945 the camp was rife with typhus. Esther survived until liberation, many thousands did not, and are buried in that dark sandy forest soil.

Lorna Brunstein's installation: The earth beneath our feet (see figure 18) worked with the soil she gathered from the ten 'stations' in Germany. An immersive soundscape drew on field recordings I made on the walk in Germany, including a visit to the Belsen ballroom in whose corridors Esther began her recovery.

THINGS AND AFFECT: THE STORY OF THE BLANKET

I transposed the line of the Death March route to Somerset locating the end point in Bath because this is where Lorna Brunstein and I live. We chose to finish at Bath's Old Jewish Burial Ground, as here Jewish dead are recognised and respected. In arranging to use the Burial Ground we heard the story of a blanket carried from Belsen by a survivor who had stayed with a Jewish family in Bristol. He had left the blanket with them. This material relic from Belsen provided a plinth cover for one of the Anish Kapoor's 70th anniversary memorial candles and was installed in the prayer room adjoining the Burial Ground.

Fig. 19: Belsen blanket and Kapoor candle in prayer room. Image courtesy of Theo Box.

attract stories (Bennett 2010) and the stickiness of affect in attaching itself to things. For the two men it resonated with the inherited trauma from their respective grandfathers', 'deep memory' of arriving into the horrors of Belsen (Faye 2003:163). The walking-with process, experienced in Honouring Esther as a relatively long walk sensing and attending to the body, develops an attunement to the call of things and a sensitivity to affect. In that context with the cues and dissonances of the interventions, empathic dialogues began to emerge:

The whole experience, from start to finish, was memorable for me.... The fact I was allowed to touch the blanket (this had been used - given out, when British troops liberated the concentration/ death camps, their first gesture of kindness to them - how lovely that adorned the candle on the chapel. Memories of my involvement in Honouring Esther, will stay with me, until my dying day.
(Honouring Esther walker survey response 2015)

The grandfathers of two cousins on the walk had been in the first wave of troops to enter the Bergen-Belsen concentration camp. Both grandsons and their families were part of the group of 50 plus walkers who arrived at the finish point in Bath. The two men visited the prayer room, saw and touched the blanket. We later learned that distributing blankets was one of the first jobs their grandfathers had done at Belsen. They emerged from the prayer room overwhelmed, re-immersed in their grandfathers' trauma, folded into their new thoughts of Esther' story and the day's walking. The blanket in its apparent anonymity demonstrates both the power of things to hold and

Fig. 20: End of walk reflection, Old Jewish Burial Ground, Bath. Image courtesy of Theo Box.

SKYPE CALL FROM BELSEN: SOUND RESONANCES AND NETWORKS

Fig. 21: Esther Brunstein Skype call to Belsen. Image courtesy of author.

Esther was an active presence throughout the walks; as well as the clips of testimony we used at the interventions, her voice message at the end of the cycle of walks in Somerset to the Anne Frank Center in New York resonated in tweets around the world. Beyond the account she gave, as oral history testimony and invocation of resistance and solidarity, simply hearing her voice generated a powerful affective response. Finally at Belsen we not only heard her mature voice, we saw and heard her; at the end of the walk in Germany from the Belsen Memorial education centre we 'skyped' Esther in her Jewish Care Home in London.

It was not an easy call but her off screen comment on the technology and the experience, 'Thats what I call magic!' was an appropriate punchline for the call. The cognitive and spatial dissonance arising from the call and her comment was an intense, affective encounter producting tears and laughter, resolving towards empathy and solidarity; it was a suitable closure for the walk. Our experiences so often beginning in a trigger of involuntary thought resonated with Jill Bennett's view that affective encounters circumvent conventional thought, 'ultimately moving towards deeper truth' (Bennett 2006:32).

EXHIBITION AND INSTALLATION

The walk cycle concluded with an installation/ exhibition of documentation and new work curated and produced by myself and Lorna Brunstein. This included walkers' photographs and notebooks alongside soundscapes and films made from media gathered whilst walking. Lorna produced a series of mixed media installation pieces and I produced ambient soundscape in association to those pieces and a set of installation films.

As part of both exhibitions, films were screened in a viewing/discussion space and projected to generate a distorted image into the stairwell and hall of the gallery. The sound spilled through the entire space producing a deliberately leaky layered soundscape evoking the walk experience. Authored films, field recordings, material gathered by other walkers and echoes of the archive mixed and overlapped the embodied experience of the walk.

THE RESPONSE FROM VISITORS

The resonances for me were all modern. Seeing the walkers meet refugees in Germany was a striking meeting of Esther's experience with those of people being vilified today. My response has been a strengthening of my resolve to do whatever I can not to let our society sleepwalk into fascism. I was incredibly touched by Esther's story and of the whole family and the lasting impact such an experience has. I loved the balance of seeing Esther's lovely fun character alongside the seriousness of the subject and emotional and physical journey that the walkers took. More than anything I feel that this is a story that needs to continue to be shared. It is a powerful telling of the real impact of war and unjust prejudices and how we mustn't let this happen in any way again.
(Exhibition visitor feedback 2017)

Fig. 22: Projection in gallery stairwell. Image courtesy of the author.

CONCLUSIONS AND OBSERVATIONS

Robyn Longhurst describes the 'volatile materiality of bodies and places' (2001:27) and reminds us of the 'weighty materiality of flesh [and] the fluids that cross bodily boundaries in daily life' (125). This corporeality seeped into the spaces and testimonies of this walking-with; the flesh and fluids of the living and dead infused our walk and the creative work subsequently produced. They are powerfully present in the work Lorna Brunstein produced for the installation and continue to be entangled in the affective resonances of this project. The walking arts practice developing through Honouring Esther is becoming an interference in space and time, a thematic shared questioning through wayfaring, sense-ing and conversation. Through such critical disturbances we recognise and discover the interconnectedness of things, sense our corporeal intra-action with terrain and matter, and in building abilities to respond, we act for cultural change and social justice. This is a strategy of attention, deep listening and response, engaging other perspectives, grounded in bodies in motion.

In this article I have outlined an iteration of an emergent walking-with approach and identified some of the strategies and tactics used. A core element is the juxtaposition of registers of walking and transposition of routes, generating affective and embodied experience stimulated by curated content. Honouring Esther, performed at the edge of living memory begins to articulate a walking arts model for a different critical engagement with cultural heritage. The corporeally aware, membered experience of walking and strategies of folding and unfolding memory, archive and location produce a re-membering and a re-connecting, generating an emergent response-ability. This intangible cultural heritage process may be the opening from empathy to action which eludes much work with empathy and heritage.

I am still in touch with the pain and sorrow of the past but am more and more angry with the present and future. I am much more likely to step up and say no and be counted in expressing my resistance. The project continues to echo through my life on a daily basis.
(Honouring Esther walker survey 2017)

Making sense of and critiqueing the walking sublime has taken me to make work attending to its abject reverse, coerced walking and all that this dissonant idea connects with from death marches to global warming. The walks and the subsequent exhibitions have opened up compassionate conversations resonating on human rights issues. No Death March ever trudged through the north Somerset woods but for a group of walkers those woods will be forever imbued with thoughts of exile and threat. For a group of walkers in Germany, although Esther is no longer with us, her reflections on resistance and justice still echo with Paul Robeson singing the Partisan's Song in Yiddish in the bleak forests on the way to Belsen. Belsen is never far away.

Richard White 2020

Project website:
https://forcedwalks.co.uk/

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9

BREITENAU MEMORIAL SITE

Stephan von Borstel

Artist, graphic artist and exhibition scenographer
Germany

The Breitenau memorial near Kassel commemorates events that took place at this location during the National Socialist era. At the instigation and on the initiative of the Förderverein der Gedenkstätte - Memorial Site Supporter Association - I was commissioned as artist to design the presence exhibition. This took two years from conception to realisation. The exhibition was opened in 1992 and can still be visited today.

In the run-up to the realisation of the permanent exhibition at the Breitenau memorial site, I titled a letter to the members of the Förderverein in 1990 with the words: 'Emerging in a different place'. This document contained the core of an approach to how I, as a visual artist, aimed to engage with history in this place, and how I envisioned this exhibition within its historical context.

I laid out this process as four distinct approximations towards Breitenau, which I imagined would be reflected in the different rooms of the memorial site.

In order to understand what these searching movements or approximations refer to, it is necessary to tell what is distinct about the place Breitenau and why it is a space that is always worth discovering again. Yes, a space that harbours the necessity to critically deal with the significant characteristics of a very regional - and very German - history.

If you visit the grounds of the former monastery of Breitenau along the river Fulda today, you will be amazed at the condition of an almost intact Romanesque nave with its adjoining buildings. An old massive tithe barn, flanked by massive stepped gables and the remains of an extensive wall with a gate building, reinforce the impression of a sacred architecture which, although partly overly shaped, is nevertheless powerful. Only at second glance does a closer look reveal disturbing breaks and inconsistencies.

As if something had got into disarray, the place seems disarranged in the abstruse structural lamination of misuse and conversion. Something seems to be lost, something is missing.

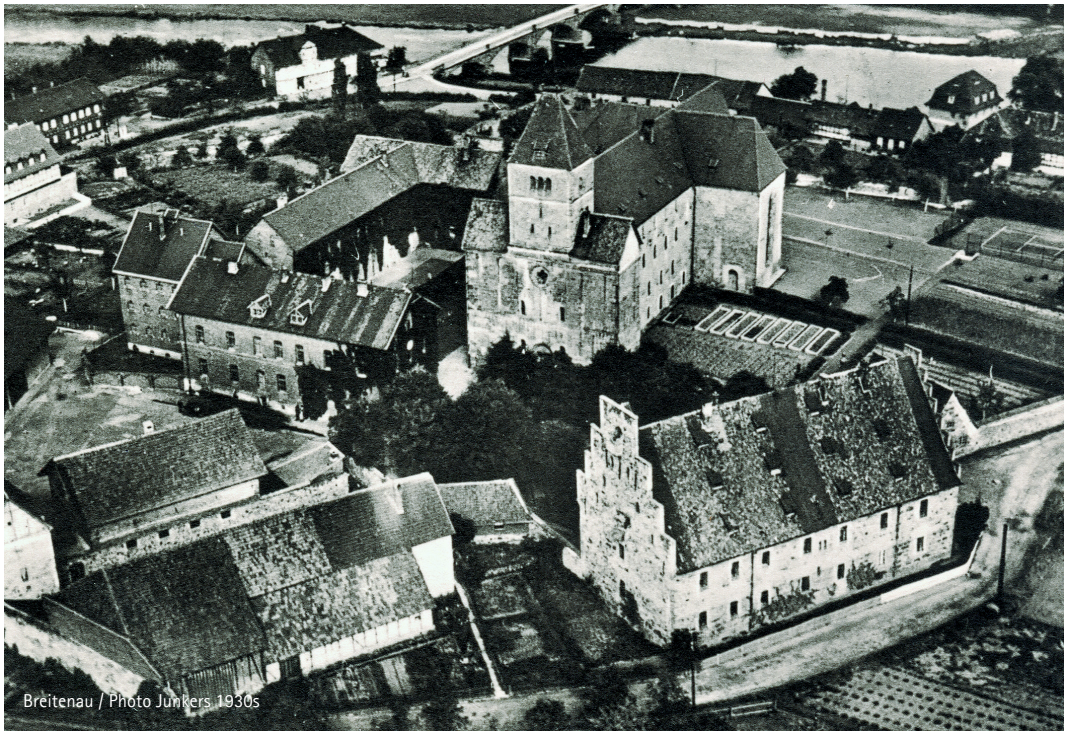
A group of students from the nearby Gesamthochschule Kassel must have had a similar experience when they visited the site in 1979 under the direction of Dietfrid Krause-Vilmar as part of a study on regional labour history. As is usual elsewhere, the legal successors had 'beautified' Breitenau and as far as possible avoided to draw attention to its function as a concentration and later 'Arbeitserziehungslager' - 'work education camp' during the Nazi period. It was hushed up. The entanglements of individuals in Guxhagen (the neighbouring village) and the institutions concerned with this prison were too close to discredit the former biggest employer of the village or to hold it responsible for its actions.

The monastery of Breitenau along the river Fulda, Photo Stephan von Borstel

In the Baedeker of those years one could read how 'the dignity of this magnificent building was able to assert itself over all mutilations'. One wonders not only today if it was sarcasm or boundless naivety to abstract Breitenau from its function in history in such a crude way, neither to tell the real story nor to remember those people who died here

The stock of extensive file material was found in the basement of a service building, which meticulously traces how the Gestapo used this place shortly after the seizure of power in 1933 to imprison political opponents in the administrative district of Kassel and to lock them away.

During the war years, the facility served as a so-called work education camp of the Gestapostelle Kassel with tightened detention conditions for thousands of forced labourers from the occupied territories of Europe. The unspeakable conditions of their imprisonment and the agonising uncertainty as to how long they had to stay in Breitenau and where they would be deported to from there, transformed this place into one of suffering and terror. In the perfidy of the perpetrator's vocabulary, the people were 'ausgemerzt' - 'eradicated', withdrawn from public view and many of them were deported to extermination camps.



Breitenau / Photo Junkers 1930s

The seemingly correct and precisely administered process of 'Selection' of unwanted people was the characteristic of those years, when the fearsome banality of the sick 'Volkskörper' - 'body of the people', infected with such people, was to be healed, and the social fabric of a 'Volksgemeinschaft' - 'people's community' - was covered with a system of camps.

The National Socialists turned Breitenau into a crime scene. The more „normal' the conditions at that time were considered then, the more important this memorial has become today.
Despite the neighbouring prison cells in the nave and the prison facilities surrounding them, the inhabitants of Guxhagen regularly gathered for church services in the Ostwerk. We know from stories, that the prisoners separated by means of curtains had to see themselves as the 'apostates' of a Christian community, now to be repentantly presented here again.

What had happened that led to this 'loss of humane orientation', as the publicist and writer Ralph Giordano aptly described it?

I will not succeed here to discuss the conceptual claim of a small and regionally significant memorial as a place of education. That is a different topic. But what could be more apt than to discuss here the ethical and political foundations of our coexistence against the background of the material found here?

From an artistic point of view, the framework that gave the impulse to this pedagogical work had to be organised. It had to bring back the inquiring character to this place by formally irritating and breaking up the rigid, situated and habitual ordinary in its implementation.

I saw the realisation less as a theatrical staging, more as an 'Ein-Richtung' – a setting-up of spaces that approach each individual or groups of visitors in differentiated ways.

I was less concerned with the 'grand gesture' and more with the above mentioned searching movements. After all, the exhibition had to satisfy the 'simple' need for clarification and information and to create a place that would commemorate the people who had been imprisoned here.

The phenomenon of 'emerging', which I spoke of at the beginning, had to be represented through my sensitively engaging with the materials found at the site and by placing those in suggestive and contextualising relationships.

The fractal, fragmentary and secretive nature of this installation does not produce a sound that spreads out far and that can be perceived in bright and clear ways. Grey and muffled, I installed a sculpture that is only remotely reminiscent of the human figurative. It is placed in the first room, taking up space - as a scale that has been lost here, as a transmitter of a story that is to be told in rather stuttering ways. The leaden metallic cushions on the raw washed walls are full of scars and wounds.

Topographic appoximation. First exhibition space.

Blurred photographs and image fragments provide insights into the seemingly suspended time of this architecture. Statements of people who suffered in and through this place can be read in different 'zones' and quotes. The space to me seemed pre-occupied right up to the illumination. Monastery, prison, borstal-home and mental institution. What lines of continuity were emerging?
Without the rash didactics of offering clearly suggested readings, I considered it legitimate to address the visitors of this exhibition as if they were standing next to themselves, as if they had to find their own perspective. The heterogeneity of this intention does not automatically result in complete whole that can be appropriated or rationally understood by pouring out so-called secured historical information, and showing it as pure reading materials.

I was interested in the process of how a form of remembering is formed from the totality of memories. How something slowly emerges in the vague, incomprehensible ways, and then takes its place...
Quote-like montages of fractals seemed suitable for a second room in the exhibition, which deals almost exclusively with the 'language of the perpetrator'.

In a phalanx of several parallel table displays the exhibition includes a bundle of files which was found in Breitenau in the late 1970s. The exclusiveness of the bureaucratic language of National Socialism meant to break down the individual human being into separated components of his or her existence. Through denunciation and betrayal, the arrested person was confronted with a terror apparatus that functioned by means of techniques of capture, exclusion and punishment. In these files, you can meticulously read the alleged reasons for imprisonment, what imprisonment-journey the

detainees went through, and which administrative authorities were informed and were necessary to annihilate them completely.

The ambivalence that the fate of the victims is 'traced' by the language of the perpetrators and not by themselves outlines the problem with which these files should be flanked and be brought into a meaningful exhibition context.

I thought that these linguistic operations should be accompanied by propaganda material from the Nazi era, counteracting the questionable and ideologically veiled ideals of purity, beauty and work from within. Thus, those film stills of young girls, of the production of scissors and the building of motorways are staged together in the accuracy of their ornamentation.

'Die Aktenlage' / 'The Case File'. Second exhibition space.

In a room that followed, I almost seamlessly addressed a topos that inscribed itself as a camp organisation in the architectural typology of the 20th century. Breitenau was part of these camps and, as an 'Arbeitserziehungslager' - work education camp, not only fulfilled its function as an aggravating place of detention, but also served as a collection point for Jews and political opponents to be murdered. One of thousands of places in the German Reich. Only a few remnants from this period, which were found in attics or sheds on the grounds, have survived. Relics of dinnerware, zinc tubs, stools or the wooden frames of countless bedsteads.

It seemed to me as if I had to take the visitor in a metaphorical sense to another level, in order to confront him with these traces. I lifted the floor of the exhibition room, lowered the things and arranged them like an impoverished still life. The exhibition was to become in some way inward looking: The daylight is blocked out and focuses the view on to other connections.

On heavy iron plates I etched the outlines of the camps whose purpose was the extinction of human existence and whose graphic signatures offer associations with forms of organisation and models of human coexistence. What can one deduce from them? What criteria of efficiency, exchange and encounter still really play a role here?

Relics from the camp period. Third exhibition space.

The unwieldiness and tangible heaviness of these panels is thrust into the room like critical teaching material. Their force appears suppressed and remains threatening.

The fragile arrangement at this place in the exhibition seemingly forces us to be careful. There is no regulated way of engaging with these pictures. As projections, the sparse traces do not offer any premature associations. We cannot develop individual and touching stories from the misery of a crumbling cushion cover. As much as we would like to. In the camp's recording book there are only names, dates, numbers and places.
Emptiness, nothing else!

I understood the final exhibition room in the memorial as an inversion of the first one. I line with the different approximations it meant to embrace those biographies and people whose fates were unluckily interlocked with Breitenau.

I used copper plates as conductive material, embedded in the floor as circular segments. I was referring to the founding of this place as a monastery, but now, to allow something to appear that is passed on and characterizes it as a place of culture, at least in its distant past. The showing of various plants from the monastic period, seemed as successful correspondence to find a direct and variably shaped response to the individual biographies.

Biographies and individual fates. Fourth exhibition space.

We read the lines of an intelligent social-democratic politician, and the reports of a female vicar who, out of a deeply felt Christian charity, helped her persecuted fellow human beings. There are the endlessly sad letters of farewell from an intellectual who was imprisoned for high treason at the beginning of the Nazi era - and who, despite all the attrition and torture in the prisons, could not be broken. There is the Jewish woman doctor who, in consuming maternal concern, seeks contact with her children left behind in Kassel - and who then sends a futile letter of greeting on the transport to Auschwitz.

They all have names and are also mentioned. Even if the largest number of the deceased in Breitenau were certainly young Eastern European people, of whom hardly more is known than the bracketed dates of birth and death - the priority remained to use a language in the exhibition that authentically communicates something about these people. Almost unintentionally, the design of the exposed walls complemented the exhibition rooms. I had partially washed them, broken through and added to them. Strangely enough, 'innocent' looking borders, floral decorations and colour schemes of a Biedermeier-style appeared, which came to light under the newer layers of paint and wallpaper. These transparencies and layers told something about this place. They also formed the architectural framework of a presence-exhibition, as it can still be seen today.

For all the weight and oppressive burden of history, I also wanted to release the visitor 'more freely' and 'with more ease'. Not through presenting the serious events of this place as exhibition content in a bite-sized and easily digestible ways. My concern could not be to make the historical facts appear as consumable because they were packaged within a time-bound design.

To me, making something 'light' meant that the possible gain in knowledge could be understood by understanding a fatal German history as a searching movement. By positioning myself, pausing, finding answers... and (importantly) moving on. There within lay and still lies the chance for Breitenau.

Carolyn Christov-Bakargiev, the artistic director of the 2013 documenta 13, was aware of the meaning of this location. Not only did she ask the memorial site management to show their ambitiously emancipatory approach to information and enlightenment retrospectively in Kassel - she also invited all participating artists to come to this place in order to develop an understanding of the example of Breitenau. In the encounter with this site lies the possibility of gaining an awareness of the overlapping of coping strategies - and how truth can be found despite all resistance and trauma.

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Photo credit:
Photographs of the exhibition rooms: Elvira Zickendraht, Kassel

http://www.gedenkstaette-breitenau.de/

10

‘DISPLACED/DISPLAYED’ SURVIVING DANCE IN EXILE

Displaced/Displayed: screen-dance installation (Bath Spa Media Wall April 2018) Artistic direction & research: Thomas Kampe; Editorial direction: Manuela Jara; Choreographic research and direction: Carol Brown; Sound artist Russell Scoones. Video Artist: Meek Zuiderwyk; Video Assistant: Freddie Errazo; Dancers of The New Zealand Dance Company: Carl Tolentino, Lucy Lynch, Chris Ofanoa, Katie Rudd. The project was supported through Bath Spa University and University of Auckland. Photograph Manuela Jara

Thomas Kampe

Professor of Somatic Performance and Education,
Bath Spa University / UK

Bogota, 20/08/1938

Geliebte Emmy

Heute bekam ich deinen lieben Brief vom 16.VIII. Gottlob, dass du draussen bist. Gottlob, dass dein Mann nicht mehr in der Hölle ist ! Ich atme auf, denn ich hatte um dich im inneren meines Herzens schon Angst. [....] Meine Leute, Lotte und Karli und Schwester, sind alle in Paris. Karli hat unter toi toi toi eine Arbeitskarte für ein halbes Jahr gekriegt und hat eine Anstellung bei einer Aktiengesellschaft gefunden. Selbstverständlich genügt sein Gehalt, aber nicht um drei Menschen ernähren zu können. So brauche ich dir nicht erst zu sagen wie sehr ich auf das Geld von F. angewiesen bin. Es ist immer das Gleiche: erst ist man erlöst in Freiheit atmen zu koennen, aber gleich darauf melden sich die Lebenssorgen. Falls Gisa , Anita usw nicht für die F Revue genommen werden, könnte ich sie vielleicht nachkommen lassen, denn vielleicht dauert unsere Tournee länger, und die Mädels wollen nicht mehr länger bleiben. Die Glücklichen können in ihre Länder nach Hause reisen. Ich aber verliere durch mein längeres Ausbleiben die Einreisemöglichkeit nach Frankreich. Es ist furchtbar, aber ich muss eben um jeden Preis Geld verdienen. Grüße Liesl, ihren Gatten und ihre Eltern herzlich von mir.

Es umarmt dich in inniger Liebe unter tausend sehnsüchtigen Grüssen

deine Frau Gerti

Gertrud Bodenwieser ca 1920, Photograph Beatrice Freyberger / Theatermuseum Wien

'displaced/displayed' is the title of a screen dance installation presented at the sympsoisum Beyond Forgetting 1938 -2018 : Persecution/Exile/Memory in Coburg in 2018. It draws on the legacy of Viennese choreographer Gertrud Bodenwieser (Vienna 1890 – Sydney 1959) and her dancers within a context of global transmission of dance knowledge through crisis, diaspora and exile. Bodenwieser was forced into exile from Europe after the Austrian 'Anschluss' in 1938, via Colombia and New Zealand, to work for a period of 20 years in Australia where her work was seminal for the development of Modern Dance culture.

The installation coincides with the 80th anniversary of Bodenwieser's enforced exile from Europe and celebrates the possibility of a nearly lost avant-garde to remain. As an ecstatic-somatic project of choreographic re-vitalisation it builds on artistic research undertaken by the author and choreographer Carol Brown between 2014 and 2019 ('Releasing the Archive', Auckland, Berlin, Hannover, Bath, Tel Aviv and Theatermuseum Vienna) in collaboration with The New Zealand Dance Company and international dance-exile scholars and dance organisations. The installation draws on video footage of choreographic material developed through experimental studio processes and on the reactivation of archival material drawn from the work of ex-Bodenwieser dancers Shona Dunlop-McTavish, Hillary Napier and Hilde Holger.

The installation plays with practices of displacement, doubling and fragmenting of recorded material to echo and honour the labour of lost modernist dancers and dances of exile. How does dance survive displacement? How did radical European Jewish Modern Dancers cope with persecution and exile?

The following text uses archive material - personal letters and newspaper reviews - to give an insight into the complexities and vulnerability of Gertrud Bodenwieser's journey through exile, and gives voice to a legacy of nearly forgotten European dancers, including Bodenwieser company members Emmy Steininger-Taussig, Melissa Melzer and Magda Hoyos-Brunner

AN UNCONDITIONAL AUSTRIAN

Gertrud Bodenwieser was born Gertrud Bondi into a Jewish Viennese stockbroker family – father Theodor Bondi (Prague 1848 - Vienna 1895), mother Marie Bondi, nee Tandler (ca 1859 – 1917). Vienna had been a centre of emancipated European Jewry since the 1782 Edict of Tolerance, with more than two-hundred thousand Jewish citizens in 1923.

While Silverman (2012) proposes that after the collapse of the Habsburg Empire Jews were at the forefront of cultural modernisation of Austria, Dalinger (2019) also suggests that the majority of Modern Dancers in Vienna were of Jewish origin. Silverman suggests that at the collapse of the Austrian Empire assimilated Jews who had identified themselves as the ideal 'unconditional Austrian' citizens (Bloch cited in Silverman 2012:6) were in danger of falling victim of increasing 'socially constructed categories of Jewish difference', which served for a renegotiating of power relations in the emerging Austrian First Republic (ibid.).

In this essay I argue that a repeatedly performative affirmation of the 'unconditional Austrian' forms part of a survival strategy of the choreographer Gertrud Bodenwieser, particularly during her early tours of Australia in exile after 1939.

Gertrud Bondi changes her name to Bodenwieser as early as 1915 when she appears publically as a dancer with character dances for a charity concert for war victims in the Konzerthaus of Baroness Anka von Bienerth, the wife of Austrian prime-minister *Richard von Bienerth.*[1] Bondi had been a ballet student of Court-Opera Mime Carl Godlevski, and moved and performed amongst aristocratic circles before the end of WW1, while she was already praised as being part of a new modernist dance avant-garde next to Grete Wiesenthal and Gertrude Barrison (Oberzaucher-Schüller 2019). Bodenwieser presents her first full length evening of dances in Vienna on May 5th 1919 during the exhibition of the 'Neuen Vereinigung für Malerei, Musik und Graphik' (New Union for Painting, Musik, and Graphics) in the French Hall of the Konzerthaus. Her work is being reviewed as groundbreaking by Alfons Török:

> *'(...) new, unconditionally new was everything the artist offered : here we saw for the first time emerge in dance what has become owned by the young ones in painting, poetry and music: a complete departure from all traditions and the sincere quest for new, entirely personal values of expression' (cited in ibid; translated by TK).`*

Bodenwieser is part of the artistic elite in a post-war Vienna, that seeks to renew itself through an emancipated yet nationalist republican identity, while maintaining an aristocratic sugar coated image of delirious Viennese Waltzes. In 1919 she begins to teach at the Neue Wiener Konservatorium, and opens her own private school with classes for adults and children in the basement of the Konzerthaus in the heart of Vienna. In 1920 she is appointed as Professor for Dance at the Staatsakademie für Musik und Darstellende Kunst and begins to tour Austria, Germany and Switzerland. In the same year she marries Jewish theatre director Friedrich *Rosenthal.*[2]

By 1921 she performs in the Grosses Konzerthaus hall with her first Tanzgruppe of dancers trained by herself, including Gisa Geert, Hilde Holger, Hede Juer, Melitta Pfeiffer, Lisl Rinaldini and Marion Rischawy. Many of her students and company members during the 1920's and 30's are Jewish – including Trudl Dubsky, Hilde Holger, Hanny Kolm-Exiner, Gertrud Kraus, Stella Mann, Jeannett Rutherston, Steffi Stahl, the Suchinsky sisters, and comedian Cilly Wang. By 1926 she performs with an enlarged ensemble in the prestigious Vienna Volkstheater in Oskar Kokoschka's expressionist avant-garde drama *Der Brennende Dornbusch.*

[1] Bodenwieser herself mentions in program notes to an Italian tour in the 1930's that she had been performing publically since 1909, though there is no evidence of that.

[2] *Poddebsky* (2019) suggests that in order to marry Rosenthal, Bodenwieser would have un-convert first again to become offically 'konfessionslos' - 'without faith'. We can see the marriage certificate of Bodenwieser dancer Emmy Steininger and Jewish born husband Willy Taussig (Tauszig) of 1935. Both appear as 'konfessionslos' in their marriage certificate. As Bodenwieser herself, they were atheists – without faith.

She performs in works directed her husband Fritz Rosenthal, expressionist theatre director Karlheinz Martin, and works with Jewish director Max Reinhardt. Bodenwieser is surrounded by the Viennese arts avant-garde including expressionist painter Felix A. Harta and Jewish photographer Madame D'Ora (Dora Kallmus), and familiar with developments in European Modern Dance. Her private school is also a registered Laban School, and airbrushed images of her naked dancing young students are featured in Rudolf Laban's key books on gymnastics and dance. As a pedagogue, Bodenwieser establishes an interdisciplinary dance syllabus at the Staatsakademie, which incorporates cultural and historical studies, gymnastics, Modern Dance, improvisation, music and visual art. She is highly educated, articulate and en-vogue.

'HOW CAN YOU HAVE FORGOTTEN WHAT THEY DID?'

In her essay Migration and Memory: The Dances of Gertrud Bodenwieser (2010) Carol Brown, who had received her initial dance training with Bodenwieser-dancer Shona Dunlop MacTavish (1920 - 2019) in New Zealand, states her unease in uncovering Bodenwieser's double identity of simultaneously being 'a radical artist' and 'a pioneer of modern dance in Australia' in exile after 1939.

Kubistischer Tanz 1923
Photograph Juda Berisch Zimbler

Brown reflects on the pressures of commercial touring in exile in Australia which left Bodenwieser without familiar cultural context. She describes Bodenwieser as steeped in European emancipatory and avant-garde traditions, yet who seemed 'to arrive at a kind of manufactured desire, performing Europeanness as a crowd pleaser' (2010:6).

We can interpret Bodenwieser's position of a cultural outsider in Australia through the lens of an 'ethics of vulnerability' (Gilson 2014). From 1938 until 1940, Bodenwieser worked continuously under vulnerable conditions of exile, which challenged existential and economic survival and cultural placement for both herself and her company collaborators. A letter from her exile in Bogota in 1938, Colombia reveals her anguish about her own and her beloved ones' displacement:

Beloved Emmy. Today I got your dear letter from the 16. VIII. Thank God you're outside. Thank God that your husband is no longer in hell! I breathe deeply, because I feared for you in the depth of my heart. [...] (Letter 20/08/1938 [transl. TK])

The letter also gives an insight into Bodenwieser's financial situation, and her ability to manage the company's complex professional affairs across the Atlantic with the help of her dancer and rehearsal manager Emmy Steininger-Taussig.

We have a follow-up tour that will take us 7-10 weeks through Colombia. We hope we get the money, because until now we still cannot get the return travel money from the mayor's office. This is South America! Mr. Fischer promised me in Paris £ 4 per week, if he would employ us. Please do your best, dearest Emmy (and I know how you would like to help me), so he gives me the money, if not all, then a part. If my dances will be recreated , you have to tell him that they are protected by copyright, and I make conditions for their use. I would ask for at least £5-6 per week for their use. [...] I ask you not to make Mr. F angry, because I do not want to ruin it with him, and yet to get as much as possible from him for me? If Fischer gives the promised money, please collect everything for me.

My people, Lotte and Karli and sister are all in Paris. Karli has a working permit for half a year - toi toi toi - and found employment with a stockbroker. Of course, his salary is sufficient, but not to feed three people. So, I do not need to tell you how much I depend on the money of Fischer [...]. If Gisa and Anita, etc. are not taken for the F [Fischer] Revue, maybe I could let them follow, because maybe our tour lasts longer, and the girls do not want to stay longer. The lucky ones can travel home to their countries. But through my prolonged absence I lost the right to re-migrate to France. It is awful, but I have to make money at all cost. (ibid)[3]

[3] Bodenwieser refers in the letter to her sister Franziska Bondi-Hecht, and her nephew Karl Hecht, who she managed to get visas to escape to Colombia. They arrived after Bodenwieser had left for New Zealand. Karl 'Carlos' Hecht was grateful for this life-saving support, and provided his aunt with a private income after the war, until her death. The husband of Franziska, Otto Hecht. was taken from their apartment in Paris by Nazi officials and subsequently killed. They returned an urn with his ashes to the family.

In exile, Bodenwieser worked under the pressure of being a persecuted and displaced Jewish woman in a largely anti-semitic world. Much of her aesthetic choices of performing an imagined and sugar-coated 'Europeanness as a crowd pleaser'(Brown 2010:6) were based on tactics of economic survival, and a masking and doubling of her Jewishness with imaginaries of a romantic gone-by Vienna danced by a troupe of largely tall and blonde women.

The contradiction between Bodenwieser's purist and radical vision in her writing and in her pedagogy, and the creation of often light-hearted, eroticist and affirmative dance works that feed into popular escapist entertainment industries can be already found in her work in Europe in the 1920's. In an essay published in the Dancing Times in England in 1926 Bodenwieser sets out an avant-garde ethos in her work that aims to break with dominant Western dance aesthetics of the past:

The old, one-sided image of beauty will be completely destroyed. Grace, which used to be seen as the essence of dance, is an absolute restriction of the body and reduces it to niceties and prettiness. Today, we reject this restriction. [...] We see a movement as beautiful when it is expressive and full of character. Conventional modes of performance do not satisfy us any more – these seem to us concerned with external appearance, superficial and empty. [4]

While such passionate texts appear in her educational writings and at times in program notes, interviews in newspapers particularly in the Anglo-Saxon world, reveal a very different world view. Though her dance–dramas refer to human conflict in allegorical ways, Bodenwieser's work generally blanks out the harsh social realities of Europe between the wars – rising unemployment and inflation, and increasing poverty, hunger, social unrest and increasing political radicalisation and a growing violent antisemitism find very little resonance in the affirmative art world of Bodenwieser's dances.

The main exception here is her dance drama Die Masken Lucifers (The Masks of Lucifer) first performed in 1936 in Vienna. Bodenwieser's biographer Marie Cuckson suggests that 'this dance drama came as a prophecy of what the future would be if mankind continued to allow the trend of events in Europe to continue' (cited in Bodenwieser 1960: 13).

Bodenwieser Tour of Czechoslovakia 1931
Photography D'Ora Benda, Wien

[4] Bodenwieser, G. (1926) Dancing as a factor in education: London: Dancing Times, November 1926:194 Translated from the German; cited in Dunlop McTavish, S. (1992) Gertud Bodenwieser, Tänzerin, Choregraphin, Pädagogin, Wien-Sidney. Bremen: Zeichen und Spuren.

At the end of March 1938, immediately after the German Anschluss and annexation of Austria, Bodenwieser travelled with her husband to Paris where he had found work with a radio station. Rosenthal declined the invitation to travel with his wife to South America, since he could not speak Spanish and the separation between him and his wife for touring reasons had been a normal event in their married life.

Neither of them envisioned that in 1940 Rosenthal would be arrested by the Gestapo while trying to escape from France to Spain, and later to be murdered in Auschwitz in 1942. 'Never heard of again' as Emmy Steininger put it. Bodenwieser only found out about the death of her husband through the Red Cross in 1950.[5]
Bodenwieser resigned from her position as Professor shortly after the German Anschluss of Austria. While Renner (1981) suggests that Bodenwieser left her post for political reasons, it is clear that she resigned as a racially labelled persecuted Jewish woman. She initially seeks leave until the end of the academic year 1938, but resigns immediately when she leaves the country with her husband. Her letter of resignation from 29/03/1938, written from exile in Paris reads:

I hereby declare, that I resign from my teaching post at the Academy for Music and Performing Arts, and finally renounce from all further payment as from the day of my possibility to emigrate to a foreign country. Gertrud Bodenwieser. (Renner 1981:49; translation TK)

It is worth noting that the a newly installed acting director of the Staatsakademie sent a letter to the passport office of the Vienna police, inquiring about the exact date 'when permission to Frau Bodenwieser-Rosenthal was granted to leave Austria?' [6]

The acting director of the 'STAK', as letter calls the Staatsakademie in new Nazi-jargon, wants to know this date in order to stop paying tax for the former employee, and signs the letter with 'Heil Hitler'. Perhaps it is no coincidence that he uses the name Rosenthal – a common Jewish name in Austria and Germany in that time – in this letter, to prove his eager party loyality.

Through the support of the family of one of her students, Magda Hoyos-Brunner, and her agent Patek, Bodenwieser had arranged to be part of a 3-month tour of Colombia for a company of seven fairly inexperienced dancers and her musical collaborator Marcel Lorber for the autumn 1938. This coincided with the plans of Viennese cabaret artist and comedian Hugo Wiener who had been asked to cast mixed entertainment programme for the 400 year celebrations of the founding of the city of Bogota.

[5] cited in Vernon- Warren 1999:101

[6] Letter STAK 27/05/1938; Theatermuseum Wien

Bodenwieser immediately found herself as part of a touring entertainment programme, the Revista Vienesa , with a visa to leave Austria. Wiener, who had been humiliated and harassed by Nazi soldiers in Vienna describes his own and his sister's desperation at the moment when the offer for the Colombia tour appeared:

> *We saw no other escape than suicide. We would have to take our parents [who are 75 and 80 years old] with us. My sister begged me to wait another night. It is not easy to kill your father and mother who you love. Perhaps there was some help? There it was. (Wiener, in Sedlak 226)*

Bodenwieser had already planned an Australian tour of her Viennese Ballet company while living in Paris in May 1938, and had asked of Emmy Steininger to cast dancers and rehearse dances in Vienna for both tours of Australia and Colombia. Agent Clifford Fischer in London had asked for the most experienced dancers for the England and US tour of *Folies D'Amour Revue.* She continued the organisation of this tour all while working with her less experienced group in Colombia.

Bodenwieser toured her semi-commercial works and surrounded herself with loyal dancers she had trained already in Vienna, and other exiled collaborators to create an imagined homeland of a lost Europe in an Australia that seemed nothing but culturally provincial and strange to her. Most notably the dancer Emmy Steininger-Taussig – then named Towsey – and the Jewish-Polish born photographer Margaret Michaelis (1902 -1995) who had worked in the studio of Madame D'Ora in Vienna. After the departure of other Vienna Dancers, and of her long standing pianist and composer Marcel Lorber, she was joined by the Jewish pianist Dory Stern (1912-1990). Stern was a graduate of the Vienna Music Academy and, like Bodenwieser, had fled from Austria when the Nazis came to power in 1938. In a letter sent to Lorber in 1953, Bodenwieser vehemently rejects the thought of ever returning to Austria or Europe: 'How can you have forgotten what they did?'[7]

Dunlop MacTavish (1987), and company dancers Magda Hoyos-Brunner (2009) and Eileen Kramer (2012) describe Bodenwieser as a traumatised woman. Hoyos tells the story how a frightened Bodenwieser visited the Viennese Brunner family after the 1938 Nazi-Anschluss, sobbing in desperation, and begging her mother to support the possible tour to Colombia, where Magda's father was Austrian General Consul (Hoyos [2004] in Sedlak, 2009). In a letter from Colombia to her close friend Emmy Steininger, dated 6th December 1938, Bodenwieser confides 'I am incurably wounded'. Kramer (2012) describes Bodenwieser sobbing violently 'in bitter tears' in the dressing room during the Australian tours. Dunlop-MacTavish talks about Bodenwieser's consistent fear while living in Australia, her nightmares, and a soul-destroying guilt about the death of her husband.

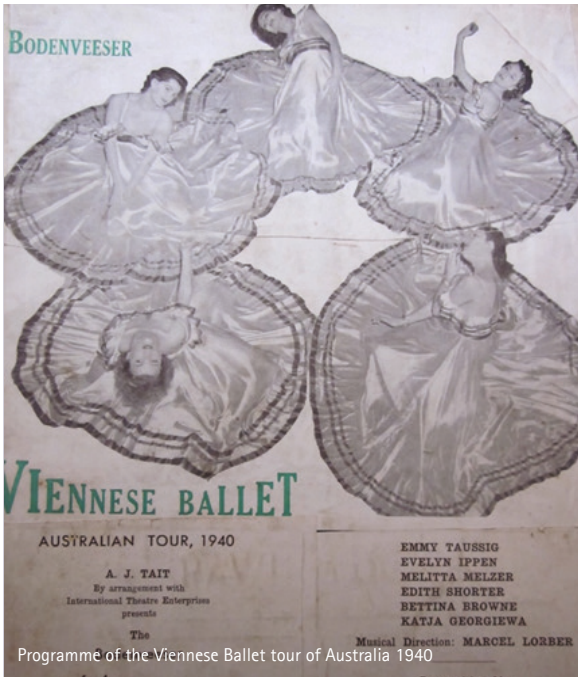
DOUBLE DANCING

It is pertinent to see that early public reviews in Australia in 1939 and 1940 never mention why Bodenwieser left Vienna in the first place. Her exile is mostly described as an exciting and exotic international tour - 'packed with drama' - as Bodenwieser is quoted in the Daily Telegraph on

[7] Exhibition Alles tanzt : Kosmos Wiener Tanzmoderne

1st of September 1939 – the day of the Hitler's invasion of Poland and the beginning of WWII. The same newspaper describes her as: 'Daughter of an old Austrian family, Madame Bodenwieser was born in Vienna and had her early training in the traditional art of Ballet' (ibid). Her position as refugee, persecuted for her Jewish cultural background disappears, carefully shielded in a marketing campaign for a new expressive modern dance. In November 1939 the same newspaper enabled Bodenwieser to distinguish her work as of the 'ultra-modern and 'streamlined' type, contrasting strongly the more formal Russian style'. The terror of World War II, and surely her own tragic journey, are indirectly addressed in a sharpened version of earlier writings when Bodenwieser is quoted that her dance also deals with 'terror, madness, bitterness and struggle' and aims 'also at provoking thought', through a combination of 'lyric, epic and dramatic dances'.[8] Was she aware of the growing escalation of the Nazi terror against Jews, who by now had been forced to wear Yellow stars in the German-occupied Warsaw?

As Australia joins the war against Germany, the tour of the 'Bodenwieser Ballet' is portrayed as a display of innocent feminine spirituality. Yet, the Sydney Herald of November 27th of 1939 features a large image of Bodenwieser's dance drama The Masks Of Lucifer, highlighting themes of 'Intrigue, Terror and Hate, the very evils which are abroad to-day [sic]'. At the same time, a great amount of the review focuses on the spiritually emancipatory educational Ausdruckstanz values this new dance practice promises to the modern individual: '[...] because modern life tends to encourage repressions, [...] this dance, expressing the deep things of life, serves to free the soul'(ibid).



Programme of the Viennese Ballet tour of Australia 1940

An undated article from the same 1939 tour, phonetically titled 'Bodenveeser Ballet – Admirable Performance', details an experimental coup de theatre featuring impressive improvised performances of the dancers that involved audience participation to meet the sentiment of an Australian cultural context:

> *A series of improvisations last night tested their resources in an interesting way. Members of the audience were asked to call subjects, and so the girls embarked, unprepared, on 'Trees in a Bushfire', 'Six Dancing Dolls', 'A Beseeching Child and a Good Fairy'. There was nothing conventional or softly sentimental about this. All the performances had vigour, originality, imagination, and unfailing discipline. Marcel Lorber was a dependable pianist.*[9]

[8] The Daily Telegraph (Sydney) Nov. 24th 1939; Courtesy of Emmy Steininger, with thanks to Barbara Cuckson

If the Jewish refugee woman continued to stay in hiding, the modernist avant-garde-dancer tentatively had arrived in Australia and found a new home. The news Magazine PIX of April 13th 1940 features a large picture of dancer Emmy Steininger in a heroic posture echoing Superwoman titling the page as

'Dancing to Words' - 'There has been no limit to queer accompany for dancing; but in the latest style it has all gone talkie – Let PIX show you how the g r a c e f u l [sic] Emmy Taussig dances to the rhythmic beat of not music, but a beat of a poem read aloud'.

Emmy Steininger in PIX : 'Dancing to Poetry' (13/04/1940)

Right below sit the headlines 'Inside the Nazi Prize Court' and 'Special map of the Oil Front'. The photo-article shows several photos of a serious and assertive Taussig interpreting lines of war poems by Elisabeth Lambert. The dancer is described as linking the 'visual reality of the dance to words of a poem [...]. Her art is lifted at once from abstract form-rhythms to the beautiful and concrete interpretation of the poet's philosophy. [...] words and pose combine to deliver [the] profound message of Elisabeth Lambert's poem'.

This experimental work embodies a philosophical avant-garde war effort in provincial Australia: 'We make our own heavens and hell, is the lesson. Emmy Taussig interprets the line: 'Hell is the sharp ache of Hunger'.[10]

By 1940 a Brisbane newspaper tentatively mentioned the refugee reality of some of the dancers in the Bodenwieser Ballet for whom 'Australia seems to be their first love, and since their beloved Madame Bodenveeser [sic] has found sanctuary in this country, their hearts warmed to it still more '[11]. The reviewer explicitly mentions details of Bodenwieser's forced exile, but places this in the context of the artist fleeing a dictatorship which suppresses the free individual.

Madame Bodenveeser was discovering in common with many of her compatriots, that Vienna, under the heel of dictatorship, was not place for the gentle in heart, whose mission in life was a the encouragement of the arts. (ibid)

[9] Unknown author, 1939; Courtesy of Emmy Steininger, with thanks to Barbara Cuckson.
[10] Elisabeth Lambert (1915 -2003) war poetry reader 'Insurgence'(1939).

The review uses Bodenwieser's work concerned with liberating the modern individual as a propaganda piece against the repressive conformism enforced by the Nazi regime in Europe. We find no mentioning of Bodenwieser, her pianist Marcel Lorber and her dancer Melitta Melzer, 'a charming blonde from Vienna' being racially profiled and persecuted, and exiled as Jewish in Nazi Austria.[12]

Dunlop MacTavish describes a secretive meeting with dancer Melitta Melzer who is not allowed to frequent an 'aryan' cafe in Vienna in May 1938, where Melzer is desperate to find a way to leave the country. The destitute dancer was later able to join the six Bodenwieser Ballet dancers in Australia, but had not been able to join them on SS Maloja from England in February 1939, due to 'passport difficulties in Vienna' (Lawson 2011) .[13] She arrived a week later in Melbourne.

Melzer sent a letter from the Hotel de France in Vienna to Emmy Steininger in England on the 12th of November 1938, asking her to help her escape Austria, at a time when the repression against Jews in Austria and Germany violently escalates during and after the Kristallnacht events. She excuses her inability to control her shaky handwriting, and asks Steininger who had the task to cast the tour with a small group of most experienced dancers, to confirm a tentative offer that had been made to her earlier.

You write that you would like to leave London, and I can tell you that I would be so happy if I could be there. Dear Emmy, I understand your sorrow about your husband, but be glad he is outside now. I would happily loose 7kg, if the message was 'departure 15th of January Toulon.'

Steininger had managed to get her Jewish husband a stagehand job with the Revista Vienesa tour of Bodenwieser's second company. The twenty year old Melzer addresses her own desperate situation swiftly:

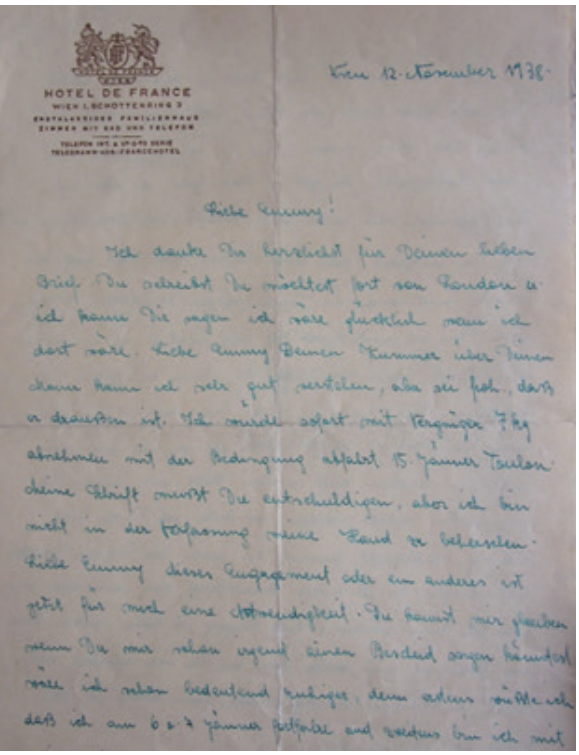
Dear Emmy, this engagement [she uses the French term for a job in the theatre], or any other one is a real necessity for me. You can believe me that I would be a lot more peaceful if you could tell me something, because then I knew that I would leave on 6th or 7th of January, and because I am with my nerves like a dog. Dear Emmy, I cannot tell you what it would mean to me get out and earn some money? Do you know what it means to not support yourself anymore? Frau Gerti would know it as she has lived though this herself. [...] If nothing happens with these commitments, dear Emmy, I ask you if you could maybe get me a job with your director. It might sound harsh, but what shall I do?[14]

Such desperate experience stands in stark contrast to reviews of the early Australian tours in 1939 and 1940 which, again and again, describe her as the blonde 'veritable embodiment of traditional Viennese Joie de Vivre'.[15]

[11] Brisbane Saturday Evening May 25th 1940

[12] Viennese Ballet , Teleradio Saturday May 18th 1940; Sydney; courtesy of Emmy Steininger, with thanks to Barbara Cuckson.

[13] Steininger-Taussig states that they had been working with London Casino Revue organised by Clifford Fischer since 1936. Lawson (2011) expands on this: 'The dancers, sailing on the SS Maloja from England, had been engaged for a tour of Australia to appear in two revues staged by the Australian theatrical firm, J C Williamson. In the shows, London Casino: Folies d'Amour, and Around the Clock, the dancers performed snippets from the Bodenwieser repertoire, including The Machine, a version of Demon Machine. The Maloja arrived in Melbourne on 7 February 1939.


HOTEL DE FRANCE

Letter from Melitta Melzer to Emmy Steininger, Vienna 12/09/1939

Could it be that the highly competent dancer Melzer, was deliberately performing Bloch's 'unconditional Austrian' to shield herself from further possible discrimination? Another review describes her as 'a real Viennese beauty, the blonde Melitta scores her greatest triumph as the Madonna in 'The Christmas Song', a number comprised mainly of miming.'[16]

As a reader I am alerted by the description of this 'miming' – is Melzer, or are indeed the whole Bodenwieser Ballet and their choreographer, miming a cultural identity that shields them from possible anti-semitic discrimination, potential further persecution of themselves or their families abroad, or from their own personal trauma? Is the persecuted blonde Jewish refugee dancer with no possibility of returning to her home country performing a staged 'triumphant' crypto-Judaic conversion to a Mother Mary in an ultra-Christian narration?

Did the Modern Dance company's conversion to deliver a set of crowd-pleasing narratives including the Christian nativity story performed in Tasmanian springtime, serve to ensure the company's survival in unpredictable circumstances? Would the exposure of Frau Bodenwieser as the Jewish Frau Rosenthal have stood in the way of establishing a new professional grounding in Sydney? Jan Podebbsky (2019) suggests that the arrival and potential stay of Bodenwieser and her pianist Marcel Lorber in Australia in 1939, after the South American tour and a brief stay in New Zealand, was indeed problematic and fragile -note the description of Bodenwieser as Rosenthal here:

According to official records dated 12.10.39 Snider and Dean Theatres Ltd 'who had arranged for Gertrude Rosenthal to visit this country for the purpose of giving performances at certain theatres under their control' changed their mind and wanted to be 'relieved of their responsibility'. A further letter dated 13.10.39 states that Bodenwieser and Lorber had exhausted all avenues of obtaining engagements and that attempts to set up a school in Sydney 'were extremely remote'. It would seem

[14] Emmy Steininger-Taussig estate item 117, original in German, translated by the author and Barbara Cuckson.

[15] Ballet in Hobart: Originality and Artistry Please; The Mercury; Friday April 5th 1940 (Hobart, Tasmania) Steininger archive

[16] Romantic Appeal of Viennese Ballet; Barrier Daily Truth, Broken Hill, Monday 26th 1940; courtesy of Emmy Steininger, with thanks to Barbara Cuckson

that they were perilously close to losing their privilege (sic) to stay in Australia. It seems that Vera Matthews came to the rescue by sharing her studio space so that Bodenwieser could begin teaching.[17]

It appears that Bodenwieser's Jewish heritage, and perhaps notions of her enforced exile, stayed a guarded secret shielded from young Australian dancers who worked with her in the late 1940's and 1950's. Barbara Cuckson (2019), in a private email, describes the shock of ex-company member Elaine Vallance, who had danced with the company in the 1950's, to hear that Bodenwieser was described as 'Jewish choreographer' in a research project by German dance maker Jochen Roller in 2014.[18]

CONCLUSION

Gertrud Bodenwieser is exemplary for an educated Jewish modernist woman of 'enormous drive and courage' (Cuckson 2015) who subscribed to humanist emancipatory ideals of equality and freedom from cultural repression and of personal expression, and to twentieth century arts avant-garde forms of cultural experiment and innovation. In this search for a better, morally liberated and more just world she was not alone, but in good company of numerous other progressive and assimilated European Jewish-born citizens of the time, all of them persecuted or exiled from Europe – be that the choreographer Valeska Gert, the writer Hannah Arendt, the director Max Reinhardt, or the vastly influential Sigmund Freud. Before and during her exile, her work as a choreographer and professional company director depended on commercial agents 'who exerted a certain amount of pressure on her to include in her programme dances that coincided with the popular idea of artists from Vienna , especially the Viennese Waltzes'[19]. Continuing to dance in exile, and therewith offering employment for her dancers, while coping with the terror, hostility and vulnerability of persecution and exile was a heroic balancing act of double dancing between radical and escapist culture. This included an erasing of any visible trace of a public Jewishness through a mimed and displayed Austrian authenticity of her displaced dancers.

Melitta Melzer (Sydney1940) photo by Max Dupain

[17] Poddebksy is referring to the restaurant owner and director of the 'School of Exercise' Vere Mathews, who offered her studio above her restaurant in Kings Street to Bodenwieser and her dancers as a base in Sydney as from 1940.

Bodenwieser's work survives in two continents – in Europe as part of a nearly lost memory of a Jewish dance diaspora culture, that must be honoured, remembered and articulated as such, and in Australia and New Zealand as a driving force of a white settler Modern Dance culture that had central European roots, and that influenced generations of dancers. Her book *The New Dance*, with foreword by Marie Cuckson, offers a Bekenntnis – an affirmation- for Bodenwieser, against any tradition be that religious or cultural. Bodenwieser finishes her book with 'a last word' to 'young dancers of the future'. Perhaps we can read this text as a hidden testimony that describes her own journey. Perhaps it articulates the challenges she faced in her relentless navigation through a hugely chaotic world she lived and succeeded in as a dance visionary who believed in non-conformism, progress and equality: 'To have followed your convictions, undeterred by material hardships or by the encasing wall of prejudice'(1960:98).

Thanks to Andrea Amort, Carol Brown, the late Shona Dunlop-MacTavish, Shona McCullagh, Laure Guilbert, Jan Poddebsky, Kirsten Seeligmüller, and the NZDC dancers. And a special thanks to Barbara Cuckson for her extraordinary generosity.

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11

THE SUITCASE MEMORIAL

REFLECTIONS ON A STREET PERFORMANCE COBURG, GERMANY 27TH & 28TH JULY 2018

Matthew Emeny

Actor and theatre and film maker , Artistic Director of „Calf2Cow' / UK.

Dusty Creatures drag their tired legs over the cobbled paths. Every building they see, terrifying. Every stranger on the street, staring. They have walked across oceans and battlefields. Hid from the devil and felt the skin of their family go cold. These creatures, broken and tormented, leave a trail of petals as they walk. Flowers grow from their grave skin, their eyes dark with loss. All they have left in this dammed world is a single suitcase. A suitcase that carries the names of all they have lost, the homes they have fled from, their lovers who have perished. These are the Suitcase People.

The Suitcase Memorial is a street art performance, created by Matthew Emeny & Josh Whatsize. It is also a memorial to our current time, a performance that can adapt and change to any location or event. From celebrating heritage and identity to creating awareness of humanitarian issues and histories; this is a performance that might make you double-take, laugh, ponder, feel uncomfortable and be moved. It could sit in your mind all evening, and wonder, where are those suitcases going, where have they been, who are they? Or you may just take a simple picture...

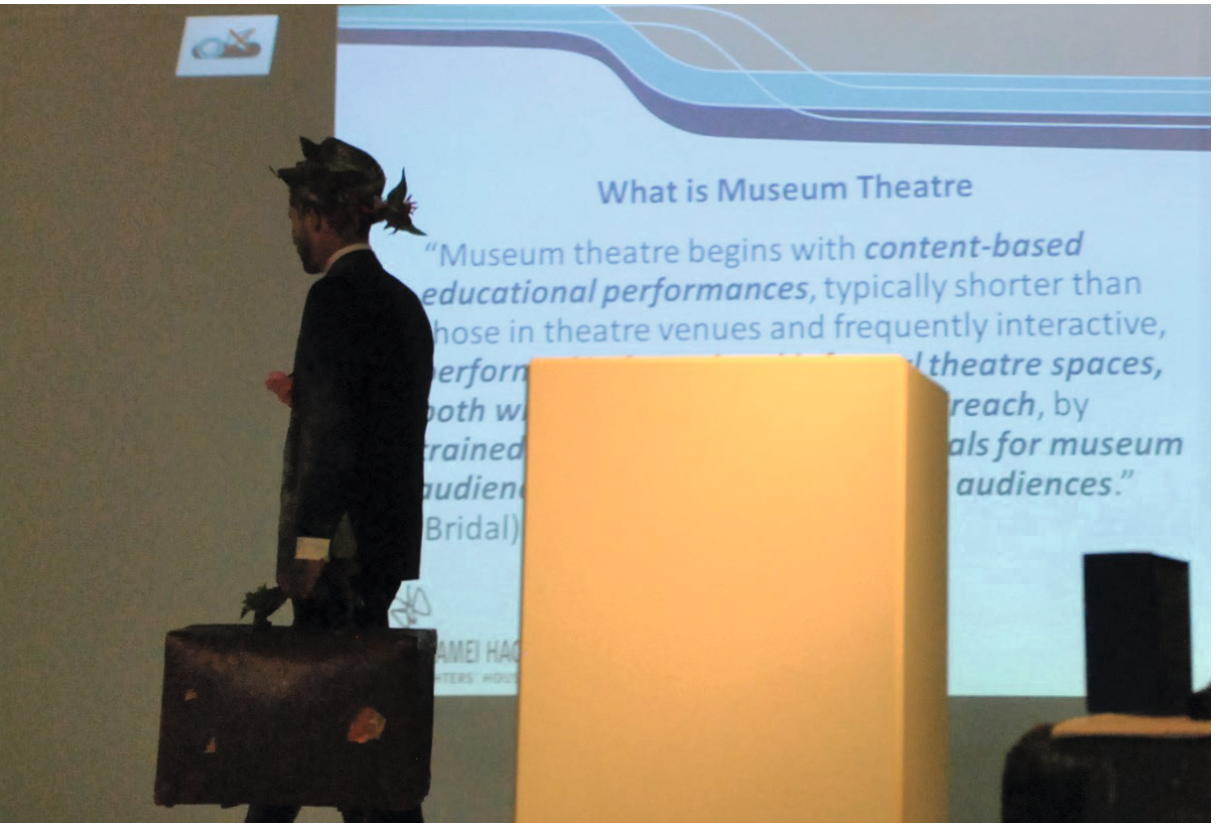
For Coburg, this performance was devised in response to the mass deportation of European Jews to Nazi concentration camps. The character's tailored suit was dusty and torn, his shoes battered and broken. The face appeared ghostly and cracked like that of broken old stone. His hat, wrapped in flowers to give the image of a grassy grave. The suitcase that he carries, decorated with stories, dates, words, and pictures of the Holocaust. He strolled softly and rigidly, light in touch and gestures to give the illusion of a floating ghost.

The character simply wanders the streets, becoming lost, mesmerized, looking up at the new buildings, avoiding people, maybe staring a little too long; a new unfamiliar world, with every new corner, building and person being terrifying. With every step, dried colourful petals fall from his pockets. He cannot speak, a monument that is living and breathing. Representing horrors of the past and of the present.

The Suitcase Memorial was not only street art, but also a form of subtle political protest. The piece was never intended to appear as a show or performance. The intention was to provoke an internal questioning for the local Coburg community who were not attending the Beyond Forgetting event.

What is this? Who is this? What's going on? Are you forced to ignore or do you become reminded of something? People would look and stare, point, turn and discuss with others. Some would follow for a few paces, for others, it would make them stop in their tracks. Occasionally, people would come up and talk to you. As the character could not talk, this added to the confusion and bewilderment embedded within this performance; enhancing the position of the outsider in this alienated character's journey. The purpose of this piece was to create a conversation among spectators. The audience did not know they were audience members - those talking to the character had no idea they were, in fact, becoming actors in the character's world. Four levels of engagement are created through this piece : The first participant interacts with the character, perhaps by talking to them, or approaching them, becomes level one. Level two is a participant that is close by, or a member of levels one group, who sees the interaction and observes level one as an actor. Level three is the participant not directly involved in the performance but sees levels one and two as components in the framing of the performance. Level four is created when any of these levels take a picture or video and share it with an audience. So we now have four stages at which the art piece can be viewed and commented on, with level four perhaps being the most vital, as a show that can digitally travel the globe – beyond Coburg.

When we see protests from around the world, it is perhaps art that remains most in our memory. Extinction Rebellion uses the Red Brigade performers to enhance their protests. Greenpeace has used art for decades. Banksy paints images of true horrors on our streets. If we want to bring the conversation into homes about humanitarian issues, perhaps the street performance art like The Suitcase Memorial can play a pertinent role.



beyond forgetting

OBJECTS / MEDIA / TRAUMA

12

HIDDEN HISTORIES: GIVING PRESENCE TO THE PAST

MIXED & ROOM-SCALE VIRTUAL REALITY

'Every moment happens twice: inside and outside, and they are two different histories.'

- Zadie Smith

Sophie Dixon

Interdisciplinary artist working in the fields of film, sound, real and virtual installation / UK

My past projects have focused on events at the centre of sudden and irrevocable change. Working with the Sudetenland expulsions of 1946 and the demise of the coal mining industry in France and the UK, I am fascinated by what happens between such events and our later interpretations of them.

I have come to understand these interpretations as creations borne of accumulation, modification and forgetting. They present us with versions of a past which are constantly reassembled in the present.

The following chapter is based on work carried out between 2012-2017, most of which took place during a Masters Degree in Artistic Research at the Netherlands Film Academy (2015-17). At the academy, the objective of my research was twofold. First, how to uncover events and places in the past through the perspective of those who remember them. Second, how to open these places in memory to the viewer, as 'real' spaces which act as a catalyst for new narratives and perspectives. The research project was presented within the context of two experiments. The first a recreation of a 'place in memory' using Virtual Reality (VR), and the second a Mixed Reality (MR) experiment integrating virtual artefacts within real spaces.

1. PLACE

'Ruins stand as reminders, memory is always incomplete, always imperfect, always falling into ruin'

- Rebecca Solnit (2016)

The village of Srbská in the Czech Republic provides the context for my research. It is a place I have come to know intimately over the past decade. Srbská, previously named Wünschendorf, was once a thriving village with over a hundred houses and many hundreds of residents. In 1946 its entire ethnic German population was exiled, and since that time it has fallen to ruin, disappearing almost entirely from the map.

When I moved there in 2007 I had no idea of its past, of what had been there before. However over the years the sensation of absence which permeates Srbská was for me occupied by fragments of stories, of glimpses into a village which had once been. To find these stories I have sought the testimonies of those who remember the village, a group of elderly Germans, who, exiled from the village in 1946 returned annually between 2009 and 2016 to remember the village of Wünschendorf.

This process of searching, of remembering a place through the stories of others has continued for over a decade and has produced a number of artistic responses, including Scholtz's House (2012) Wünschendorf (2014) Memory of Loci (2016) and The Chorus (2017).

The abrupt nature of their departure caused residents and their belongings to be scattered across Germany and the Czech Republic. As a result, the only remaining documentation of the village exists within their personal collections.

Over the past decade I have gradually gathered and digitised a substantial archive of testimonies, photographs, documents, and objects, with the desire to preserve these materials and at the same time make them accessible. This collection, alongside my own films and work, is presented as srbska.org, an online archive which I have developed personally.

Srbska.org

2. WÜNSCHENDORF / SRBSKÁ

In German, Wünschendorf translates to 'wish village'. In an interview held in 2014, a former resident explains that although the village could not fulfill the wishes of her family, it has been a place to which she has returned each year since 2009.

This journey from northern Germany to northern Czech Republic is made in the company of several other elderly exiles from Wünschendorf who, like her, were also forced to leave their childhood homes in 1946. By returning annually to remember the past as a group, the former residents of the village are engaging in what the theorist Maurice Halbwachs calls 'collective memory'. In his book, La Memoire Collective, Halbwachs (1950) argues individual memory is made in relation to our social environment, forming part of a greater group memory which causes us to remember particular events and forget others.

Halbwachs describes how this process 'disconnects such places from their material surroundings and associates them with the beliefs of the group, and those beliefs alone' (Truc, 2011, p.149). Thus, rather than objective depiction, what is created by collective memory is a 'symbolic representation' of reality.

And now the house where I lived
has split in two
The place I remember
The place it has become
And I am in both places at any one moment
And yet I feel I am nowhere
- Extract from Scholtz's House (2012)

Wünschendorf [Video, English subtitles, 35 min. 2014]

Each year the group returns, the village of their past falls further into ruin. Yet, while the place they knew as children fades away physically, the group has maintained a collective place in memory. In doing so, its members have created an inner model of the village quite distinct from that which exists today. Since 2009, I have filmed and interviewed the group as they have explored this symbolic representation — an 'inner model' of the village created through a net of references, beliefs, emotions, omissions, and fabrications. It is clear from my time with the group that this representation has come to be a robust surrogate against the vulnerability and inaccessibility of the physical site. In this way they protect Wünschendorf from disappearing entirely.

Group visit to Srbská (2013).

Wünschendorf (2014) is a split screen film in which images of the village today are shown against interviews with residents who were exiled from the village following World War 2. As the interviewees describe the place they remember from their childhood the viewer is confronted with the reality of the place today. Throughout the film blank screens are used to represent a sense of absence, a space between the present and past, memory and reality.

3. MEMORY OF LOCI (2016)

Still from Memory of Loci [Roomscale Virtual Reality, 2016]

The context for Memory of Loci is House No.51 in the village of Srbská, formerly Wünschendorf. A house with a history of war and exile, interlaced with the everyday lives of its inhabitants. In 2007 I purchased the remains of the house to prevent its complete disintegration. It is my belief that this house, a place I have come to know as 'Scholz's House', cannot be preserved in bricks and mortar alone.

Specifically, I examine Scholz's House through the distinctive yet related stories of two of its former inhabitants, Mr Scholz and Mrs Jiraková: one forcibly exiled from the house as a child amidst the events following World War 2, the other born there later before abandoning it to ruin.

It is also, however, an examination which has come to incorporate my own story of the house, which has merged with the stories of those who have occupied it.

Over the past six years, I have experimented with various interviewing techniques to uncover the place of Wünschendorf / Srbská through the stories of those who remember it, the residents exiled from the village in 1946, and the people who later occupied their homes. These techniques have come with their own demands and challenges.

Those who have inhabited the village are now spread out across central Europe and it has been necessary for me to travel to the Czech Republic, Poland and Northern Germany to record my interviews. Additionally, given that most of my interviewees do not speak English, I have had to work with several interpreters and translators.

Moreover, the complexity of the history of the village within the greater context of the history of the Sudetenland meant there were a number of specific issues to consider as an interviewer. It became clear, for example, that the question of

financial compensation for those exiled from the Sudetenland following the Second World War is still a contentious topic. When interviewing the residents who moved into the village immediately following the deportation, I observed a tendency to skim over or avoid direct questions about the previous inhabitants of their houses. Similarly, I found that the previous inhabitants themselves would often skim over their feelings about a lack of compensation in order to keep the interview positive.

The sensitivity of this issue occasionally presented a rupture in the storytelling of the interviewees. My desire is to understand events and places in the past as they are experienced through the subjective and creative process of remembering. By posing direct questions I have found that rather than eliciting a detailed description from memory, I am presented with a generic, or well-versed answer. Through my research I have sought and experimented with alternative methods to direct questioning. When interviewing Mrs Jiraková, I asked her to imagine that she was standing at the front door, and to describe the house to me as she walked through it. As she was telling me about certain points within the house, Mrs Jiraková would give not just a physical description of her surroundings, but also descriptions of different feelings and events associated with that point.

Her memories, it seems, rather than being tied to a place in time, are in fact inextricably tied to the house itself. In walking through that place, that house, a whole host of attendant memories and stories were evoked. Able to draw on many first-hand experiences of the house, the method of asking Mrs Jiraková to describe it was particularly effective in evoking powerful, emotional narratives. But such high quality narratives are not easily uncovered.

For those like Mr Scholz who were exiled from the village when they were very young, the method is not as potent. Likewise, when asking the direct questions which are sometimes necessary, they can garner generic or 'rehearsed' responses.

With very few visual materials remaining which depict House No.51, I have come to build my own mental representation of it, created through my experiences of visiting its ruined remains and through the stories of its inhabitants, primarily Mrs Jirakova's first-hand memories of growing up in the house. As a maker I question whether places such as these, places firmly located in fluid and malleable memories, can ever be materialised for other people to view and experience. Could they ever, perhaps, be recreated as computer-generated environments with VR technologies? To be an architect, one needs to consider the tools of one's construction. With VR technology, photogrammetry provides these materials. Photogrammetry is a scientific means to take spatial measurements from photographs. Using purpose built software, one can use digital photographs of a physical object to create a precise digital 3D replica.

This process is commonly employed in both the games and VR industry to create realistic computer generated environments, but it is also increasingly used within the field of cultural heritage, there it is employed primarily as a means of reconstruction but has also found a use as a means to allow people to engage with otherwise untouchable objects. When I listen to Mrs Jirakova's stories I can only imagine the places she describes using images from my memory. As I listen to her describe her home, I remember my own. Walking through her memories as she remembers House No.51, we walk through our own memories of the places that we ourselves remember intimately. Our memories, our stories, become irrevocably entangled.

Consequently, when I have come to digitally recreate the environments of the interviewees described to me through stories of their past, I have been compelled to recreate them with photogrammetry using objects from the environments of my past.

When Mrs Jirakova describes with full emotion a blanket from her childhood, I create a digital surrogate using photographs of a blanket from my childhood. Through this process I infuse the meaning and sentiment of the interviewee into objects that hold my meaning and my sentiment. The result is a digital object which holds something both old and new. Something as subjective, elusive and changing as memory itself.

Thus, in the finished virtual environment, the ruins of the village, original artefacts and my digital surrogates exist together. That of which no description was given by interviewees, or of which no physical remains exist, is represented simply by black space. Although my intention was to visualise omission, through researching story, I have come to understand the black spaces experienced by the viewer as perhaps having a more important function. The philosopher Walter Benjamin (1970, p. 89) once stated that 'it is half the art of storytelling to keep a story free from explanation as one reproduces it'. My interpretation of this is that for story to be personalised, for it to be engaging and therefore memorable, the listener must have space for their imagination.

The black spaces in the virtual world of Memory of Loci are spaces into which I hope each viewer can project their own imagination and memories, making each experience highly subjective and unique. The nature of memory is that to remember, one must also forget. Throughout my interviews with the residents from Wünschendorf / Srbská I have questioned the veracity of their memories. As one story changes my impression of the next, and each story creates a new layer of imagery in my imagination, I have struggled to create one fixed image or idea of the village as it was in my own mind. The past as experienced in memory is something which is constantly changing and rebuilding around oneself.

Still from Memory of Loci [Room-scale Virtual Reality, 2016]

4. THE CHORUS (2017)

„The question of how this village was, is, or will be, is something which haunts me. I continue to return, and with each return my own narrative of the place is rewritten, an accumulative process of remembering and forgetting in which I am increasingly aware of the co-existence of other people's narratives rooted in the same physical location.'

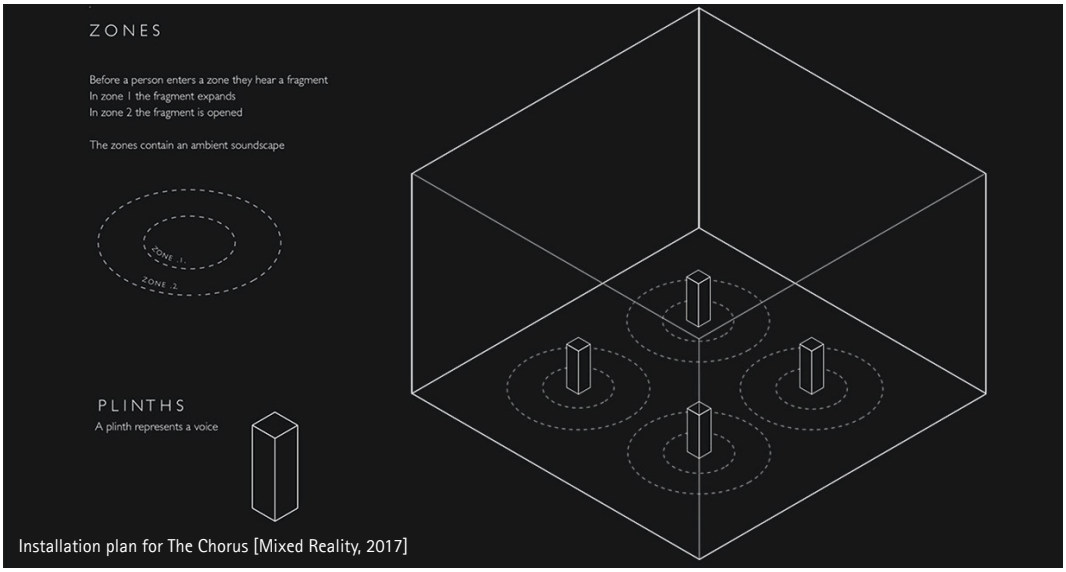
- Extract from personal notebook December 2014

Installation view of The Chorus [Mixed Reality, 2017]

The Chorus explores how the viewer's physical environment can be augmented digitally to create a 'possibility space' in which videos, sounds, testimonies and artefacts in the online archive Srbska.org can be revealed to the viewer in an intimate, personalised, and memorable way.

Central to this experimentation is the question of how the viewer can be implicated as narrator of their own unique interpretation of the past. This is a Mixed Reality (MR) experiment using the HoloLens Mixed Reality Head Mounted Display (HMD). MR is an emerging technology in which digital artefacts – three-dimensional objects, static or animated, audio and video, may be projected into the viewer's real surroundings.

Unlike Virtual Reality headsets, which exclude the external environment, the visor in the HMD is transparent, allowing the use of the real world around the viewer as a stage onto which artefacts are projected as holograms.



Installation plan for The Chorus [Mixed Reality, 2017]

It is my understanding that places such as Wünschendorf and Srbská exist as a complex lattice of interwoven individual subjective experiences. I have attempted to understand this village through the stories of those who remember it - namely those who were exiled in 1946, but also through the stories of residents who occupied their homes in the following years.

The Chorus also presents the viewer with the one story I know best. My own. Over my years of discovering the village I have heard many stories, many voices, uncovered many things and yet I can only perceive them through a story which is always recreated in relation to the present context. A story which is constantly being formulated to incorporate newer fragments of information, making me question the veracity of any one interpretation of the past. The question behind this experiment is how the viewer can become an active participant in remembering my story of the dismembered village of Wünschendorf / Srbská, forming their own unique narrative from the various stories, artefacts and images which I have discovered along the way.

The dialogues in this experiment have been structured with specific themes identified from my own experience of discovering the story of the village. Each theme resides in a cycle and the five voices, starting at different points, move through the cycles so that there is no discernible beginning or end. Rather than experiencing a monologue, the intention is that the viewer will feel something, like poetry: I am not looking for understanding. Rather, I hope for interpretation, to invite them into the story and ask them to participate.

As the viewer moves through the installation they encounter holographic objects and videos associated with these stories. The objects, taken from the archive srbska.org, reside on the plinths. These simple arrangements, or still lives, are used to encapsulate the essence of the stories being told.

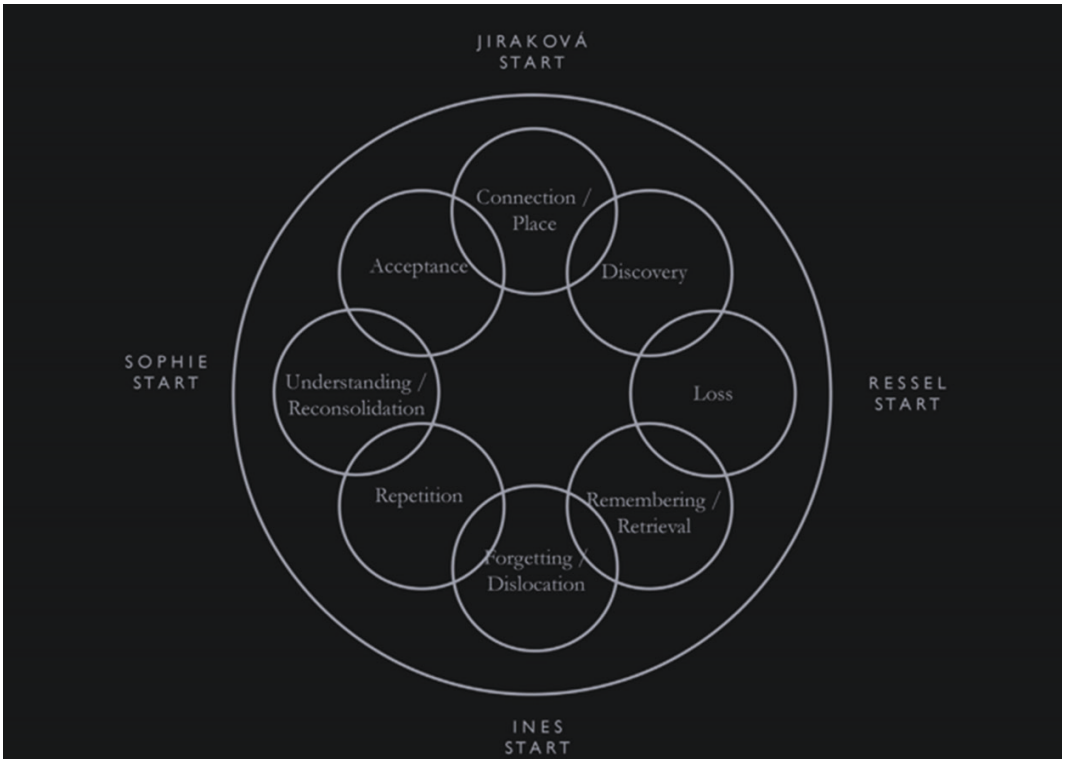


Diagram to illustrate the different themes of the voices presented with fragments of texts which are inspired by the themes of: Connection, Discovery, Loss, Remembering, Forgetting, Repetition, Understanding and Acceptance.

When dealing with an individual voice, or a subjective account of the past, as storytellers we are always dealing with metaphor. As Mr Ressel told me the story of his mother peeling apples, or Ines copying her grandfather's letters, the precise details or truth of these accounts became secondary to their ability to express, metaphorically, a feeling to which we could both associate. These actions work on a much deeper level precisely because, as Giles Abbot, a traditional storyteller explained to me, when you deal with metaphor, the mirror is angled. Rather than looking straight back at yourself, you see so much further.

These stories, images and artefacts are from Wünschendorf / Srbská and belong to specific people, however, my hope is, like all good stories, the themes they relate to can resonate on a deeper level. The village itself as something which was and was not, is and is not so.

Across the garden there is a house
This morning I watched as it fell
I watched as it slowly retreated
Down into the ground

- Scholtz's House (2012)

5. RESOLUTION

In 2017 I received a letter from the group that they would no longer be returning to the village of Wünschendorf. Their reasons were not explicit, however, it seemed they had found the resolution they sought. Similarly, that same year, I paid my last visit to Srbská.

Holographic objects for The Chorus [Mixed Reality, 2017]

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13

MEMORY CARTOGRAPHY AND THE POLICY OF SPACE

IRAN 1979-1988

Bahar Majdzadeh

Media artist, photographer, sculptor / Iran

Very soon after the 1979 Iranian revolution, the new authorities started to repress their political opponents. The opposition was made up of different groups with various ideologies which had all participated in the revolution, but who very soon opposed the dictatorial methods used by the new regime. From the summer of 1981 until the beginning of the summer of 1988 more than twelve thousand political prisoners were executed in the prisons of Iran, a majority of whom were sympathizers of leftists groups or of the Mojàhedin-e Khalq organisation (a group that had combined Islam with communism).

In the summer of 1988 when Iran-Iraq war (1980-1988) was almost finished, the Islamic Republic committed a political massacre; almost all the political prisoners who were still alive at that time were murdered all over the country. Within two months between three and five thousand persons were killed by the regime. Still today nobody knows the exact figure of the people executed during this decade.

In the same period, more than one thousand of these opponents escaped Iran. In this article I will discuss how the official map of Tehran reflects only one of the tragedies of the 1980s (the Iran-Irak war), and how this map can also be used to show the absence of the ones who were excluded from the political life (see my artistic work). The article examines how the Islamic Republic of Iran took control of the public realm by way of renaming streets, destructing some buildings and constructing new ones. It suggests that the official map of Tehran, that reflects these transformations, serves the current political power, while also echoes the obstinate memories of the militants of the 1980s. The essay also takes a close look at the relationship between the map, space, and memory through the study of other artists' works, in particular the memory maps of Nikolaus Gansterer.

INTRODUCTION

In February 1995, during a conference titled 'memory, history, and oblivion', held in the Wisdom and Religions Research Center in Tehran, Paul Ricoeur spoke about a conflict that got his attention; one between the witnesses of events and historians.[1] He talked about his generation that was disappearing, the one that witnessed in Europe between 1939 and 1945 the worst atrocities of humanity. He explained that for the last survivors of this generation the relation that exists between history and memory is somehow problematic. For him, the historian is the one who documents and makes available the memory of these people. He added that the interest shown in the disagreement that sometimes opposes historians to witnesses of events, helps understand what precisely in history doesn't belong to memory, and what memory cannot be transmitted to history. Ricoeur thinks that only a personal experience of history allows to have a critical understanding of it.

Following Paul Ricoeur's words, I took an interest in this opposition that led me to focus on the witnesses of the 1980s politicide in Iran, those who were usually absent from the historical narrative of post-revolutionary Iran.[2] I was more particularly interested in the political exiles who were forced to leave Iran during the 1980s and never returned. I asked these exiles to share a memory linked to a place in Tehran and I recorded their voices that I broadcast on the official map of contemporary Tehran, at the spot each participant indicated to me. I called this mapping 'the map of the absentees'. Nineteen political refugees whose exile originated in episodes of political violence that occurred between 1979 and 1988 have participated in the creation of this map. More specifically, they were militants of different political currents who were involved in the revolution against the Shah, and later opposed the new repressive Islamic regime. Consequently, in order to stay alive or to continue their political struggle they had no choice but to leave their country. Overall, I recorded about three hours of stories ranging from 3 minutes to 20 minutes. My intention was to represent, on the official map of Tehran, an exiled memory through places which constitute memories for the political militants of the 1980s that I questioned. This map, with its alternative stories, is neither a guided tour, nor a history lesson - it offers the possibility to confront with other memories than the one approved by the state, and to wonder about what the Other has lived and endured. Thus, their exile, on this map, is represented through their absence in their own country.

[1] Ricoeur, P. (1995) 'Memory, history, and oblivion', *goft o gu* n°8, pp.47-59 (in persian).

[2] A politicide is the promotion and execution of policies by a state or its agents which result in the death of a substantial portion of a group. The victim groups are defined primarily in terms of their hierarchical position or political opposition to the regime and dominant groups. Harff, B and Gurr, T.R (1988) 'Toward Empirical Theory of Genocides and Politicides: Identification and Measurement of Cases Since 1945', *International Studies Quarterly*, vol. 32, no. 3, pp. 359-377.

1. THE ORGANISATION OF SPACE AND THE HIDING OF THE TRACES OF THE 1980s DECADE

During the uprisings that occurred in the modern history of Iran, public spaces were often occupied by the population. Right after the 1979 Revolution, people from all social classes and political backgrounds started to debate spontaneously in the streets of Tehran. Very soon after the revolution, in order to monopolise the power and to appropriate public spaces, the I.R.I. attempted to destroy all 'spaces of appearance', in the political sense. Political opponents could not appear as such in the public realm and didn't have spaces of expression anymore (such as TV, radio, and newspapers).

In addition to the fact that Tehran, during the whole decade of the 1980s, was a place where the corpses of the war martyrs were sent back to, and was a prime target of Iraq's bombing, it was also the scene of political crimes. In Tehran, the memory of these years has been voluntarily muddled by the I.R.I. which, by intervening in the public spaces, has modified the city's face and therefore its perception. Nothing today in the urban landscape of the Iranian capital shows the scope of the tragedy that occurred during these years. Those in power tried, by imposing their ideology, to 'clean' the capital of all the other political movements and their memories. In this way, the I.R.I. also wanted to draw a line between the authorised memories and the forbidden ones, between what Iranians had the right to remember and what they had to forget. These interventions in space constitute a violence that leaves other memories of that period in the shadow. This policy of selective memory makes one wonder about the memories that since the advent of the I.R.I. have been excluded and are absent from the public sphere, in other words the memory of those who were repressed by the I.R.I..

During eight years of Iran-Irak war (1980-1988) five successive waves of missiles were dropped on Tehran, entire neighbourhoods were razed to the ground and many of their inhabitants died. Yet, there is no trace in the capital city of the bombings and destruction. However, a lot of streets and highways were given names of martyrs of war. Indeed, war was a unique opportunity for the I.R.I. to take possession of the narrowest streets and of the widest avenues of the city. Naming streets with war martyrs' names, even if it can be seen as a symbolic reparation for a death or as a kind of commemorative act, has, above all, allowed the I.R.I. to spread into the public space

a politically oriented and partisan version of the Revolution. Indeed, right after the 1979 Revolution, the Tehranis had given to many streets and public places the names of militants killed under the Shah's regime and of leading figures of political movements and parties, ranging from the left wing to the nationalists.

This way, the political pluralism of the revolution had left its mark through the naming of the streets. With the beginning of the physical elimination campaign of the members of political groups opposed to the I.R.I., the Islamic Regime put an end to these popular and spontaneous initiatives and erased from the streets all these names. Concerning the streets' naming, the aim of the I.R.I. was not only to use the martyrs' names, but it also intended to erase Iranian names that were related to the history and the culture of Iran, and anything that could remind of the Pahlavi reign. Streets named after American presidents also had to be renamed, as well as buildings that most of the time were given Islamic names.[3] For the Islamic regime, this policy was an instrument for the legitimization of its power.

It was implemented to prevent the transmission of memory between generations, by erasing the stories to which the street names referred. In doing so, it tried to remodel the memories and to assert its hold on the past. 'The use of streets' names for commemorative purposes is instrumental in transforming the urban environment into a virtual political setting. A setting is an active participant in a social interaction', wrote British sociologist Anthony Giddens.[4] For the I.R.I., naming and renaming streets has always been an expression of power, a sign of appropriation, and a way to organise space. These names that visibly express the ideology and the stranglehold of this regime are symbols that assert their control of the public sphere, and through it, the control of the historical consciousness. The street names in Iran reflect what one may keep and share from the past. As Maoz Azaryahu, an Israeli specialist in cultural geography says:

The main merit of commemorative street names is that they introduce an authorized version of history into ordinary settings of everyday life.[5] Their power lies in their ability to make a version of history an inseparable element of reality as it is constantly constructed, experienced, and perceived on a daily basis.[6]

Street names legitimize this official and authorised version of history thanks to their integration into the public spaces and in the everyday living spaces. This street naming policy that keeps the memory of war alive originates from a political thought of space which I call overexposure policy on the one hand, and annihilation policy on the other hand. Since the violent practices of the I.R.I. were generally not clandestine, in most cases they left traces in the space and modified it in a visible way. The spatial reorganisation that is a demonstration of the state violence have translated into the destruction or the disappearance of several places but on the other hand, into the emergence and transformation of other places.

This is a violence that has left its mark on the urban and peri-urban landscape, and it is at the same time a policy of exception applied to the space, which makes some traces visible but hides others. It results, in fact, in a selection among the traces of the past, some being kept and sometimes overexposed, and others being destroyed and hidden. The I.R.I. managed to make the memory of some social groups invisible and to highlight the memory of other groups. This policy of transformation of public space had also effects on the

official map of Iran. It gave the urban space a political dimension that was transposed on the map of the city, which took on a new significance. A fusion took place between the 'authorised' past and the map. Azaryahu writes:

In their capacity as a particular mapping of space and time, commemorative street names provide a distinguished 'map of meanings'. In their capacity both as historical references and as spatial designations they provide for the conflation of history and geography.[7]

On the authorised map of Tehran, the only visible traces of this era of rebellion and erasure of memory are these street names, but yet, on this map I tried to make other traces appear. Official maps always reflect the reality of the political power that they serve. In that respect, the use of this map in my works is not neutral, because Tehran's map has always served the authority in power.

In my work, the official map of Tehran, designed to serve the autorized history of the current political power, echoes the 'obstinate' memories of the 1980's exiled militants. In my cartography, I place the map that the I.R.I. uses to reflect the history it fabricated, at the heart of the memory tension.

What is important here is not so much the map as such, but rather the way I chose to put it in the center of my artistic project, or as the US-American artist and cartographer Dennis Wood says:

Map artists claim the power of the map to achieve ends other than the social reproduction of the status quo. Map artists do not reject maps. They reject the authority claimed by normative maps uniquely to portray reality as it is, that is, with dispassion and objectivity.[8]

The map allows the artist to intervene, which means, to investigate in a different way, so as to represent and to bear witness to the unseen which can then get a precarious visibility. I resort to the official map of Tehran in order to reform its use or to question the authority supposedly given to this map by the power. However I do not modify it, I give it the role of an artefact. The present official map of Tehran that I have used for my work is comparable to a person who has become insane. I chose it as a medium although for political reasons its relation with the historic memory of contemporary Iran is somewhat ambivalent, and it is admittedly incomplete.

[3]For further readings : Yazdi. P. M. H. (1992) 'Le nom des rues de Téhéran', in Adle, S. and Hourcade, B. (under the supervision of), *Téhéran, capitale bicentenaire*. Paris: Institut français de recherche en Iran, pp. 345-359.

[4]Giddens, A. (1979) 'Central Problems in Social Theory'. Berkeley : University of California Press, p.207, in Azaryahu, M. (1996) 'The power of commemorative street names', in *Environment and Planning D: Society and Space*, volume 14. Great Britain : Pion, pp. 311-330.

[5]Azaryahu, M. (1996) 'The power of commemorative street names', in *Environment and Planning D: Society and Space*, volume 14. Great Britain: Pion, pp. 311-330.

[6]Ibid.,p. 321.

[7]Ibid., p.328.

[8]Wood. D. (2006) 'Map Art', Cartographic Perspectives, n°53:10, in Harmon, K. and Clemans, G. (2009) *The Map As Art Contemporary Artists Explore Cartography*. New York: Princeton Architectural Press. p. 13.

2. MAP AND MEMORY

A nation state cannot be built without identifying with a history, real or invented. In fact, it is the feeling, the awareness of sharing a common past within a defined territory, that along with other building blocks, allows a state to assert itself as a nation. The traces, often selective, as are for example the commemorative street names in Iran, appear on the official maps. By making visible the borders' delineation which are key elements of what states commonly call 'national security policy', these maps define the spatial boundaries of the homogenisation policies and show the limits of each state's historical memory which, for one people, is different according to the side of the border. Maps also create a link that is dynamic but unstable, with memory and space.

The map is a schematic representation of space. Its function is to indicate precisely the boundaries and the extent of a space in particular, and it is also in relation to space that a part of our memory takes shape.[9] Memory is related both to space and to the past ; it is something we realise when, for example, we are in a place, and we remember the appearance it had in the past, or the objects that used to be there. This relation also holds if we think about the memorialization practices as the building of memory places or commemorations. The relation we have today with space is partly influenced by the experiences we had in it.

Maps are like icons showing on a small scale, how space was organised and shared inside the urban frame. The French geographer Guy Di Meo wrote that 'the map symbolizes the geographical space, sometimes the territory ... It creates the territory as much as it shows its space'.[10] The map is the tool of representation of space. As the British map historian, Brian Harley says, it 'introduced a discipline of space'.[11] According to Di Meo, the map fulfils a function of social communication between people and space. He says that the map arranges spaces in a synoptic way and breaks the sequential linearity of concrete practices of space. It gives a material base to the narratives and to the discourses related to the space. It associates

places, that by nature are separated and distinct, in one visual context of the illusion of the unique. It gives them, in this way, a common destiny and meaning.[12]

The map cannot account for the multi-layered memories of space, but it is, one might say, a graphic representation of it. This is why I use it as a creative medium on which I show that, although nothing is left in the space of the memory of political militants, in the memories of these exiles the places of Tehran remained as they were before. My cartography tries to reactivate the amputated memory of this group on the map of Tehran. I use the official map of Tehran as a medium to erect places dedicated to the expelled memories, those that are not represented in any way in the city, and to the memories whose marks were erased from the public space. Indeed, the cartographic image can be redesigned and read, so that what has disappeared and was forgotten returns to memory. This can be called memory cartography. Therefore my work, beside its political significance, can be defined as a 'memory map'. Such maps often reflect the relation that people have with places that have been destroyed or no longer exist.
Thus, as anthropologist Susan Slyomovics explains, these maps that show what the places looked like in the past are 'visual analogues to taped, oral histories about events in the distant past in that they do not reproduce, but rather reconstruct, a world'.[13] It is usually in memoirs or in history books, specifically about the Armenian genocide, the Holocaust, the ethnic cleansing of the Germans between 1944 and 1950 and of the Palestinians between 1947 and 1949 that we can find these memory maps, often accompanied by pictures. Memory maps reflect that memory never exists independently of the historical, social, geographical, and cultural contexts. They reveal that the memory of a past event depends on the person who remembers it and on the time, the place, and the circumstances of this recalling. For an artist, mapping memory means listening to ghosts; one's own and also that of others. It means penetrating an inquiry process and be guided by an ever greater curiosity. A memory map is the fruit of a work that requires from the artist who created it to demonstrate creativity.

Two examples of works that could be regarded as artistic memory maps held my attention. One is 'Memory Map – A Topology of Rememberance' created by the Austrian artist Nikolaus Gansterer. He created a paper map of Vienna in order to return to the Viennese victims of Nazism a place in this city where they were brutally expelled from. This map allows to look at this city from the perspective of its former inhabitants who were exterminated.

[9] I wrote about the question of space as a collective memory framework (memory of a group) as examined by Maurice Halbwachs, in an article I wrote about one of my cartographies entitled 'Mnemonic cartography of violence', *Copy-Past. Revaluating History, Memory and Archive in Cinema, Performing Arts and Visual Culture*, Studia Dramatica, 2/2019, pp.119-128, available at HTTP://STUDIA.UBBCLUJ.RO/DOWNLOAD/PDF/1261.PDF

[10] Di Meo, G. (1998) *Géographie sociale et territoires*. Paris: Nathan, p.183.

[11] Harley, B. (1995) 'Cartes, savoir et pouvoir', in *Le pouvoir des cartes - Brain Harley et la cartographie*, texts compiled by Gould, P. and Bially, A., translated by de Lavergne, P., Paris: ECONOMICA, p. 31.

[12] Di Meo, G. (1998), p. 185.

[13] Slyomovics, S. (1998) *The object of memory:Arab and Jew narrate the Palestinian village*. Philadelphia: University Press of Pensylvania, p. 7.

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This sculptural 3D mapping of Vienna's memory comprises 38 memory sites in reference to 1938, the year of the Anschluss. The map is composed of parts of archived letters, written by Viennese victims and survivors of the Shoah. The artist has first scanned the letters, cut the texts in strips, keeping the sentences that he assembled in order to create a topographic map of Vienna in 3D. These letters are a direct testimony of the past and encourage the viewer to imagine the lives of those who lived in this city they were deported from.

The format of the map helps to become aware of the intensity of the violence suffered by the Viennese. In connection with this map, a mapping system on smartphone and an application were designed allowing the public to move through these 38 significant places of Vienna that witnessed acts of exclusion, violence, and humiliation between 1938 and 1945.

Thus, Gansterer gave a memory function to this practical tool used now on a daily basis, as a digital map on smartphone. He gave to these 38 places the status of 'memory zone', therefore becoming memory places symbolizing loss and absence.[14] Life in these places was suddenly disrupted to the point of being interrupted, and it is from this moment that these places stopped being what they had been. They represent the memory of various groups, victims of the Nazi regime : the Roma and Sintis, the mentally and physically disabled, the homosexuals, the dissidents (Communists, Socialists and Christian Democrats), the Slovenian partisans, and the Jehovah's Witnesses.

'Memory Map' allows us to discover Vienna by following the spectral trace of its former residents. It is a cartography haunted by the ghosts that can not be shown. That is precisely where the aesthetic challenge of this representation lies : rehabilitate the phantoms, bring an image of the city's past into its present and materialise a loss which, by nature, cannot be imaged. This cartography brings back memories which the Austrian capital had been dispossessed of. There is a willlingness from the artist to visually inscribe the traces of this past on the city's map. He builds an intelligible link between the map and the memory through elements that have remained from the victims of the Nazi regime.

Another example of a mnemonic representation on the map, that resembles on some points Gansterer's work, is the mapping of the German artist Michaela Melian. She brought up the past in the present by creating a mnemonic artistic cartography. Through Memory Loops, her project of virtual memorial for the victims of Nazism, this artist reintroduced the past of Munich by using a map and testimonies of the victims or witnesses of this time who are still alive. It is an audio artistic work that includes 300 tracks of a few minutes in which a story or a music that correlates with different places on the map of Munich can be heard. The website memoryloops.net is the central element of the work and allows the spectator to follow in a virtual way an itinerary, a memory loop through the city.[15]

CONCLUSION

Memory cartography allows an artist to examine an event or a historical period in an alternative manner, to criticize the status quo, and to imagine the future of a place. It brings out the complexity of the experiences lived in the urban spaces, draws somehow the intimate portrait of a city, reveals the hidden side of a historically significant place, or bears witness to the existence of an unknown place. Therefore, showing these places on the official map can contribute to a symbolical return to the city, the memory it has been dispossessed of. I must however point out that there are differences between my works and the two cartographies that I have mentioned, for instance with regard to the nature of the crimes that have been raised. The Nazis' crimes were genocidal while I.R.I's crimes cannot be considered as such. They have, however, similarities: firstly, both are based on the memory of a city's inhabitants in order to show its violent past. Furthermore, in the two works cited above, as in my cartographies, a connection is made between the city's past and the situation in which it is now. Finally, in all these works, the study of the city was conducted by highlighting its lacunas, ambiguities, and its complexities.

[14] Nikolaus Gansterer, *Memory Map* [online], http://www.gansterer.org/Memory-Map/, accessed on 28. 9. 2017.
[15] *Memory Loops throughout the city of Munich*, Michaela Melian [online] Available on http://www.memoryloops.net/de/intro, accessed on 28 .09.2017.

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Website

http://www.memoryloops.net/de/intro,
http://www.gansterer.org/Memory-Map

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Fig.1, Fig. 2: Bahar Majdzadeh, Cartography of the absentees, 2019, vinyl tarp, 120cm x 170cm, spread on one or two wooden tables of similar dimensions, with 19 holes to let the loudspeakers cables through.

Fig.3, Fig 4: Nikolaus Gansterer, The Memory Map, 2013, paper, text, pins, on wooden plates, dimensions 200 x 300 x 25 cm, Courtesy Nikolaus Gansterer and Jewish Museum, Vienna

14

AFTER THE FALL: MAPPING TRAUMA & MEMORY IN THE (POST-) 9/11 AMERICAN NOVEL

Photo Anthony Correia

Trauma: an event in the subject life defined by its intensity, by the subject's incapacity to respond adequately to it, and by the upheaval and long-lasting effects that it brings about in the psychical organization. (Laplanche & Pontalis, 1973, p. 495)

[s]omething of the past always remains, if only as a haunting presence or symptomatic revenant. (LaCapra, 2011, p. 49)

Brahim Benmoh

Chouaib Doukkali University, Faculty of Letters & Human Sciences El Jadida. Morocco

'War and trauma are unfortunately closely interlinked' (Hunt, 2010, p. ix). Indeed, the concepts of trauma and war have received much attention since the fall of the World Trade Centre, and in the light of what came to be known as the 'war on terror.' One of the main reasons why the interrelatedness of these concepts is brought into the spotlight nowadays more than ever before relates to the fact that 9/11 and its aftermath have emphasized a political and cultural transition in the contemporary globalized world. Based on the post-9/11 fiction of the Iraq war, this chapter examines the politics of representing trauma and war in Don DeLillo's Falling Man (2007). In this novel, Don DeLillo fictionalizes what it means to experience the trauma of war and live with its 'Post-Traumatic Stress Disorder'. This chapter argues that this fictional war narrative by an American writer engages with how trauma and war have shaped and continue to shape human identity and memory in the 21st century.

The objective of this chapter is to examine the politics of representing 9/11 trauma and Post-Traumatic Stress Disorder (PTSD) in post-9/11 literature as a new form of literary representation that contributes to what Whitehead calls 'the genre of testimony' in her book Trauma Fiction (2004). To locate this study within this evolving type of literature, this paper examines how Don DeLillo's Falling Man as a post-9/11 novel represents 9/11 trauma, and the way in which its Post-Traumatic Stress Disorder continues to shape human identity and memory. The main question that this paper addresses is to what extent Don DeLillo's Falling Man deals with the process of re/writing the trauma of 9/11 and representing its psychological violence on the traumatized victims. To come to terms with this question, this study draws upon trauma theory as a critical approach that enables new modes of reading and interpreting literary works that engage themselves with the concept of trauma and its psychological and cultural effects.

This chapter explores how DeLillo represents the psychological impacts of 9/11 trauma on his two main characters , namely Keith and his wife Lianne, who go through several identity crises and who struggle with the symptoms of their own Post-Traumatic Stress Disorder after the fall of the World Trade Center.
The chapter is structured in two parts. The first part of briefly contextualizes issues related to 9/11 trauma and its representation in literature. The second one examines the politics of representing 9/11 trauma and Post-Traumatic Stress Disorder in Don DeLillo's Falling Man as a 9/11 literary trauma text.

Fictional texts play an important role in the witnessing of traumatic events of the past. Due to the rise of trauma theory in the United States in the 1990s and the emergence of literary trauma theories it is possible today to speak about a new evolving literary genre known as trauma fiction. This new type of literature concerns itself with the way in which novelists examine the theme of trauma and incorporate its structures into their fictional narratives. Trauma, from the perspective of Freudian theory of psychoanalysis, is characterized by its inaccessibility and its inability to be integrated into the narrative, for trauma, as an overwhelming experience, is processed only in the way it returns to haunt the traumatized individual and generates what is known in trauma studies as the Post-Traumatic Stress Disorder. However, from Dominick LaCapra and Anne Whitehead's vantage points, the genre of trauma fiction is able to come to terms with traumatic events and, therefore, represents what cannot be represented by cultural, historical, and documentary narratives. In what has become a canonical work for trauma studies, Writing History, Writing Trauma (2011), Dominick LaCapra argues that 'narratives in fiction may also involve truth claims on a structural or general level . . . by giving at least a plausible 'feel' for experience and emotion which may be difficult to arrive at through restricted documentary methods' (p. 13). That is to say that there is a mutual influence between trauma theory and fiction, 'in which each speaks to and addresses the other' (Whitehead, 2004, p 4).

Trauma fiction aims at bearing witness to traumatic histories by means of pointing out the complex intersection between knowing and not knowing of traumatic events of the past. In so doing, it probes the conditions of psychic/personal and cultural/collective sufferings of others through bridging the historical gap between a witness and a victimized individual. Thus, trauma fiction seeks predominantly to integrate the other into the self as an act of protection. As such, it relates to LaCapra's notion of 'working- through' (2001) and Freud's concept of 'mourning' (2005). LaCapra draws on the concept of 'working-through' to delineate the role that literary texts paly when it comes to the representation of trauma, contending that writing essentially implies some distance from trauma and it is an integrally therapeutic process. As a traumatic event, 9/11 has instantaneously and discursively presented itself as a paradigm shift, to use Thomas S. Kuhn's concept, in contemporary trauma studies and has suggested a distinctively new set of conditions. According to Kellner Douglas in his book 9/11 and Terror War (2003), in the aftermath of this event, 'there has been a wealth of commentary arguing that 'everything has changed,' that the post-9/11 world is a different one, less innocent, more serious, and significantly altered, with momentous modifications in the economy, policy culture, and everyday life' (pp. 38-39). Departing from Homi Bhabha's concept of 'transition', 9/11 trauma, as he himself argues in his lecture, Writing Rights and Responsibilities, (2008) can be considered as a discursive shift which has been emphasizing a confounding period of transition in the contemporary world. The precipitous transmission of the 9/11 attacks on the World Trade Center to a global audience through television, digital cameras, and mobile phones among other revolutionary and discursive forms of media constructs 9/11 as the most historical and the most 'traumatic' event of the 21th century (p. 4).

At this stage, the major question, however, is whether 9/11 can be fictionalized and represented in literature like the previous historical and traumatic events such as slavery and the Holocaust, to name but a few. In other words, how do writers

and more specifically novelists handle a trauma that is considered to defy, as Jean Baudrillard maintains, any form of interpretation? In his Spirit of Terrorism (2003), Baudrillard for instance states that: '[w]e have an event that defies not just morality but any form of interpretation' (p. 11).

Remarkably, however, literature has provided one of the most effective sites for reflection on the meanings of the post-9/11 turbulent world. In the wake of these 9/11 events trauma has definitely become a major cultural concern of literature in general and fiction in particular. Indeed, after 9/11, a colossal number of literary works dealing directly, or indirectly, with the events and their aftermath have been published, and have established a significant corpus to be analyzed under the often cited concept of trauma and 'terrorism.' This ongoing increase in the number of 9/11 and post-9/11 fictional texts has given rise to a new type of literature which is usually referred to as 9/11 literature or 'the literature of terror'. The latter has emerged within the political and cultural positionality of the event whose traumatic effects transcend America's geographical borders. The idea to consider (post-) 9/11 literature[2] as a new type of literary genre of representation can be traced back to the increasing amount of literary engagements with the event. The increasing production of literary works on 9/11 trauma[1] and its aftermath is guided by the primary motivation that literature is able to articulate new perspectives about an event which is considered by some to challenge forms of representation.

Photo Dan Howell

[1] It is crucial to remind the reader from the beginning of this thesis that the idea of considering what would come to be known as '9/11' a traumatic event is very problematic and controversial because it raises some questions such as whose trauma and who is traumatized? In Michel Foucault's terms, 9/11 as trauma has been disciplined within an 'order of discourse' which has been operating by the processes of inclusions and exclusions.

[2] Indeed, 9/11 has contributed to the emergence of a new type of literature which is referred to as 9/11 literature, post-9/11 literature or sometimes the literature of terror. By and large, this type of literature centers on 9/11 and its repercussions on individuals and societies alike. It also deals with contemporary and contentious issues such as religion, „Islamic fundamentalism', „terrorism', globalization, „war on terror' and the like.

It is also crucial to bear in mind the idea that 9/11 has been considered both a cultural as well as an individual trauma. This is to say that the fall of the World Trade Center is a historic/al event that can be defined as a psychic trauma given the fact that it has psychologically impacted and shaped many individual characters and their sense of being in the world. Along the same line, the event can be labeled as a cultural/collective trauma that has traumatized the United States' sense of identity. Despite the fact that DeLillo's previous fictional literary works concern themselves with cultural issues, he chose to write a 9/11 psychic/individual work rather than a cultural trauma novel which he entitled as Falling Man.

DeLillo's Falling Man is one of the American novels that contributes to literary representations of post-9/11 trauma fiction. It begins in the smoke and ash of the burning of the Word Trade Center and portrays the aftermath of this global tremor on human identity and memory. The novel's main idea revolves around the psychological impact of 9/11 trauma as a historical event that defines turn-of-the-century America. Falling Man is a story of a 9/11 trauma survivor, Keith Neudecker, a 39-year-old lawyer who was working in the World Trade Centre before its fall. He is one of the survivors of 9/11 attacks who miraculously escapes from one of towers. After his escape from the tower, the protagonist moves unconsciously to his estranged wife, Lianne Neudecker, to whom he shares his traumatic experience which will affect her in turn. The novel depicts how 9/11 trauma destroys the relationship between these traumatized characters and how it shapes their love relationship. Falling Man focuses on how these characters find it difficult to live a normal life as both suffer from perpetual traumatic symptoms. In his novel, DeLillo explores how the events of one single day shape the identity and memory of people and their perception of the world. To introduce the reader to the fact that his novel revolves around 9/11 and its traumatizing effects on individual characters, DeLillo initiates his novel with a powerful opening sentence, which reads:

It was not a street anymore but a world, a time and space of falling ash and near night. He was walking north through rubble and mud and there were people running past holding towels to their faces or jackets over their heads. They had handkerchiefs pressed to their mouths. They had shoes in their hands, a woman with a shoe in each hand, running past him. They ran and fell, some of them, confused and ungainly, with debris coming down around them, and there were people taking shelter under cars (p. 3).

The opening of the novel introduces us to the total paralysis and grotesqueness that characterize human identity after the collapse of the World Trade Center, depicting the way in which this traumatic event shapes the identity of individual subjects and traumatises their mode of existence in the world. In the above quotation, the reader is immediately immersed in the 'after the fall' world. This opening of the novel implies that darkness has enveloped the entire city and people look like ghosts and strangers that human beings. Keith is the main character of Falling Man who escapes from one of the Twin Towers during the 'terrorist'[3] attacks of 9/11.

DeLillo depicts the incomprehensible reaction of this character who, alongside other traumatized individuals, finds it difficult to fathom what is taking place after the fall of World Trade Center. Immediately after this tragedy, the protagonist Keith becomes unable to distinguish between reality and fiction. He keeps walking and at the same time attempting to come to terms with what

is going on around him until he eventually finds himself at the apartment of his estranged wife Lianne. This event has remarkably changed the way the protagonist experiences his surroundings to the extent that he no longer recognizes whether he is a human being and whether he is still alive. DeLillo writes: 'He tries to tell himself he was alive but the idea was too obscure to take hold…it was not until he got in the truck and shut the door that he understood where he is going all along' (p. 6).

Throughout his novel, DeLillo presents Keith as a complex trauma survivor who is faced with an unpredictable danger. As a directly traumatised person whose mode of existence and interaction with the outside world are shaped by 9/11, Keith cannot fully comprehend the events that are occurring around him until much later. This psychological state designates Keith's inability to consciously process the event and to function as a normal individual. In other words, the traumatic event of 9/11 seems to be out of his time and space. In the novel, DeLillo is at pains to fictionally delineate what it means to be a victim of a traumatic event, and also what it means to be imprisoned within endless post-traumatic stress disorder.

He suggests that trauma and its aftermath may change the identity of the traumatized people by making them perceive the world in a different way. The effects of trauma makes the victims unable to return to normality, because they are trapped and imprisoned in a state of melancholia and mourning. LaCapra makes a further distinction between melancholia and mourning when he explains that:

[M]ourning might be seen as a form of working through, and melancholia as a form of acting out. Freud, in comparing melancholia with mourning, saw melancholia as a characteristic of an arrested process in which the depressed, self-berating, and traumatized self, locked in compulsive repetition, is possessed by the past, faces a future of impasses, and remains narcissistically identified with the lost object (2001, pp. 65-66).

One of the main characteristics of trauma is the gap between the event and its assimilation into the consciousness of the traumatized individual. In their work The Language of Psycho-analysis (1974), Jean Laplanche and Jean-Bertrand Pontalis describe trauma as 'an event in the subject's life defined by its intensity, by the subject's incapacity to respond adequately to it, and by the upheaval and long-lasting effects that it brings about in the psychical organization' (p. 465).

It is worth noting that the effects of trauma and the symptoms of post-traumatic stress disorder are inextricably linked to the space where the traumatic event happened. Because of his traumatized psyche, Keith remains traumatized even though he is not physically present in the space where 9/11 event occurred, trapped in a state of

[3] This paper tends to use „terrorist' and „terrorism' between inverted commas because these terms are problematic and are considered as globally most complex concepts. Despite the fact that the issue of terrorism has sparked off different discussions and spawned an incredible number of research, there is little definition on its definition. This is to say, the existing definitions of terrorism in today's context are fraught with inclusions and exclusions because they are dictated by the post-9/11 political and media discourses. As an ideological state apparatus, media frames and regulate how the issue of terrorism and the war on terror as the Bush administration's response to 9/11 trauma can be meaningfully discussed within American society and beyond.

melancholia. The main reason for these perpetual traumatic symptoms is that the traumatic event of 9/11 is deeply inculcated in his memory. When Keith emerges from the towers, he begins to see the world differently. He is not a kind of person that he used to be before the destruction of the World Trade Center, but only a survivor:

He crossed Canal Street and began to see things, somehow, differently. Things did not seem charged in the usual ways the cobbled street, the cast-iron buildings. There was something critically missing from the things around him. They were unfinished, whatever that means. They were unseen, whatever that means (p. 5).

Trauma changes the way Keith identifies and defines the physical and public space. His place is changed and becomes unavoidably associated with trauma and loss. DeLillo efforts to illuminate what happens to human psyche when it is startled by highly unusual and shocking events. As the second tower comes down behind him, Keith realizes that the transformation of the Manhattan skyline into debris coincides with the change of his perception of the world and its aspects. DeLillo states: 'He heard the sound of the second fall, or felt it in the trembling air, the north tower coming down, a soft awe of voices in the distance. That was him coming down, the north tower' (p. 5).

The traumatizing event of 9/11 contaminates the protagonist' sense of identity and his relations with his family, and more specifically with his wife who also, as it will be shown, undergoes a secondary trauma. This makes the traumatized individual alienated from his self and others. As Judith Herman argues very convincingly in Trauma and Recovery, (1992), 'traumatic events have primary effects not only on the psychological structures of the self but also on the systems of attachment and meaning that link individual and community' (p. 51). As a result, Herman continues to argue, 'the core experiences of psychological trauma are disempowerment and disconnection from others' (p. 133).

The psychological trauma engendered by 9/11 events makes the protagonist of the novel completely disempowered. DeLillo presents Keith as a complex trauma survivor, who is physically present with other people, yet psychologically detached. This psychological fragmentation generates a problem for the psyche and evokes PTSD. In the aftermath of 9/11, Keith struggles to construct his identity which is completely fragmented. Owing to his strong traumatization, Keith goes through several identity crises. His attempts to form back his sense of being are doomed to failure:

He began to see what he was doing, he noticed things, all small lost strokes of a day or a minute, how he licked his thumb and used it to lift a bread crumb off the plate and put it idly in his mouth. Only it wasn't so idle anymore. Nothing seemed familiar, being here, in a family again, and he felt strange to himself.

Keith appears to be a foreigner to himself. After the initial shock of 9/11 wears off, he undergoes different forms of self-fragmentation, each one connected to symptoms of his own post-traumatic stress disorder. The impact of 9/11 trauma on his psyche makes the reader realise that Keith's traumatic memories generate a clash between the past and present and in turn make the future more threatening. In so doing, these memories produce the alienation of the victim from the world and makes him a stranger to himself. In her aforementioned work, Herman explains this response when she writes that 'traumatic events call into question basic human relationships...

They shatter the construction of the self that is formed and sustained in relation to others… They violate the victim's s faith in a natural or divine order and cast the victim into a state of existential crisis' (p. 51). Despite his attempt to come to terms with his traumatic past, Keith fails to make the connection between his new self as a traumatized subject and the person who lived there pre-9/11. Keith's view of the Post-9/11 America and his relations with others have suddenly become fragmented. He is strange to himself in a strange world which has suddenly lost its meaning. DeLillo writes:

Keith used to want more of the world than there was time and means to acquire. He didn't want this anymore, whatever it was he'd wanted, in real terms, real things, because he'd never truly known. Now he wondered whether he was born to be old, meant to be old and alone, content in lonely old age, and whether all the rest of it, all the glares and rants he had bounced off these walls, were simply meant to get him to that point (p. 128).

The uncontrolled repetitive appearance of hallucinations that normally characterize the psyche of a traumatized person are important in Don DeLillo's Falling Man. DeLillo depicts Keith as a person whose state of mind is inextricably linked to 9/11 trauma, which in turn invades all his life. In the novel, the protagonist becomes completely possessed by the traumatized images to which he was exposed when he escaped from one of the twin towers and which cannot be processed and cannot be integrated with other experiences. This below passage from Falling Man explains the process of generalization which happens to the traumatized person. Because of the devastating effects of 9/11 trauma on his psyche, Keith is unable to remove the impact of trauma from his whole life. DeLillo writes:

The noise was unbearable, alternating between the banging-shattering sound and an electronic pulse of varied pitch. He listened to the music of thought of what the radiologist had said, that once it's over, in her Russian accent, you forget instantly the whole experience so how bad it can it be, she said, and he thought this sounded like description of dying (p. 65).

The notion of noise occupies a strong position throughout Falling Man. The author elaborates on Keith's experience of being imprisoned inside an MRI (magnetic resonance imaging) scanner which produces an unbearable noise that reminds him of the alarming sound scape of the 9/11 tragedy. The radiologist tries to calm Keith by means of trying to limit his traumatic experience. However, the machine and its diagnostic functions return Keith to his late trauma. The noise comes to represent the experience of an ultimate crisis related to the Keith's post-traumatic state.

This psychological paralysis and entrapment from which Keith cannot break away is strongly highlighted in the following passage from the novel: 'These were the days after and now the years, a thousand heaving dreams, the trapped man, the fixed limbs, the dream of paralysis, the gasping man, the dream of asphyxiation, the dream of helplessness' (p. 130). This quote echoes LaCapra's description of trauma which states that '[t]rauma is a disruptive experience that disarticulates the self and creates holes in existence' (p. 41). In the novel Keith appears to be unable to transfer his traumatic experience into his memory as blazes of unconnected images conquer his mind. The traumatic event cannot be adjusted into a logically ordered narrative of the past.

What is interesting about DeLillo's fictionalization of 9/11 trauma is that the reader does not only get an impression of Keith as the direct survivor of the 9/11 attacks and his traumatic stress disorder, but is equally introduced to his wife Lianne who is also traumatized by the same event. While the protagonist Keith undergoes a firsthand individual trauma as one of the victims who miraculously escaped from debris that followed the destruction of the World Trade Center, his wife Lianne experiences secondary trauma. As the second main traumatized character of Falling Man, Lianne experiences 9/11 trauma not from the real space where the trauma took place but from the traumatized psyche of her husband and from the traumatized images presented by media discourses.

In their article Beyond the 'Victim': Secondary Traumatic Stress (1995), Figley and Kleber further explain how the traumatic symptoms of given traumatic event can shape people beyond the time and space of event. They distinguish primary stressors as firsthand witnesses and direct victims of trauma, from the secondary stressors as second-hand witnesses and indirect victims. Figley and Kleber define secondary traumatic stress (STS) as:

Secondary traumatic stress refers to the behaviours and emotions... It is the stress resulting from hearing about the event and/or helping or attempting to help a traumatized or suffering person. This conceptualization of primary and secondary traumatic stress describes the distinction between those 'in harm's way' and those who care for them and become impaired in the process. (1995, p.78)

Such distinction can be useful when it comes to one's analyzing of the relationship between Lianne and her husband Keith. From the moment Keith arrives on her doorstep, 'up from the dead' (p. 8), her life is directly impacted by 9/11, even though all of her relationship with regard to the event are indirect and mediated. Lianne describes Keith the first time she sees him when he escaped from the destroyed WTC: 'Like gray soot head to toe, I don't know, like smoke, standing there, with blood on his face and clothes' (p. 8).

Lianne experiences numerous belated realizations as she, over time, begins to recall 'things she didn't know she'd absorbed (p. 126). She is indeed psychologically affected by the trauma that destroyed her husband, and unable to escape a secondary trauma. Lianne's traumatic experience echoes that of her husband Keith as she feels that the normal world has suddenly disappeared. She 'live[s] in the spirit of what is ever impending' (p. 212). She cannot escape undergoing a secondary trauma that impacts her relationship with loved ones.

Figley, Charles et al. (1995) define secondary trauma a 'stress symptoms resulting from hearing about an extreme event experienced by a friend or loved one or from attempting to help the traumatized or suffering person. This exposure may be a confrontation with powerlessness and disruption as well' (p. 15). Falling Man (re)presents Lianne as a traumatized subject who is shaped by secondary trauma, and this narrative shows as well that the traumatic symptoms of this character can be processed. Keith's unexpected appearance at her door is shocking to her because she knew he worked in the World Trade Center and began to fear for his life when she heard of the fall of the towers. What is more significant about DeLillo's Falling Man is the fact that the reader knows not only about Keith as the direct survivor of 9/11 trauma, but has also the chance to know about the impact of 9/11 trauma on his wife Lianne.

Alongside the impact of her husband's traumatic experience on her mode of existence, Lianne experiences also a virtual trauma which contributes to her psychological disturbance. She comments on the way she felt watching the towers fall in a conversation with her mother, Nina. She says: 'I thought he was dead.' 'So did I,' Nina said, 'So many watching. Thinking he's dead, she's dead.' 'I know.' 'Watching the building fall.' 'First one, then the other. I know' her mother said (p. 11). In another passage, DeLillo writes that the newspaper photograph of a man falling from the WTC 'hit her hard when she first saw it' (p. 134). DeLillo suggests that 9/11 trauma has psychologically affected not only the traumatized people who were its immediate victims but it has also shaped the psyche of those who watched it via media and more specifically in television. Meek points out in Trauma and Media: Theories, Histories, and Images (2002) that:

9/11 [has] become [an] iconic cultural [trauma]—relived and retold in numerous documentaries and dramatizations [...] After 9/11 the general population of America—not only those who experienced or witnessed the events first hand, not only the family and friends of those who died, but anyone who became aware of the events by way of telephone, television, newspapers or Internet communications—were potentially seen as participating in a traumatic experience (pp. 6-173).

Both Keith and Lianne are trapped in an identity crisis, unable to work through their trauma. They appear unable to distinguish between the past, the present and the future. Keith's and Lianne's mode of existence after the 9/11 trauma 'designates a danger that is both unpredictable and beyond the subject's control' (Borradi 2003, p. 147). Falling Man appears as a novel of acting out rather than working through trauma. In his book Writing History, Writing Trauma (2011), LaCapra makes a distinction between these two different states of conditions. According to him:

In acting out, one relives the past as if one were the other, including oneself as another in the past one – is fully possessed by the other or the other's ghost; and in working thorough, one tries to acquire some critical distance that allows one to engage in life in the present, to assume responsibility – but that does not mean that you utterly transcend the past. (p. 148)

Within DeLillo's Falling Man, the couple's life is completely paralyzed and fragmented. Since both characters cannot distance themselves from the symptoms of PTSD, they are always brought back into the emotional confusion. As the title of the novel indicates, Keith and Lianne fall through space, time and memory. This suggests that Keith is right when he says 'We're ready to sink into our little lives' (p.75). Certainly, trauma extinguishes the sense of continuity in the lives of the traumatized individuals and their mode of existence in the world. In Falling Man, Lianne sums it up right at the outset: 'Nothing is next. There is no next. This was next. Eight years ago, they planted a bomb in one of the towers. Nobody said what's next. This was next. The time to be afraid is when there's no reason to be afraid. Too late now' (p. 10).

CONCLUSION:

Out of the growing list of literary works engaging directly or indirectly with the 9/11 trauma and its aftermath, Don DeLillo's Falling Man (2007) has emerged as one of the most well known and most anticipated trauma novels written in the last two decades. Like any post-9/11 narrative, Falling Man becomes a space through which the author tries to assimilate the unfamiliar into familiar structures. This literary work is presented in a wide spectrum of the literary production of the post 9/11 trauma fiction that reflects 9/11 trauma and its psychological aftermath on individuals. As Versluys argues, in Falling Man 'trauma is not healed; it spreads like a contagious disease' (Versluys 2009, p. 30). As traumatised individuals, Keith and Lianne's psychological trauma makes them feel a lack of belonging to any existing sense of home. 9/11 trauma is a kind of transitional defining moment that has impacted their perceptions of the world as American traumatized citizens.

DeLillo provides a literary representation that interrogates the dimensions of death, identity crisis and memory of loss that characterize the post-9/11 world of trauma and terror. For his both main characters, every aspect of their life has been changed. This indicates that the effects of trauma make the traumatized people unable to return to some semblance of normality because they bear their traumatic past within them as scars of humiliating wounds. Falling Man is a quintessentially important novel for our study of literary trauma fiction. It shows the way identity of individuals can be shaped by historical traumatic events. In the aftermath of the World Trade Centre attacks, the protagonist Keith and his wife are presented as traumatized survivors. They both represent a nation suffering from collective trauma.

Through narrating the traumatic experiences of his characters in Falling Man, Don DeLillo constructs a psychic trauma novel that shows how 9/11 trauma and its aftermath produce fragmented traumatic memory and identity. DeLillo's work corresponds to the political conditions shaping the postmodern world. This work bears witness to the fact that the events of 9/11 have brought into the centre the struggle between the past and future. As such, it has become evident that Falling Man contributes to modern trauma fiction which depicts the idea that 9/11 trauma is a defining moment in in recent history, particularly American history.

Photo Anthony Correia

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beyond forgetting

DIALOGUE & INTERACTION

15

REPORT ABOUT THE CONDITIONS IN THE REFUGEE CAMPS IN GREECE, SERBIA AND MACEDONIA

F.E.E.L.- Effect

Alexander Kreysig, Barbara Steidl, Henning Busch, Laura Gali, Johannes Kobras, Katharina Waldinger, Maximilian Behrens

Students from the field of social work / Coburg University of Applied Sciences
Germany

We are a group of students from Coburg and Munich who developed an organisation to support refugees and support workers through the project 'F.E.E.L.- Effect'.
Fellowship – Equality – Engagement – Liberation

According to UN figures, more than 65 million people around the world were forced into migration in 2015 .
Only a few of them reached the borders of Europe. While European governments are pushing forward the foreclosure of the continent by installing fences and walls, several thousands of volunteers and full-time workers are helping in the area of conflict driven by humanitarianism. It is their dedication which inspired us to create our own project. We planned to offer our help throughout the Balkans and Central Europe, including a four weeks period in Thessaloniki (Greece) and two weeks support of a project in Serbia. Greece and Serbia were chosen as target countries because of their precarious situation. The project was running over a period of ten weeks starting at the end of September 2017. Besides voluntary work with local organisations we collected information about the living conditions in host countries along our route, publishing our experiences via blogs and events in Germany. To realize the project we were granted permission to become part of the Coburg-based 'Schmetterlingseffekt' association.

Excerpts from F.E.E.L. Effect travel blog

2.10. – 2.11. 2017 Volunteering in the Habibi.Works maker-space project Ioannina, Greece.

Habibi.Works maker-space
Photo F.E.E.L.- Effect

Habibi.Works defines itself as a maker-space. Refugees can come to Habibi.Works and use the available resources there to 'produce' something. This can be understood literally if people in the creative-, wood-, metal- or sewing-workshops manufacture products by themselves. Or in a broader sense, if the many other resources that Habibi.Works offers are used by incoming refugees. These include sports activities (from strength training to table tennis to volleyball and many other activities), the learning of languages, or free use of WiFi. A computer laboratory with a laser cutter and 3-D printer is also available to people here, as well as many other small and large adventure spaces. A small library is currently under construction.
Habibi.Works has slowly developed into what it is today - and it continues to grow.

Habibi.Works maker-space
Photo F.E.E.L.- Effect

The true heart of Habibi.Works is the shared kitchen where meals are freshly cooked every day. There is only one golden rule for the kitchen: make sure that there is enough food for everyone. This golden rule was never broken during our stay. There is a different cooking crew formed by refugees every day, which provides for up to 150 people. A collective of volunteer helpers supports the organization of Habibi.Works.
The space has been run for over two years and more than a hundred helpers from all over Europe have been to bringing their energy into the project, as we also did for a few weeks. In addition to the short-term helpers, there are also several individuals without whom Habibi.Works would not be what it is today. Mimi, for example, has been on site in Greece since the beginning of the project and takes care of the organization there. Alongside her, Kiki has now become another integral part of the team in Ioannina. She too has left her 'life in Germany' behind to invest all her energy ino the everyday life at Habibi.Works. In Germany, where the supporters' association 'Suppe und Socken' is registered, helpers like Flo are in constant contact with the crew on site and organize finances, new donations and public relations in addition to their studies or jobs. Without these people and their (voluntary) commitment, a project like Habibi. Works would not be possible.


Habibi.Works maker-space
Photo F.E.E.L.- Effect

The most important thing about Habibi.Works for us was the atmosphere that surrounds this place. The focus here is on people, and a spirit of community is lived across all borders of ethnic origin, skin color and social class.
The importance of Habibi.Works only became clear to us when we realised the circumstances from which many of its users came from. Not only did they have to leave their homeland behind and experienced things beyond our imagination, but they have lost everything that gave stability to their previous lives. Most of the people here have hardly any social contacts left, as they left their homes where they spent their entire lives, and now they find themselves in their current situation in Greece. After leaving their past lives behind, most people who arrived on the Greek islands are in Europe for the first time. Many hope that they have finally made it, but the reality is usually very different.
People are waiting on the islands, in far too small camps with far too many people, to be allowed to leave these unworthy conditions. Often they

Habibi.Works maker-space
Photo F.E.E.L.- Effect

are only allowed to continue to move towards the mainland after months in the mud and dirt of winter or in the stifling heat of summer. On the mainland their situation changes only marginally. They arrive back in camps, waiting again, not knowing how and when to move on. Many now feel that their lives are determined at the will of others.

Through this procedure people not only lose the freedom to shape their lives, but often they also lose their desire for life. They wonder why they left for Europe in the first place when they are received here like this. Sometimes we heard sentences like: 'I would have preferred to have stayed in my home country, because this waiting is much more inhumane than all the horrors from home'. Often, all that keeps people fighting is their family - to give their children a better life, or finally to hug their loved ones, some of whom they haven't seen for months, if not years.

Now these people live in Ioannina or the surrounding area in a camp with hundreds of other refugees. There are only poor facilities in these camps. A family lives in a small container that only has space for a kitchenette, a toilet and four beds. Outside of these containers, there are no sensible daily activities to engage in. People literally sit in these camps and are just waiting for their asylum process to begin.

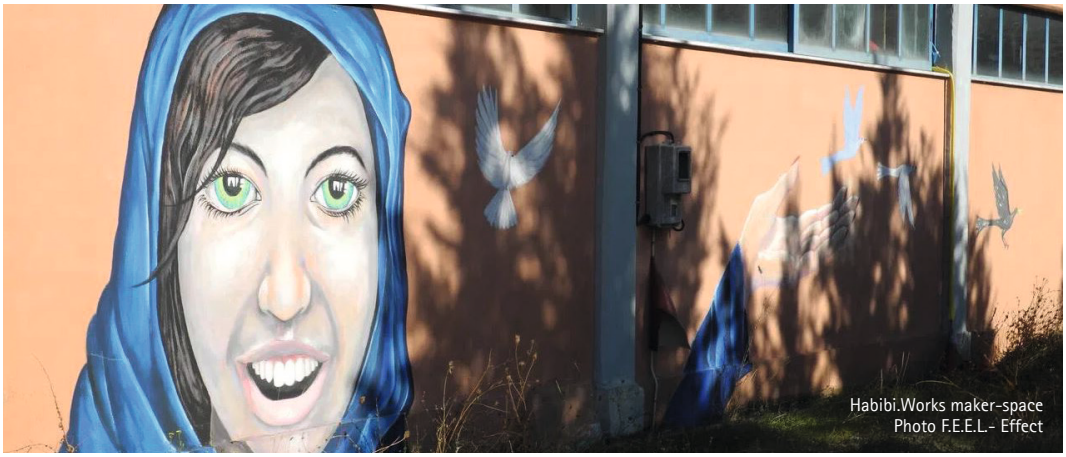
We also want to mention the commitment of the volunteers in the camps, who, under the strict conditions of mostly state- or military-camp restrictions try everything to create a sense of normality in everyday life for the inhabitants. But this is often very difficult. Offering more than a few hours of school per day for the children, and one or two language courses per week for adults is usually not possible.

This is exactly why people come to Habibi.Works. Here, they can reclaim some freedom to design their everyday life, and can choose to participate in many possible activities. They can express their energy and creativity and become active again, instead of being restrained to waiting and handing decisions about their lives over to others. The importance of this seemingly banal difference can be seen in the bright eyes and gratitude of the makers at Habibi.Works when they can feel a sense of self-empowerment again.

We were able to be part of this wonderful project for several weeks. As volunteers, our activities were as diverse as the opportunities offered on site. We were allowed to help in the kitchen, to do sports with the refugees, or to give language classes. In addition, we were able to apply ourselves in the various crafts workshops (sewing, metal, wood workshop) and to create new products there together with the refugees. Laura and Kathi offered creative workshops in jewellery or stress-ball making. Henning and Johannes went also to one of the camps three times a week to play soccer with the children. We were also able to actively help with the creation of the new library. In between we were also engaged as security personnel and as people with an open ear for the concerns of the refugees.

After this wonderful time at Habibi.Works, we can only say that we were able to learn a lot more there than we were able to pass on. The atmosphere among makers from all over the world created an utterly inspiring potential for creativity and drive.

Habibi.Works maker-space
Photo F.E.E.L.- Effect



Habibi.Works maker-space
Photo F.E.E.L.- Effect

11.11. – 5.12. 2017 Volunteering for the project 'Quick Response Team'
Thessaloniki, Greece

What is the 'Quick Response Team'? The team, consisting of volunteers around the Italian Maurizio, has set itself the task of remedying shortcomings in the camps and thereby creating a more humane atmosphere. At the same time the team also supports people individually and provides transport to lawyers or doctors.

The conditions in the camps are usually very bad. There are hardly any leisure activities or educational opportunities, and access to doctors is very limited. There are very few opportunities for children to organise their everyday life. The Quick Response Team recognised this and aims to improve the situation of the people in the camps. The team proposed that a more comfortable life can emerge if a better atmosphere is created. Therefore, the group tries to improve the aesthetics of the camps and at the same time aims to create opportunities for residents.

We worked in three different camps - 'Kavala', 'Diavata', 'Derveni'. The Derveni tent camp was the last camp on mainland Greece that still had tents as accommodation and therefore needed to be cleaned up. Our first task in Thessaloniki was to move the property of the Quick Response Team to a nearby warehouse. After that we mainly worked at Camp Diavata where circa 650 people, including 300 children, live in the military-run camp. Diavata, like most camps in Greece, is located outside of the city. We repainted the school and part of the kindergarten and removed dangerous objects and large stones to make the camp safer for people.

Our aim was to get the work done swiftly, so that afterwards there would be enough time to play volleyball with the adults or to offer play options to the children. It is important to create leisure activities because there are virtually no employment opportunities within the camp, and as the camp is located far outside of Thessaloniki, participation in public life is nearly impossibe for camp residents . We also took care of the distribution of food and hygiene supplies.

Once a week we went to Camp Kavala, located in the city of Kavala (about an hour and a half east of Thessaloniki). Here people live in houses and containers. The focus of our work here was on the distribution of food and hygiene articles. We quickly realized how different the work here was from our first project Habibi.Works. This was mainly due to the missing facilities, and we tried to make the best of the situation with very few resources. In addition, we were constrained by strict rules and were not allowed to exchange contact details with people, or take photos, to ensure the protection of privacy of camp residents. The impression that individual refugees were receiving preferred treatment by volunteers or employees of NGOs had to be strictly avoided.

At the beginning of our time in Kavala we witnessed a dramatic event when we met two Habibi. Works visitors in a large square in Thessaloniki. It turned out that a Facebook event had called for people to leave for Macedonia because the borders were seemingly open. There were about 100-150 people who immediately wanted to leave in the evening. We still had some donations in kind - sleeping bags, sleeping mats and jackets - in our car and decided to distribute them. That day we organized a hot dinner and distributed rain ponchos and other items. We also walked the first distance with the people until the group was stopped by the police.

5.12. – 8.12. 2017 Volunteer assignment for the project 'Rigardu e.V.'
Subotica, Serbia

Makeshift 'spots' around Subotica
Photo F.E.E.L.- Effect

Our last stop before returning to Germany was Subotica in Serbia, near the Hungarian border. Here we wanted to work for a few more days at Rigardu, a project we had already visited during our initial arrival in Serbia. In the meantime, they had moved within Serbia in response to changing needs and conditions. There are many people living outside the official camps near the borders. Small camps with refugee residents have been formed in various places around Subotica.

These 'spots' are located somewhere in the forest and consist of sporadically constructed tents or abandoned ruins of houses in which people sleep and live. Between 20 and 80 people live in one spot without any state support, under increasingly bad conditions.

Rigardu drives daily to the spots near the Hungarian border with a 1000 liter water tank and a mobile shower system. In addition to supplying a usually warm shower, Rigardu also offers fresh socks, T-shirts and underwear for people to use, as well all kinds of hygiene items, such as toothbrushes, razors or soaps; Drinking water can also be drawn from the large tank. Most of the time, the volunteers also bring a car battery from which residents can charge their smartphones. Rigardu has expanded the range of offers and distributes long underpants and pullovers to meet the upcoming winter conditions.

Makeshift 'spots' around Subotica
Photo F.E.E.L.- Effect

Beyond our on-site help, we were able to support the project with a donation from the Munich association 'Haderner Gesellschaft'. A larger electric water boiler, a new car battery and short and long underpants could be purchased.

Unfortunately we were not able to stay in Serbia for as long as originally planned. However, the impression of the three days spent there was very intense. We had already seen images and reports about the living conditions there, but this was no comparison to seeing with your own eyes how people live there: somewhere in a forest already filled with all those who have been waiting for their chance to get to Europe; in tents made of fabric covers and tarpaulins; without running and clean water and without sanitary facilities.

Max describes his experiences as follows: 'After 4 to 5 hours in the fresh air, I was very cold in early December and I was happy to come back to a warm, heated house and was looking forward to a warm shower. How much a luxury that is and how little evident that is for many other people was never so much clear to me as in the forests of Serbia. The situation of refugees has never been so close to me as at this moment. A television or a newspaper cannot create an understanding and compassion as seeing something with your own eyes and speaking to people who have to live in this situation. Not just with adults, but with children! With a 15-year-old boy from Afghanistan, for example, who lost his parents and fled all alone. I had to think about what I did when I was 15. Rarely had the world seemed so unfair to me. Only now could I understand why refugees talk about being treated like animals and not like humans.'

Our conclusion

It is not easy to write a conclusion about such an intense experience. As a group, this was a time when people with the same desire had found each other - no longer just being spectators, but finally becoming active. This common basic idea guided us throughout the project. We had put a lot of time and effort into this project in the first few months. This type of collaboration was certainly not always easy, but it brought us all forward. We have learned to work as a team which became even more important during our travels. Even if we had moments when we did not agree, we found ways to put these stumbling blocks aside. And so we grew very close towards each other through many challenges, as well as through fantastic moments.

During the ten weeks in projects and on the move, we got to know many people. We worked with many volunteers who give their all every day and have left their original life behind to support people in need. With them we were allowed to work on projects that offered new ways of working and inspiration to us. But above all, we got to know people who came from far away to find protection and a new home here in Europe. We cooked, learned, worked and exchanged stories together. We were invited to their homes and camps, played with children, sewed with them, assembled cupboards, drank tea and much more. These people gave us an insight into their current life situation and talked about their past. And as already menitoned earlier, in the end there remains the feeling that we received much more from the people than we could give them.

Translated from selected German texts on https://feel-effect.com/

Serbian / Hungarian border
Photo F.E.E.L.- Effect

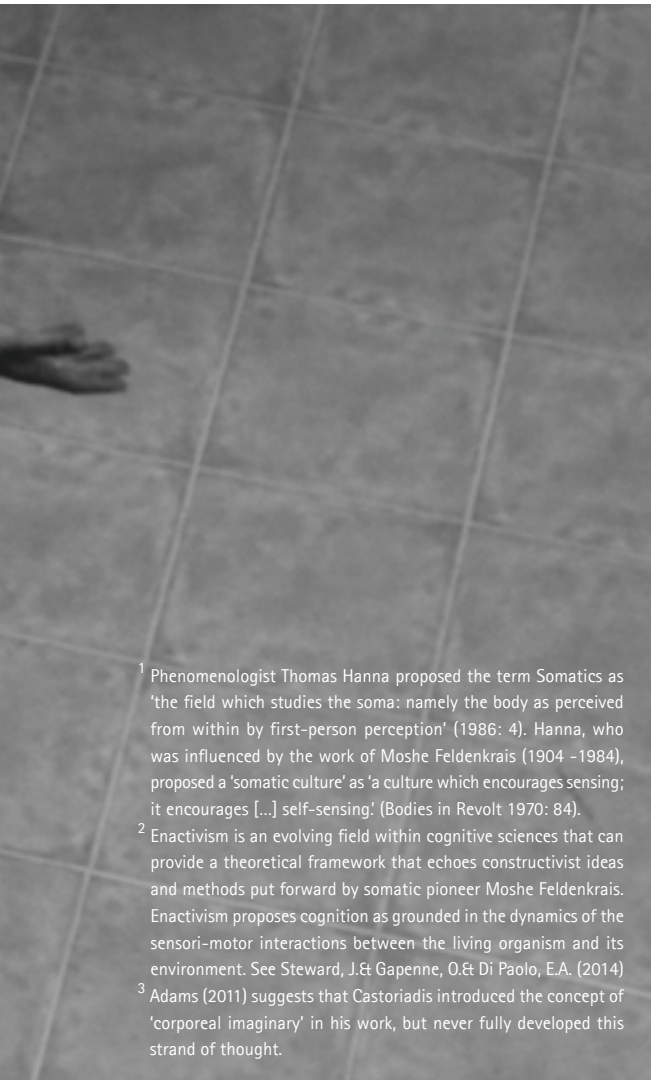
16

PUNTI DI FUGA / FLUCHTPUNKTE – ENACTING EMPATHY

Punti di Fuga – Fluchtpunkte ; Tharandt 2015; Photo Konrad Behr

Thomas Kampe

Professor of Somatic Performance and Education,
Bath Spa University / UK



The following essay discusses resonances emerging from the application and extension of a somatic-informed creative practice into an arts-activist context concerned with social inclusion and cultural transformation. It reflects upon arts activist projects undertaken in collaboration with biologist/arts-activist Stefania Milazzo in Sicily and Dresden, Germany between 2008 and 2015. Enactivist philosopher Alva Noë (2009) assigns the role of the choreographer as 'engineering the determining conditions of personhood' . The Feldenkrais Method, a key somatic practice referred to in this essay, is concerned with such process of conditional engineering, forming a cognitive-aesthetic practice of 'Social-Choreography' (Klien 2009). Choreographer Michael Klien argues that 'the perception of patterns, relations and their dynamics, the integration to existing knowledge, and the creative application to a wider reality, all together constitute the choreographic act' (Klien 2009:100). The choreographic act therefore is understoodas a psycho-social transformative practice that affects self-perception and capacity for 'self-imaging' (Beringer 2001) through patterned and dynamic interaction with the world. Such self-imaging is always a relational embodied process concerned with enacting a creative 'corporeal imaginary' (Castoriadis in Adams 2011).

[1] Phenomenologist Thomas Hanna proposed the term Somatics as 'the field which studies the soma: namely the body as perceived from within by first-person perception' (1986: 4). Hanna, who was influenced by the work of Moshe Feldenkrais (1904 -1984), proposed a 'somatic culture' as 'a culture which encourages sensing; it encourages [...] self-sensing.' (Bodies in Revolt 1970: 84).

[2] Enactivism is an evolving field within cognitive sciences that can provide a theoretical framework that echoes constructivist ideas and methods put forward by somatic pioneer Moshe Feldenkrais. Enactivism proposes cognition as grounded in the dynamics of the sensori-motor interactions between the living organism and its environment. See Steward, J.& Gapenne, O.& Di Paolo, E.A. (2014)

[3] Adams (2011) suggests that Castoriadis introduced the concept of 'corporeal imaginary' in his work, but never fully developed this strand of thought.

'Moving Beyond' workshop Aidone 2010; photo Stefania Milazzo

Between 2008 and 2013 I ran a series of workshops for the Sicilian cultural organisation Sicularte, mainly in Aidone in central Sicily, and outside of Catania in the fruit-orchards below Mount Etna. The workshops were titled 'Moving Beyond' and aimed to explore how Feldenkrais-informed practices can make space for an alternative corporeal psycho-social imaginary and practice of world-making within creative contexts. The workshops which were run in a rural environment, acknowledged Feldenkrais' eco-somatic proposal of a 'functional unity between body, mind and environment (2005) as a starting point for creative processes which involved an embedding of creative movement exploration within social and environmental contexts. Workshops drew on Feldenkrais lessons to foster a reflective practice of self-observation, creative play through de-familiarisation of habitual self-perception, and the activation of a curiosity for an embodied critical enquiry in the individual. They also utilised touch-based strategies drawn from Contact Improvisation facilitating conditions for playful interaction, exploration and trust as social-cognitive acts amongst participants. Each day would include site-responsive performance making processes, which would provide time for observation and exploration of natural or architectural environments through immersion, response and embodied interaction. Biologist and film- and performance-maker Stefania Milazzo, co-organiser of SICULARTE, commented upon the transformative effects of the embodied environmental workshops on her emerging practice as a performance maker: 'The workshops opened my mind and changed my entire life approach. Thanks to the Feldenkrais Method I became aware of what was around me and tried to communicate in a performative way'.[4]

Musician Antonio Bonomolo recalls the effect of the shared embodied practices of observation as a resource for creative practice.

I remember how deeply the daily study in nature touched me in Aidone. The first day my group was watching a place, a simple place in nature - nothing special that became a story just by spending time there. I think the creation process was easy because every day we were cleaning our body and mind through Feldenkrais and Contact Improvisation [...] as an experience of cleaning to the truth, full of good human beings. [5]

Milazzo, Bonomolo and fellow workshop participants developed an arts-activist practice under the umbrella title of Dance Attack between 2010 and 2013 and presented their disruptive works in urban environments in Sicily, mainly in public sites: shopping malls, car-parks, public squares and traffic jams. Milazzo described their work as a subversive practice, aiming 'to demonstrate against consumerism and against policy making through dance and performance' (Milazzo 2015).

As a result of these collaborations with SICULARTE and Dance Attack, I was invited to work with a group of Middle Eastern refugees and German citizens in the small town of Tharandt, near Dresden in Germany in July 2015. The three day workshop was part of the project Punti di Fuga, envisioned by Stefania Milazzo and the Dresden based interdisciplinary arts collective Proforma.

The project aimed to bring together citizens of Dresden and people with migratory or refugee -culture background through creative processes. It was funded by Dresden City Council and the county of Saxony to support socio-cultural initiatives which engage in alternative ways of resisting emerging radical xenophobic developments as spearheaded by anti-Islam groups such

Dance Attack: FIORI NEL TRAFFICO, Catania 2011; photograph Stefania Milazzo

[4] Email Milazzo 12/05/15

[5] Email Bonomolo 14/05/15

as PEGIDA in Dresden and surrounding area. As a trans-disciplinary and trans-cultural project Punti di Fuga sought to advance and enact the call of leading German politicians to actively 'seek new paths together'[6] towards cultural integration of an increasing number of incoming people seeking refugee status in Germany. The Tharandt residency coincided with arson attacks on asylum seeker centres in the town of Freital, the neighbouring town of Tharandt. The three-day workshop involved studio-based Feldenkrais and Contact Improvisation explorations supported by a live musician, creative observation, play and immersion time in natural environment, and was documented through documentary film, photo and interview material by German film-maker Konrad Behr[7]. The following section draws on participant interviews conducted after the three-day long workshop in Tharandt.

The residency was designed around the topic of 'home' – memories, desires, hopes; leaving, arriving, letting go, staying behind – and used movement, spatial interaction and touch, story-telling, and shared immersion in nature as tools for shared artistic practice and collaborative cultural exchange. The group was invited to play with exploring a shared organic movement language and to interact in unconventional ways in a supportive environment. Through activities of observing, following, leading, leaning, supporting, pulling, pushing, lifting, embracing or obstructing the participants rehearsed ways of interacting with each other and the environment that were 'very different from the way we normally behave with each other in the outside world' (male Syrian-born participant comment 18/07/15). Each evening the group spent time in the local refugee centre, an old youth hostel, talking and eating together. There was plenty of time to exchange stories and impressions. Participants worked each day with a translator from English or German into Arabic and vice versa. Much of the workshop was concerned with creative processes of challenging and re-tuning our proprioception, kinaesthesia and corporeal experience of orientation in gravity and

Punti di Fuga, Tharandt 2015; Photo Konrad Behr

[6] Angela Merkel (25/08/2015) http://www.spiegel.de/politik/deutschland/angela-merkel-in-heidenau-danke-an-jene-die-hier-hass-ertragen-a-1049893.html

[7] Behr. K. (2015) Punti di Fuga: Interviews with participants https://vimeo.com/156552377 (all participant comments taken from this source)

Punti di Fuga, Tharandt 2015, dancers Alaa Abo Majed & Mustafa Shaikh Hasan; Photo Konrad Behr

space. Touch-interactions utilised in the workshop focussed on a listening encounter, experiments in sharing bodyweight, and on the experience of communicating through activities of carrying, lifting, pushing and pulling in partnering-contexts.

Somatic pioneer Moshe Feldenkrais suggested that his lessons are concerned with activating parts of the brain that respond to the experiences of pressure and push and pull through gravitational forces. He argues that such experience forms 'the beginning of consciousness; learning to recognize how our bodies are oriented we come to know ourselves. Subjective and objective realities are thus organically dependent on the motor elements [...] which are oriented by and react to the gravitational field' (2010: 33). He used the term orientation to describe our relationship to gravity, space, and between self and other, including the 'distinction between 'I' and 'not I' in the social field, with all its ramifications' (ibid). Most Feldenkrais lessons are displacing and suspending habitual orientation in relation to gravity. I would argue that the honing into a creative re-negotiation of a shared social orientation through attentive, affective embodied artistic practice can form a shared transformative act of social-cognition.
The creative experience of heightened corporeal awareness and of shared interaction with a dis- and re-orientation within a group-context was recognised a fundamental and symbolic learning experience by a young male Syrian workshop participant:

This experience was very new for me, funny and exciting. I learnt a lot of things. I learnt that all human beings can communicate with each other without language, using their body language. And that reminds me of the community of the first human beings on earth.

A German-born male participant described that the creative embodied interaction 'was like entering into a new world, which I had never experienced before. A world full of trust and playful intuition'. Other participants commented on the impact of the shared, touch-based embodied practices as an emerging corporeal social-imaginary, transferable to everyday life situations. A Canadian-born female workshop participant reflected on the beginnings of a social flexibility as a result of challenging habitual perception of the individual within group contexts:

This weekend was for me an experience in learning how to move through life, or the differences how to move through life - to move closed or open through life. And when you are closed you find more enemies than friends, and if you are open you find there are a lot more friends around than you have thought of.

Punti di Fuga. Thanrandt 2015 ; Photo Konrad Behr

Punti di Fuga, Tharandt 2015 Dancer: Jassem Mazal; Photo Konrad Behr

A Dresden-based Austrian male participant described the modalities of experiencing interaction with others, probed and practiced in the workshop, as a 'conscious and aware way of engaging with other human beings. To create such aware and awake contact and communication is something you rarely find in everyday life. This made this weekend so beautiful and rich, and I would like to integrate this much more into my everyday life'. Referring to the sensitive, non-corrective and reflective nature of embodied interaction explored, a German-born female participant suggested that meeting young people from different cultures felt comfortable and secure.

She highlighted that she could 'playfully discover my body as well as touch by other human beings in new ways.' Other participants commented on the intensity of the experience of embodied encounter between people from different cultures as being 'subconsciously transformative on many levels' (Female German participant) towards a building of trust: 'to see we are all somehow speaking the same language, that there is so much trust in the world when you just let your body speak. This is wonderful and nurturing' (German male participant). As one group member suggested, a focus on touch-based interaction in the workshops constructed a feeling of a forming of 'a small community, a Utopia of a better world' (Female German participant). Participants described the workshop experiences as playful laboratory time to facilitate a necessary process of social re-discovery and re-learning:

I have not had much experience in spending time with refugees but I think that it is exciting to begin to address this, because it is the beginning of something that society has to begin to deal with. Something we have to learn to deal with. And this journey here was like a game, a child-like way of discovery. I still cannot quite tell what we are actually doing here, and in which context or how the effect of this will be, but we discovered things in very naïve ways. (German male participant)

Can this returning to 'naïve ways of discovery' be a key condition for the facilitation of a flexible state of being? Could it be that a corporeal-imaginary, socially re-constructed through empathetic and playful touch interaction with others, can lead to a re-discovery and re-imagining of our environment?

Could this naive affective re-learning become a condition for a re-desiring for home as a socially flexible place? Discussing the resonances of the workshop experience at the end of the three days in Tharandt, a young Syrian male group member shared his discoveries:

'Home is not a place, but a feeling of trust. Being in myself and surrounded by supportive people. This was a wonderful experience and I had a lot of fun. I can now discover my home country with new eyes.'

CONCLUDING THOUGHTS – IMAGINED WORLDS

In this essay, the author has placed the Feldenkrais Method as an enactivist cognitive model of somatic education into the context of socially engaged creative arts practice. Feldenkrais suggested that the ethical foundations of his work are essentially concerned with a 'restoring of human dignity' (2010:68) through a socially constructed and shared embodied aesthetic experience. He developed his pedagogy within an anti-totalitarian post-WW2 ethical context, aiming to contribute to a society of autonomous and non-conformist individuals which he proposed as 'a society of men and women with greater awareness of themselves' (1992:29).

The author suggests that the transfer of Feldenkrais practices into more dynamically varied improvisational explorations might enhance affective neuro-flexibility in the learner further and create greater potential for autonomy in choice-making. The author has described an embodied process of self-creation that re-distributes touch-interaction within the Feldenkrais Method beyond the hierarchical limitations of a dialogue between practitioner and learner. Awared and affective touch-encounter between learners, as a dignified activity of mutual listening and naïve discovery, becomes an organic learning gateway to a collaborative process of co-enaction – a shared becoming

The Feldenkrais Method draws on verbal and sensory imagery, motor-imagery as in imagining movement without moving, and an 'enactivist approach to imagery' (Thomas 2011) where sensation and image are generated through movement and self-observation in interaction with the material and social environment. Feldenkrais proposed an evolutionary stance on a 'whole self', challenging a humanist centrality of the individual, highlighting an inter- and trans-subjective position of the living organism. This enworlded self-in-process echoes Ecologist Edgar Morin's complexity-concept of 'self-eco-re-organisation' (2007), as ongoing process of de-patterning and re-patterning of the living agent in relation to the environment. Can Feldenkrais processes as embodied means towards 'self-education,' where self is understood as a socially embedded 'functional unity' between body, mind and lived environment, support the autonomous and socially aware individual (2005)?

Can they act as a much needed catalyst for what Theodore Adorno called 'Eine Erziehung zur Mündigkeit' (1971) – 'an education towards maturity,' as an 'unfolding'(ibid) where the capacity for self-reflection, criticality, autonomy and empathy form an antidote to a dominant social-imaginary, a corporeal shared cultural self-image that is rooted in 'unlimited expansion of 'rational mastery', 'unlimited expansion of consumption' and an increasingly 'autonomized technoscience' (Castoriadis 2005:199).

Cornelius Castoriadis urges us that 'the other road should be opened: it is not at all laid out. It can be opened only through a social and political awakening, a resurgence of the project of individual and collective autonomy, that is to say, of the will to freedom. This would require an awakening of the imagination and of the creative imaginary' (ibid: 146).

The author has discussed how a Feldenkrais-informed socially engaged arts practice can serve as a vessel to construct a shared dignified experience between participants, where trust, imagination and empathy are challenged and schooled, through awared and playful interaction. What sort of cultural capital and social learning do we need in our contemporary world of increasing global crises? How do we construct global citizenship through spirited experiential learning situations? Can a shared embodied practice allow us to move beyond being cultural bystanders towards being creative and empathetic activists? Can we still imagine and design a better future world and develop compassionate ways of interaction with another?

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17

BEYOND FORGETTING. MEMORY. EXILE. ERASURE.

Steven Tiller

Opera and theater director, producer, writer, dramaturge, actor, teacher and workshop facilitator / UK

Stephen Tiller, actor, playwright, director, producer and teacher, looks back at 70 years of his life and at the influence of his Jewish heritage, especially of his father, on his own artistic work and creative engagement with the marginalised, excluded, forgotten and silenced.

This includes his work with displaced and migrant peoples in the UK and Europe, specifically in the Jungle Camp in Calais, as well as victims of war and repression in the former Yugoslavia, Lebanon, Uganda and Gaza.

It looks specifically at Stephen's life journey through the lens of three iterations of Gian-Carlo Menotti's opera The Consul that he made between 2010 and 2018, and their relevance to the contemporary world of race hate, the 'Hostile Environment'[1], ethnic cleansing, family separation, and nationalism, whether white or 'ethno-religious'.

[1] https://en.wikipedia.org/wiki/Home_Office_hostile_environment_policy

It is July 2018. I am in Coburg, Germany. I have never visited Coburg before. We are here to commemorate Kristallnacht, November 1938. I am here to talk about my work. With me are British, German, and Israeli academics, artists and activists and an Iranian researcher. There are no Palestinian voices. At a moment in history when Exiles are still being Persecuted, and their Memory, even their very Existence, is still being denied it feels important to be contributing to a Symposium on **Persecution, Exile and Memory**. But there are no Palestinian voices.

This summer of 2018, for the first time in my life, I am living in Germany. Three months in Berlin, with my wife, my son, his Ukrainian wife and our first grandson. It is just a week before my 70th birthday. And I am taking a brief respite in Coburg from Opa's trips with Maxymka to the Hasenheide Kinderspielplatz, the Tierpark Neukölln and the dinosaurs at the Museum für Naturkunde.
Being here is also extremely ironic. My father would never have visited Germany, let alone address a room full of Germans in a Bavarian city. A city which I believe, was the first to make Adolph Hitler an honorary citizen. And the first to have a Nazi mayor. In fact, my father would have done his utmost to have never spoken to one single German. Not because he was a person of prejudice. But because he was a Jew.

There is also the choice of date for this symposium. July 2018. The 80th anniversary of the Munich Agreement. Followed, in November 1938, by Kristallnacht. And, ten years later, by my birth in August 1948. A few weeks after the Nakba. The ethnic cleansing of a quarter of the Palestinian population from their homes, never to return.
All important dates in and beyond my life.
Memory. My grandparents came to the UK from what is now Romania at the beginning of the 20th Century. Many of their family were later swept away in the Holocaust. Recently I discovered they had lived in Iasi. In 1941 the Fascist government rounded up every single Jew in that town; deporting and murdering over 13.000.

So, I am only here today because my grandparents left Iasi; working-class Jews, tailors, who spent their lives in a poverty-stricken East London. That said, they were still the lucky ones. Despite the fact that when they arrived, and Lord Balfour, he of The Declaration[1] fame, had recently brought in the 1905 Aliens Act to curb immigration and put a stop to people like them. Despite the British Brothers League.[2] Despite Oswald Mosley[3] and the Blackshirts[4]. Despite their youngest son, Henry, being shot down, aged 21, and dying for his country in World War Two. Despite the fascist revival that took place in the UK once the Nazis had been defeated.

After the war, there was still anti-Semitism, of course, but Jews were slowly being replaced by other objects of racism and hatred. West Indians, Indians, Pakistanis and Bangladeshis. Not to mention the Irish, who had been suffering it for a century or more. Many of them living in those same streets in East London. In the 1950's and 60's there used to be signs in shop windows advertising flats to rent: No Irish, No Dogs, No Blacks. We had elected politicians like the Conservative Peter Griffiths who told us 'If you want a nigger for a neighbour, vote Labour[5]'.

I remember being on a bus with my father in South London and a passenger telling the conductor to 'get back into the trees where you came from'. I was ten years old. Nobody reported him. It was 'normal'. That open racism eventually stopped. For a while. Hate-speech grew silent, but now, in 2017 and 2018 it has started again. In earnest.

15.000 Fascists[5] in Trafalgar Square the summer of 2018. Islamophobia. Murders of Poles. Murders of Asians. Murders of Muslims.

Many of us, however, benefitted from that post-war world. I was born into the NHS. I went to university. The first in my family. I trained as a teacher. The first in my family. I became a teacher. And later, I trained and worked as an actor for 15 years or more. Then, bit by bit, I began to write, direct and produce my own theatre and opera. To teach theatre. To run workshops. To work in Universities. Theatre for me is a very much about not forgetting. And, I was lucky enough, in my early career, to be creating work in political theatre with many of the more radical UK directors. Making theatre dedicated to the re-telling of unheard stories.

I worked, for example, on one show entitled The Enemies Within. It was about the year-long Miner's Strike 1984-85. We interviewed striking miners and their families in the South Yorkshire coal-field. Turning up on their doorsteps with cassette tape-recorders in hand, we captured their stories, and then, choosing the most powerful, performed them word for word, on a London stage. Giving voice to the people, the summer their iconic and bitter strike was defeated. Giving voice to those ordinary people who had been marginalised and ignored by the mainstream media. In fact, the most common thing they said after recounting their experiences was: 'And they never showed you that on the telly'.

This technique - Verbatim Theatre - has played an important role in my work, because it means you, as a theatre worker, have to go out to these communities, interview the people and listen to their experiences. In the UK, I have worked in tough inner-city schools, with refugees, asylum seekers and trafficked women, prisoners serving life sentences. And abroad, in the Jungle Camp in Calais, in Uganda with ex child-soldiers, in Bosnia and Serbia, in Lebanon in 2006, and in Gaza in 2014 and 2015. These are the people whose stories are seldom heard. Or if they are heard, are cynically misrepresented and dehumanised, just like the Miners' voices were in 1984 and 1985.

[1] https://en.wikipedia.org/wiki/Balfour_Declaration
[2] https://en.wikipedia.org/wiki/British_Brothers_League
[3] https://en.wikipedia.org/wiki/Oswald_Mosley
[4] https://en.wikipedia.org/wiki/British_Union_of_Fascists
[5] https://www.theguardian.com/world/2014/oct/15/britains-most-racist-election-smethwick-50-years-on
[6] https://www.theguardian.com/uk-news/2018/jun/11/protesters-charged-after-pro-tommy-robinson-rally-in-london

It was this recurring need to listen to and share the voices of the voiceless that drew me to Gian-Carlo Menotti's opera, The Consul. I was a latecomer to the genre and I still have an ambiguous relationship with opera to this day. My first experience of it, 12 years ago, was running workshops with emerging singers at the Kunst Univeristät in Graz, Austria. They were from China, Korea, Japan, Turkey, Iran and the Ukraine, as well as from the EU. This diversity of cultural experience and background was already attractive. But being in proximity to the kind of vocal power and intensity that comes from hearing opera sung up close blew me away.

I felt I wanted to make opera with them. But what kind of stories would we, artists from different backgrounds and histories, share with the world? It was at this point someone spoke to me about The Consul. I had never heard of Gian-Carlo Menotti before, this Italian-American composer, 95 years old, and at that point, living just outside Edinburgh.

But the subject matter drew me to the piece. A woman - it could have been my grandmother from Iasi, still young - hoping to escape persecution - goes to a Western Consulate. She needs a visa. She asks the secretary if she can speak to The Consul. Instead she is told to fill in form upon form and come back next week.

And this becomes the pattern of the rest of her short and tragic life; in the words of her most famous aria, 'Waiting! Waiting!' And, of course, like Estragon and Vladimir in Waiting for Godot, she never gets to meet The Consul of the title.

The Consul is not an opera about love or jealousy or any of the other popular opera themes. It is a story of bureaucracy. Papers. Papers. Papers. And it is about the resistance of people to ignorance, heartlessness and institutional cruelty. Existence itself as a form of resistance. Al-Samoud. Steadfastness. It is a story mirrored, back then, in the life of our very own hugely talented lead soprano, a young Ukrainian finishing her studies in Austria but struggling to stay and work in the EU.

So, The Consul was the first opera I made.

Not that the British opera world was crying out for a production of the Consul in 2010. Again and again I was told by the opera purists: 'Oh, Menotti!!! Too schmaltzy. Not modern enough musically.' But my instinct was that, given the Invasion of Iraq, Afghanistan and the massive refugee and humanitarian crisis that has followed, The Consul would have huge resonance for many audiences. Ten years later, with the rise of racist parties, xenophobia and demagogues like Trump, these resonances, seem, sadly, even more powerful. And more relevant.

Menotti's own story made the opera seem even more pertinent. Himself an immigrant, his mother brought him to the US, age 17, after his father's early death; just in time for the Wall Street Crash. He was gay. He was political. He was an outsider. And when he wrote The Consul, just after World War Two, the US was basically pulling up the drawbridge again, even to the survivors of the Holocaust.

Returning to New York by boat in the late 1940's, Menotti himself experienced this closing of borders, trying to help a desperate Italian woman whose daughter had disappeared after the war. She spoke no English and had arrived at customs without the 'necessary papers'. The hours ticked by and eventually Menotti had to leave to catch his last train, never finding out what happened to her. But this experience never left him and, became

what I believe to be the seed for his powerful and relevant opera. A haunting autobiographical duet in The Consul memorialises this one woman's plight, sung in Italian, while the words of her English translator underscore her desperation.

What also attracted me to Menotti was his commitment to popularising his art and supporting emerging talent. Giving voice to everyone. The Consul itself was the first opera to be performed live on TV in the US. It also played eight months on Broadway. It showcased in London shortly after. And also at La Scala in Milan. By 1950, it had already won the Pulitzer Prize for Music and the New York Drama Critics Circle award for Best Musical. For 'Best Musical' note. Not best opera. I like that.

His son, Francis, told me, when I met him much later, the composer's friends, and critics, often chastised him for using 'lesser' singers. To which his answer was: it's always better to work with an ensemble committed to the project, and not prima donnas with no emotional understanding of what lies at the heart of the work.

Fast forward to 2010, and our production was almost ready to go. We had a cast. And, at the last minute, a derelict warehouse in East London as a venue. I had already directed a number of theatre pieces in 'found spaces'. In Thessalonika in an amphitheatre at night. In Paris inside a disused cold storage plant. In Newcastle in the North Tower of the Tyne Bridge. And in East Anglia, in a long-abandoned US nuclear bomber base.

'The Consul', performer Lesya Aleksyeyeva
Photo Simon Annand

A found space can give a special edge to a production, if used well. The performance beginning from the moment the audience sets off to find out where they are going and not knowing what they will find when they get there.

It was not unusual, therefore, that the space for the first production of The Consul had no electricity and rubble in most of the rooms. But it was chosen not for its glamour, but rather the resonance it had with the themes of the piece. We hired a generator and our designer worked with the space to recreate the sense of fear and desperation which is part of the world of this opera. When that generator broke down on the day of the first performance, obliging us to make the three shows by torch and candlelight, it gave the audience and cast alike an experience no ordinary lighting could provide. The piece took place in six different rooms on two floors of the building; the orchestra of five players running up and down back stairs and fire escapes with their instruments, as the audience moved from space to space.

In response to Menotti's preference for creating an ensemble which had an emotional understanding of the work, our singers were themselves migrants. Greek, Spanish, Romanian and French. A Japanese soprano, a Lithuanian mezzo and a Sorbisch-speaking baritone originally from Cottbus in the DDR.

When the Arts Council of England asked Opera-Machine, our company, to build on the success of the piece and awarded us six times more funding, we made a much more ambitious production, again in London, and again we sought out a found space. This time our lead singers were joined by a diverse chorus of refugees, asylum seekers and recent migrants from the Congo, Uganda, Turkey, Russia, Kurdistan and South America, whom I had been working with in a number of centres across the city. Honouring the ways in which the story of The Consul reflected many of their own experiences, we integrated their own music into the dramaturgy of the show in the form of lullabies and laments.

This time we played 25 performances, over four weeks, in an historic but run-down Town Hall building in East London, which in many ways echoed the bleakness and false pomp of the consulate at the heart of the piece. Mirroring the diversity that is so much a part of London, a majority of our performers, as well as much of our audience, had never seen an opera before, let alone been in one. Then, for six years, we did nothing with The Consul, moving on to other projects. Much to my regret. Because, if in 2011, the refugee crisis in Europe was bad, in the nine years since it has become so much worse, coupled as it is with the rise of racist ideas, parties and politicians and an electorate seeking to blame someone for their own pain, rather than the real perpetrators. .

And then, just two months before Coburg, in May 2018, a third iteration of The Consul took place. We were invited by Tate Modern in London to take part in an event called 'Who Are We?'. It was curated by Counterpoints Arts, the national arts organisation for work with refugees and refugee and asylum seeking artists. 'Who Are We?' was intended as an artistic challenge to the 'Hostile Environment[7]' the British Government had created to scapegoat migrants, particularly ones of colour which gathered together individual artists and companies to celebrate the rich tapestry and diversity of British migrant culture. Among them

[7] https://en.wikipedia.org/wiki/Home_Office_hostile_environment_policy

photographers, printmakers, a sewing and embroidery collective, storytellers, poets, filmmakers and sculptors, many of whom were, or had been, refugees or asylum seekers themselves.
Choosing three professional sopranos who had already worked with us on other projects, and a migrant chorus led by a colleague, OperaMachine looked at ways in which we could not only sing some of the powerful music from The Consul, but also engage more directly with the public as they came through the space.

It was this that decided us to return to the theme of lullabies which had been part of that earlier iteration of the piece. Every culture has its own lullabies. There is one in The Consul. And we already had another beautiful one written by an Iranian woman composer, Shohreh Sakoory, both of which we decided to perform. And then, as we had with our first chorus, we set about acquiring more and more. This stack of lullabies I am looking at now.

Setting up a large trestle table at the Tate Exchange, covered with a huge roll of paper, with pens, pencils and crayons, we invited people passing through the space to remember a lullaby from their own childhood. And then asked them if they would write it down for us. Few refused. Most were delighted. Some had to Google the exact words, as they'd partly forgotten them. Some contributed children's songs. Sometimes songs about freedom. Some drew pictures. Some decorated the text.

Many were sorry their lullaby wasn't in English. Not a problem at all. We gladly invited them to write them in their own languages. And so, minute by minute, hour by hour, the huge roll of paper was filled with the words of songs - in dozens of languages. Many of which we couldn't understand, and some, like Korean and Chinese and Arabic most of us couldn't even read ... And once they had finished writing the lullaby, we asked them if they would mind filling in a questionnaire just like the one Magda Sorel is asked to complete by the Consul's Secretary. However, this questionnaire, unlike the one in the opera, was not to put people into a box. Or to put a label on them. Or to exclude them. But to celebrate them. Their culture. Their difference. Their diversity. And, through their diversity, their connection. And here, in front of me now, is the very first questionnaire we got back. Written by a middle-aged Turkish man from Istanbul. His name, Koray.

How I remember Koray! When he wrote the lullaby on the trestle, he did it beautifully. Each letter 'd' or a 'b' or 'p' he inscribed with a long tail. Like a peacock's. In fact, everything about him was joyful and mischievous. This especially became clear to us when he translated the meaning of the lullaby. The first words, 'Dandini, Dandini, Dastana', he told us, don't actually mean anything in Turkish. They are just 'magical' nonsense words. But, as his lullaby continues, a little story emerges, and a funny one, because, in order to get your child to sleep you would sing:

'Dandini, Dandini, Dastana...
Oh, the cows entered the field!
Please farmer, hush them away!
So that they don't eat the cabbage.'

And in tune with our theme of diversity, an Iranian photographer, working with us at The Tate that weekend, saw Koray's lullaby a few days later and said, with delight: 'We have that lullaby in Iran too.... Iranian cows like their cabbages as much as Turkish ones...'

‚The Consul'
Photo Yasemin Karsli

In the end, in this way, we collected over 80 lullabies. Each time someone had written their lullaby and answered their questionnaire, we would then ask if they would sing it for us. And could we record it on our phones? Or, if they were too shy, would they get their wife to sing it? Or sing it with their son or daughter? Sometimes even the whole family joined in. Hardly anyone refused. They were in too deep by now. And happy to have their photograph taken mid-performance too.

And so, OperaMachine now has this large, magical, archive of people's lives from all round the world. People singing to their children 'go to sleep or the mosquitoes will bite you', a Bollywood lullaby, a German lullaby about 'the number of stars and clouds in the sky'; a lullaby from Sweden where a mother troll has eleven children. Some with words that sound almost too scary for the young. But all of them digging deep into the culture of the people who shared them with us.

They are a testament to diversity. For me, in opposition to nationalism, they cross all the borders and, in many ways, riff on these radical lines in Menotti's opera: 'Let all the flags be burned. Oh, give us back the earth and set us free.'
I hope you will understand from this, I am a Jew. And an anti-racist. And a believer in turning the 'Other' into a 'Brother'. Or Sister. However, there

are those who seek to divide us. Many of them our so-called 'Leaders'. Those who say because of the colour of their skin, or their religion, or their culture, 'those people over there', are in some way inferior to us and don't deserve to be here among us. These vulgar speakers are the only people I have no time for. And will always oppose. Supremacists. Exceptionalists. We're better than them-ists. That sort.

This is why, it was fascinating meeting and talking to the artists and speakers Sophie Dixon, Richard White and Bahar Majdzadeh during the Coburg Symposium. Not to mention hearing their contributions that weekend. Fellow speakers. Fellow memorialisers. Sophie telling me about the erased villages that she researched in the Sudetanland and the 'ethnic Germans' expelled from there in 1946 in reprisal for the warcrimes the Nazis had committed against the Czech population. Fortunately, though, history has moved on and there is the EU now, and Schengen, and these exiles and their families can all go back and visit, if they want. And do. And even return, if they want. Unlike some refugees and their families from that era….

Then Bahar, researching the site of forgotten political executions and massacres in Iran. Importantly, bringing past events back into people's consciousness. And Richard White, re-walking the Nazi Death Marches. Or leading walks from one stately home to another in South West England; all beautiful mansions built on the broken backs of the African Slave Trade.

Remembering.

But there were also jarring moments. In the Q and A following a lecture on Exile, Dance and Theatre, in which the speaker talked of her mother's work in Israel in the 1920's and 30's – Israel, note, a country that did not exist until 1948 - I asked the speaker whether her mother had worked with Palestinians, since her aim had been to try and free herself from purely Western ideas of dance and choreography, and explore other cultures. The daughter's response was: 'No. She didn't work with local people. She didn't speak Arabic, only German. Sadly.' At which point, another speaker at the conference, an Israeli dramaturg, writer and translator, added: 'Of course, you have to remember, when Gaby's mother arrived from Europe, there was no Arab culture.'

Memory. Forgetting. Exile. Erasure…

Maybe it was this experience in Coburg. Or maybe it was the three months I spent in Berlin in the Summer of 2018, meeting with Israeli, European and Palestinian Antifa activists there. Talking with them about Anti-Deutsch. Pinkwashing. The Young Fathers, a black Scottish hip hop band invited, disinvited and then re-invited to the Ruhrtriennale, just for supporting the Palestinian struggle. Maybe it was discovering a memorial to Johann Trollman – and a modern boxing club in Kreuzberg named after him - the Roma boxer sterilised and beaten to death with a shovel in Wittenberge, one of the half million victims of the Sinti Holocaust…

Maybe it was just the young men and women, the nurses and doctors, the journalists and children, that Spring of 2018, being gunned down at their prison fence. The Great March of Return. The 183 dead. The 9000 wounded and the 6000 unarmed protesters incurring crippling and life-changing injuries from high powered rifle fire.

Or, maybe it was all of this that led me to thinking about my dad, Sam Tiller. Sam was a lovely guy. A man, who, as they say, wouldn't hurt a fly. A man who, following a stint in the auxiliary fire service during the Blitz, was drafted to India and stayed there until 1947, with my mother joining him from London so they could marry. He loved India. Would have lived there. But she kept miscarrying, so they came home. Not before I had come into being. As I never stop proudly telling people, I was conceived in what is now Bangladesh. And born in the part of East London that was once Jewish but now hosts a very large Bangladeshi community.

Karma? No. Tolerance. Diversity. People travelling to escape persecution or crossing seas and borders to make their life better in other ways. But what I began to remember about this lovely man was not India, but an incident that took place when I was about twelve or thirteen. A day when, as a kid brought up on daring-do and British war comics, I asked him:

'Dad?'
'Yes, son?'
'When you were in the war?'
'Yes, son?'
'Did you ever shoot any Germans?'
'No, son. I never did.'
'What? None at all?'
'No, son. None at all.'
'Why not?'
'Because I was a fireman, son. I was fighting fires. In the Blitz.'

And I remember thinking, back then, my dad had failed. Failed because he hadn't killed one single German.

Older and, hopefully, wiser, I'm proud of him. Of course. Massively. Not only proud that he didn't kill any Germans but proud that, as we were growing up, he, as a Jew, always welcomed lodgers into our house. The first a gay man. The second a Ghanaian woman student. The third an Irish guy. Living with us. In our house. In the 1950's and 60's when if you wanted a 'nigger for a neighbour', you voted for the candidate my dad voted for.

I am proud Sam wasn't a racist. Proud he wasn't an apologist. Proud he wasn't a sniper. And, most of all, I am proud he wasn't a Zionist. Maybe it was his time in colonial India that taught him that. It was his lack of racism, his openness, his welcoming of everyone, despite their skin colour, class, religion or sexuality into our home, and our lives, that informs my work. And I hope he'd be proud of it. Proud of me working with refugees, Ugandans, ex-Yugoslavs and Gazans. Even, if he'd lived this long, of my being in Bavaria in 2018; speaking in front of a room full of Germans.

My father may have been an 'ordinary working schmuck', but he was also a lifelong Jewish socialist who always took the side of the oppressed, never the oppressor.

In some ways you could say, I'm not exactly following in my dad's wartime footsteps, putting out fires, in my work. Unlike him, I may sometimes start them. Fires. But, there again, in these times, you have to. But only in order to illuminate, to shine a light into the gloom, and to warn. For, these days still, the natural is not normal. And the normal is not natural , as a famous German playwright once memorably pointed out. Herr Brecht, no less.[8]

And so, lighting fires since Coburg, for example, I have directed a show, *The Lynching*, written and performed by a black Jewish woman, Jackie Walker. It is a fierce critique of the 'antisemitism' witch hunt that has been going on in the UK for five years now, weaponised solely against the Left, while the real racists parade our streets with impunity. Recently my Israeli and Palestinian comrades in the Berlin Antifa brought The Lynching to their city. And I'm pleased to say, it had a great deal of resonance for many amongst its, mainly young, German audience.

Because, using the German word a BDS activist and colleague in Berlin taught me that summer, despite the 'dehumanised humanity', too many people are 'angepasst'. Customised. Just going along with the flow. Not questioning. Just keeping the picket fence painted and learning nothing new. And in doing so, we are once again in danger of repeating the mistakes made all those years ago.

As the Jewish writer – and exile - Sebastian Haffner, wrote in his *memoir Defying Hitler, of the situation in Germany in 1939*:

> 'What saved me was my nose…. as for the Nazis, my nose left me with no doubt. It was just tiresome to talk about which of their alleged goals and intentions were still acceptable, even historically justified, when all of it stank.'[9]

80 years later, if Haffner were alive still, he could not fail but hold a rag to his face. For the stench has returned. And sadly, it is everywhere.

Memory. Forgetting. Exile. Erasure. Our vigilance and our care that memory, and histories, should not be erased is once more needed. As much as it ever was in 1939. Or 1948.

[8] 'Let nothing be called natural In an age of bloody confusion,
Ordered disorder, planned caprice,
And dehumanized humanity, lest all things
Be held unalterable!' in Brecht, B.(1977) The Measures Taken and Other Lehrstücke; London: Methuen

[9] Haffner, S. (2003) Defying Hitler; London: Phoenix ; p.86

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18

WHEN NAPKINS ARE OUR ONLY BANDAGES: DISPLACEMENT AND THE MAKING OF IMAGES

Yehuda Sharim

Filmmaker and assistant professor at the University of California, Merced / USA

SOFT FOOTAGE

When filming at night, when dark bleak thick black colors rush into the frame, I begin to be aware that many spirits and movement take over beyond what is being seen. I bend over to make sure that the camera is still working, staying, bearing witness. I don't film only with my physical eyes or the camera. My entire body is making images. Filming and filmmaking are processes of revelation, discovering perceptions unseen, exuding a new knowledge, an insight into who we used to be (memory), what we are (space, body, and sentiment), and who we could become (creativity, imagination).

Now, as images are hijacked, when the ubiquity of the camera forces us into selfless selfies, it seems that Susan Sontag's fear of a society of 'image junkies' is gradually sipping into our contemporary moment. My text is as a reminder about the ability of film and art to see and thus actively recognize the transformative potential of art and film in healing trauma, silences, and wounds that are a result of injustices and dehumanized acts of violence.

I film and write as I see. Filming like seeing acts as a gesture to recognize and then transgress borders. By the distilling the particles that make our life, including imaginative and physical borders, in framing such elements we are able to, of course, bear witness to racial and societal injustices but also to our creative energies about a new order, a re-order, reframed life, transformative landscapes where we are finally free.

My writing is the result of my personal engagement and filming with migrant and refugee communities in Houston that began in 2014, culminating in a number of films, including WE ARE IN IT (2016), Lessons in Seeing (2017), and Seeds of All Things (2018). Throughout my work, I found the act of writing to complement my filming and filmmaking, as a way that allows me to see outside the frame and expand seeing beyond the actual filming time. I don't film only when the camera is operating. I'm continually RECording, making images. My soft footage is a collection of dreams and visions that I have recorded with the internal camera, influencing and shaping the making of my next film, Songs that Never End (2019, 114min).

His car died, again, so he ubers to work. The kids didn't leave the house for a few months now. Over the phone I tried to explain to him that the air pollution is terrible, so I had to leave the city. Then, I wanted to talk about the film traveling to LA and then England, France, but instead we talked about his weak immune system, weekly diseases, 'I am so sorry, I can't find my breath,' and that we need to think about ways for him to get a new car – 'it is not healthy for the twins to be locked in the house for months, they can be depressed, they need the sun, the sun.'

BLOOD FLOWERS

Flowers like Blood
Blood and flowers
his bleeding looks like flowers, his private garden
that he scratches, his hands
sneaking through
the broken gateway so he can finally dig in the
body, nails touching the bone,
removing soil
from the skin that covers his hands
Flowers like Blood
Blood and flowers
Uninsured hands
Working hands
Flowers of the sleepless
That restless blossom
That swells and bulges
And damns
And stains
And condemns us for our innocent blindness
And if innocence is
A color then
It's the color of all the eyes that have escaped
and ignored and now spread wide in
this field
a field of eye grenades
How did we learn how to betray?
Each other? Ourselves? This moment?
Our drifting histories and futures?
Who crowned this monotony?
Waking up into a world covered with flowers
Flowers like Blood
Blood and flowers
I brought you flowers
I brought you flowers and now
More work
I do everything I could
I do everything I could for my family

MESSing

I edit all day: I return to that long drive to the OCEAN. So many tears. Blood. Infection. Butterflies. Joy in the shape of cheap snacks. Random dancing moves in the car. Then I have to leave. When I go down to grab some coffee, I notice a group of demonstrators: local workers — from custodians to other staff members — who didn't get a raise for years. We begin talking. 'It's two women cleaning the entire library, two women, alone, all night, locked in the library chasing dust and dirt.' They want me to film their fellow workers 'fresh' in the morning and then 'dead' after a day of work. 'We want to be filmed only if you show us REAL and not lying about us.' As the conversation develops, more questions are asked: 'Are you sure that you want to film us? They would kick you out of here if they knew that you are working with us…. yes….Naaaa…. I'm just messing with you… just messing.'

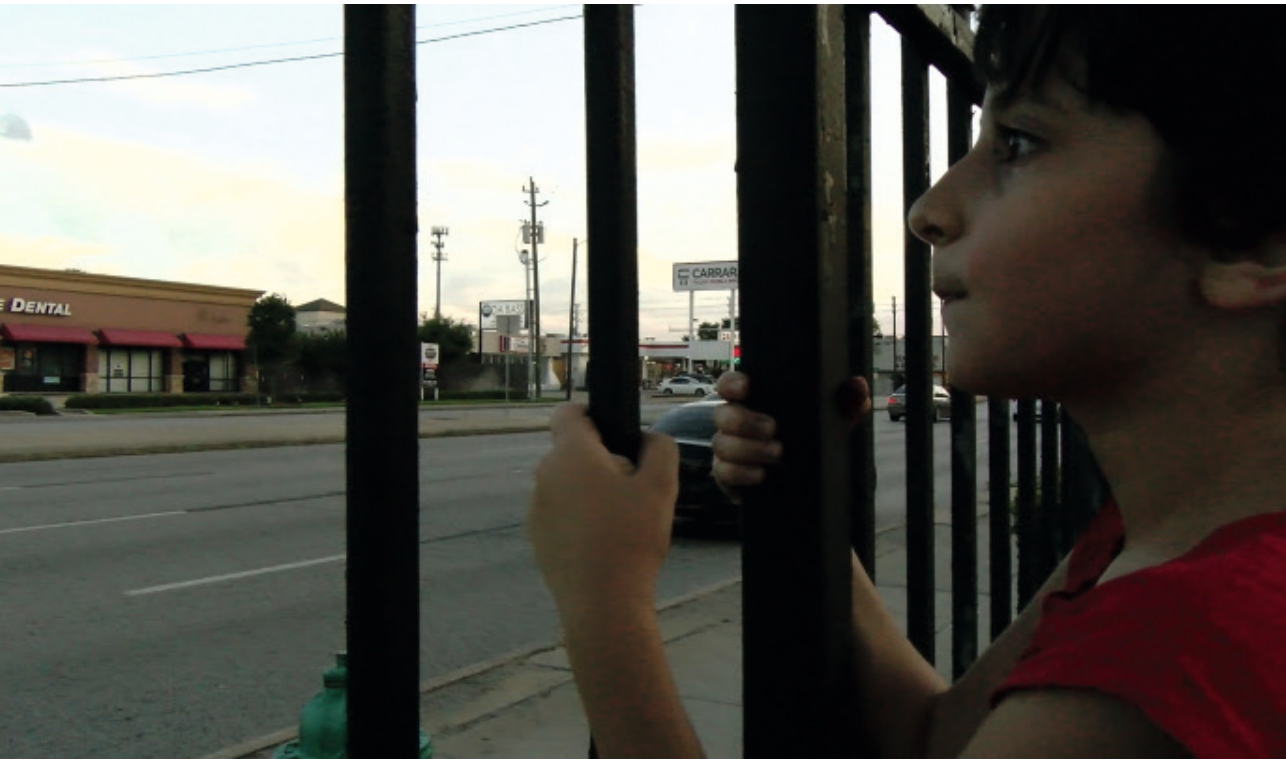
COME ON #1

There is that moment when Hana looks at me and says 'come on': she watches me pausing, standing behind and filming her from a distance, but she wants me to keep on walking with her, talking about the pool, life, her books, and what we might film next. Come on stay with us. Come on with us. We are walking home. Come on and be with us in this moment, this actuality, this life. Come on stop removing yourself. Come on drop the cliché's – artist dressed in black, depressed, carrying the world and a camera, exhausted, hopeless, tired of life, closed in your local café with $6 latte and kombucha, and fantastic scripts escaping and avoiding our realities – come on, we need, we need you around, soulfilming, do not separate film from life, soulflying, don't mistake propaganda or PR for borders with film, we need you with your eyes OPEN. COME On!

COME ON #2

I am obsessed with one thing: film as a work of love. Love not in the naïve sense of the word, for love is never one thing, a one-chord sentiment. Love doesn't fit any box. For love is always unstable, always in motion, always beyond a clear message, moving towards us, coming closer, evaporating, touching (there is no love without touch!), asking us to get closer to our better selves, and we fail, miserably. We try again, and it is us, with us, within us, our room of skeletons revealed, pretenses exposed, and art is the space where we dare to laugh (or at least breathe) in the face of our most pathetic attempts to hide, conceal, ignore our damaged beauty. For me love means attention, concentration that results in deep listening to geometry, color, space, movement, silence, hesitation, heartbeats, eyebeats, and soulbeats. I am talking about that poetic space where all is seen, offered, revealed without limitations and hesitations. And in such a space, the camera and the act of filmmaking mean something different. It is not a matter of exhibiting, pretending to be this or that, following a script, etc. no pretense. None. We are working with life. We are in motion. We are never one. The camera is part of life, wait, watch that lens floating over these waves. I am, I don't really matter, not here, the one who operates the camera, I exi(s)t in life, with life, am not separated, outside any time or space. We are sharing space. The era of maybes is over. My people, the glass of eye liquor is here, shall we drink?!

STANDING ON A BALL



I ask Hana to stand on a ball and watch traffic down Westheimer. It's around 5:20PM. Abbas will need to go to work soon, but he decides to join us. Now, he watches me filming Hana. She says it's fun to stand like that and watch the world go by. After a few minutes, all three of us head back home. The scene is over. Hana dribbles the ball, and Abbas instructs her about the best way to dribble the ball, 'you mustn't allow the ball to go above your waist, yes?'

From hiding in studios, building walls around it to exclude it from the city, and then hiring (brown and black) guards to protect it - what are the implications of such isolating acts in filmmaking?

I am interested in film/art as a practice that brings people and multiple cultures together to look/touch/engage with the diversity of our living experiences and challenges. Film that is a point of connection and exchange with life and different communities and movement.

Against the old/new vision – from the old film studios and Netflix — that project images on distant walls/screens, I would like to think about films as a call for a gathering, a shared call for astonishment, a meeting point; that is, leave your phone idiot and see yourself, lost in wars and empty news, try to remember what you saw before your eyes left you.

Yes, we are here in this darkness, 'we are in it', we share this moment, we share what is bleak and not always comprehensible, we share this future, and it is we who better recognize that we have to act together.

Creativity is a li(v/b)eration impulse. A demand announced in the most elegant fashion. Without grace, some sort of delicacy, that gesture cannot touch.

Creativity is a gesture that transforms material and humans, materials, and energies.
Creativity is the ability to touch life, to be in life.
Creativity is the ability to be in life, but not in its chaos, but life that brings order and nourishes harmony.

I feel that I write, but I am not there.

Creativity is an act that collects all the street sound and noise and organizes it into music, harmony.
Creativity is the act of creation, attention, into a new order of life.

Just like street noise I can talk about internal beats, internal soundscapes: creativity is that hand that touches in all our different sentiments— that loss, that pain, anger, anguishes, internal cravings — and transforms through that physical gesture.

Paying attention to each element.
Distilling.

In essence, creativity is an act of love, an impulse of love — without love, creativity is replaced with technical skills (a la Hollywood), editing, software programs, and other expertise.

As a corporeal gesture, filming can easily turn into a violent move if it is done without love.
Without love – a sentiment that implies sensitivity, sensibility, and careful attention — we consciously invest in a greater sense of chaos and clutter, alas, common in the Western world.

While greed and corporate visions have taken over film and filmmaking, filming is a result of an encounter where we relate and see one another, it is a reminder of that democratic space, where multiple viewpoints co-exist, and truth is shared by the community and not one individual. Here, in this decolonial space and time, the camera is owned by the hand and legs that are constantly in motion, moving in and out from this historical context to another dream, the experience of immigrants and refugees in this city.

MAKING IMAGES WITH THE BODY

Filming is a physical gesture, coming closer to the world, leaving your familiar walls, admitting that mediocracy is not enough, knowing more about the world, recognizing who I am, and who have I become. It is a gesture of listening to histories untold, an act of seeing, watching words, and not swallowing them like pills.

I am not interested in words (the more I film I get bored with words and utter focus on dialogues and the exchange of words; as if that is the only way that meanings and plots are created and narrated; as if words manifest any kind of truth about our diverse realities. In truth, in this Western part, words operate as masks, particularly from the standpoint of the most vulnerable among us who are often being interviewed – from border control to other conversations about where you are? Where do you really come from? And your mother? And father? An interview is a colonial structure to arrange power, where words are a result of such pressures, either in the form of sentimental confessions, anger, or tears.

We take that interview mode of being into all realms of our lives, including determining the ways we engage with ourselves, dreams, and unconscious. Particularly as people of color, we are lost in this wild field of interrogations, demanding answers, squeezing sentiments, not watching but always demanding.

The artist uses imagination in order to create order in this chaotic space. It is the ability to return to moments of pain, trauma, and other interviews, and reread, retrieve, and reorganize life. 'Imagination', in this case, is trusting the ability to conceive an image of life that is different from the eschewed understanding of reality as it is offered to us from a very young age in the Western hemisphere.

In essence, we are not talking to one another or to ourselves. Imagination – the ability to conceive an image where words and gestures are of meaning and sincerity – is our only hope.

We often say A but we mean Z and X and B+A or B-T, we always look for the right word that is missing, we face that clutter and emptiness on daily and momentary basis, we don't know what there is to say, we are always looking for a new language, we are always dissatisfied, we search and we dream and we feel and we hold and we listen to all the other ways that we perceive and see life, like dreams and hallucinations that enter into our lives like poems and they remind us of our potential – that is, our ability to speak and listen through gestures that… – filming is a corporeal gesture… I force myself to leave, hold the camera until my arms hurt, and most importantly I bring myself to the world, I am in the world, WE Are Here together.

Words mislead, but the body offers the sincerest of testimonies. No lies. Open sores. For some time, I was not clear about my motivation and insistence to operate the camera and direct simultaneously. Most of the time, I understood my stubbornness in relation to my father and his work in the fields – I wanted to feel life, to be in life, to touch, move away from detached intellectual state (one that has been central in my life over the last seven years while working in my dissertation). I wanted to touch and be touched. To come back to life like entering that fountain of time and movement, touching water.

Like, Abbas, I am a body.
We have the camera between us, with us.

Recording bodies, and the possible affinity created between and around our skins. Bodies of landscape, bodies of this erratic living room, the knees of this street, the small steps of this day.

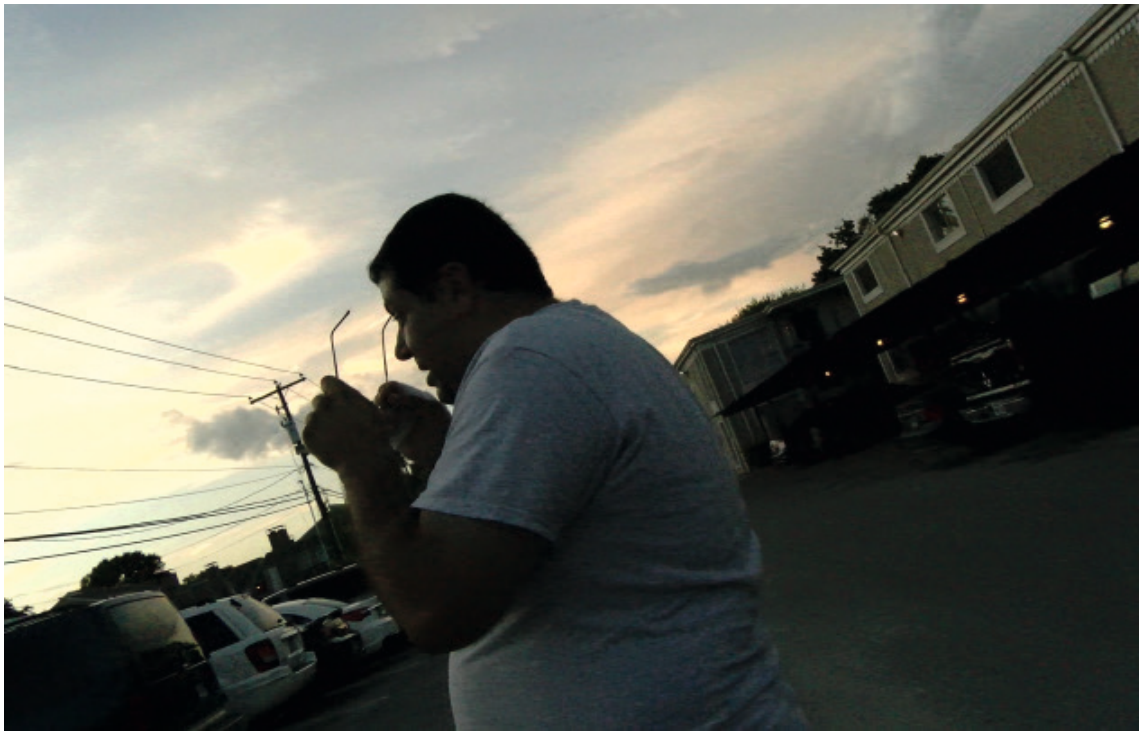
Histories and memories inscribed over our skin, bellies, eyes, wrinkles, nose jobs, lip jobs, the hair we wax, that hunch, and stiff neck.

Recording: like checking the pulse.
Recording: like returning to our feet, returning to our body.
Returning: I recall one of student, speaking about 'joyous' selfies, and captions like 'the best day in my life,' seconds before they close the curtain, darken the room, and remain crying the rest of the day.

We are here together. Bodies sharing space. One body with the camera and another making food. Samira asks me to wait with the filing and just come and sit. 'Food is ready.' Mouths chewing. Hands moving cups of tea around. Fingers hold sugar cubes.

More sugar. Sugaring life
Sugaring this camera that stands between us
Sugaring light
Sugaring our realities
Sugaring this moment
Then I return to the camera

Abbas asks if I want another cup of tea, or do I want filming us, the family, watching a film, 'it could be good for our film.'



Indeed, given the history of film and filmmaking in establishing colonial and imperial ventures, including its past and current corrupted, violent/fascist, and sexist tendencies, can we imagine a different cinema? With different aims and potential? Can we even come to terms with film that is not merely to serve power but actually dismantle such structures, and at the same time create structures of allegiance? Also, what will this film look like? How can we conceive of a conversation between such an enterprise and the current structures of distribution and film making? More importantly, our audience, through what eyes/fears/doubts/enthusiasm can they recognize such an endeavor and its focus on what Cesare Zevattini names as 'actualities'?

Or perhaps such queries boil down into one question: Can we reclaim our sensitivities? Cabbages over the old wooden table. Soon will come knives. Ali will cut them. 'It is the first time that he cut cabbages,' he will apologize. Abbas will try to instruct him: 'You should not cut them like that,' but 'like that' and 'like that.'

Later that day, around noon, I am invited to lunch with a group of students, all of which are the first in their family with access to higher education. Around the lunch table, I talk with about five of them. They ask me about my favorite film, my Netflix membership, etc. One of them, Gustavo, is even afraid to have any eye contact with me. He remains silent throughout. They ask me to bring my films to campus. Then before they leave we shake hands, and Gustavo still struggles to find a way to look back to watch me, to make any eye contact, and with that, we bid each other farewell. And I think about my father and his eyes and my mother staying for hours in her favorite sofa watching films and her determination to put her eyes there, in those fictions, as a way to inhale something different from what the daily grind can offer her/us.

WHAT TO DO WITH ALL THAT WEAKNESS?

About the fear of being too human or too weak, VUlnerABLE, a burden

She does not want to be a 'burden'
No, she will not accept IT
She wants everybody to do their thing
She doesn't need phone calls
She will not wait for Sabbath dinner
She will live without waiting
She will teach herself to stop expecting
She was diagnosed with breast cancer a year ago
She insisted to go alone to the hospital
She called the taxi and at work just said she is out for some random errands
She watches her films until very late but remains in that long hospital corridor
She waited alone for the doctor that was always late and always blind with his phone
She is the only one that saw herself shaking in the nurses' room

Abbas told me that I have to leave the film and visit her, 'She is your mother. She did everything for you. You cannot leave her alone like that at this moment.'

I hold the camera and film Abbas talking on the phone and bleeding. I keep the
camera playing. Recording.
Recording.
Recording.
Recording blood.

WHEN NAPKINS ARE OUR ONLY BANDAGES

When bread has to be the cheapest
When water is always in colors
When the night shift is also the day shift and a life shift
When the eyes are too tired to see the road, any road
When she tells you that she is hungry because she didn't eat for the entire day and her head hurts, and you offer her some cookies and milk, here, just eat that for now
When you don't understand why they keep asking you what is your race as they pretend that it doesn't matter in this country
When sickness and the hope that IT will go away is much cheaper than buying medicine
When your eyes hurt again because something gets to you attacks you screams in you, and you have only napkins to cover all that mess
Hana is angry being disrespected
And she is not afraid to speak out
I press 'stop'
I get home

To learn that Sibhatleab was being involved in a car accident
His broken back was hit again,
He is in the ER
To his three kids in Ethiopia, his friends say that he is very busy at work
Ahmed, a friend from work, visits him, who like Sibhatleab, came to this country with dreams and now fights to make it
We don't find America
We don't find America
Yet Sibhatleab still believes that he will make it to the shooting range
To practice his new gun that
He thought he will finally get a job as a security officer for $11 per hour
They told him that his best chance after 25 years in prison after
6 years in refugee camps after Years in a cell underground after Praying all day in the morning but
Now the gun will wait
Alone in this hospital with
Pain killers that don't kill because pain can't really die and
Yan tells me that Sibhatleab is not in any risk, but
We know that the risk is always there
The risk of finding refuge but not peace or love or justice in this America
The risk of being called an immigrant or a refugee and being marked as a threat
The risk of being
The risk of being a black man
The risk of breathing
The risk of watching the violent turmoil of this country with unborn eyes

CUTTING

The opening and closing of the door could be used as a cut between scenes – the amusement park, the crying, the endless crying later covered so clumsily with cheap snacks, and then the change in moods during our long drive back home.

COMMUNITY FILM SCREENING, RICE CINEMA, HOUSTON, TX, SEPTEMBER 2018

Again, it seems that Abbas' exhaustion doesn't end; in that sense, there is no separation between life and film. And life, like some scenes, is not that pretty – are we watching horror? Are we living in horror? Watching is being conflated with living – instead of watching as a way to establish and affirm distance from what is being watched. Breaking the wall and the screen: the eyes are part of the body, our present, breathing, breathing through the eyes. The family arrived at the cinema late. We canceled the screening. They didn't eat the entire day, so we went to eat. No film. Real food. Abbas said that the food brought him back to life. In the parking area, we promise to each other to meet again soon. Samira begins crying. Hana tells me that I bring so much fun to her life, and Ali asks: 'When we will end filming the trilogy, what shall we do then?
Can we have another trilogy together?'

https://preview.houstonchronicle.com/movies-tv/houston-set-documentary-up-for-international-film-15255470

we are in it (2016)
a film by Yehuda Sharim
http://www.weareinitfilm.com/

AUTHORS

Brahim Benmoh holds a PHD in 'Applied Language and Culture Studies (Language, Culture and Translation)' Chouaib Doukkali University, Faculty of Letters & Human Sciences El Jadida. Morocco. Graduated from the 'Cross-Cultural and Literary Studies' Master Program at Sidi Mohamed Ben Abdellah University, Faculty of Arts & Human Sciences Sais-Fes. The subject of his doctoral dissertation is 'The Politics of Representation of Race, Gender and Ethnicity in (Post-) 9/11 Prose Fiction: Ten Case Studies'. (Contact: brahim.benmoh@gmail.com). Recent publications:

Benmoh, B. & Touzani, H. (2020) 'Back from the Iraq War: Constructing Trauma, Memory and PTSD of a Veteran in Post-9/11 Prose Fiction'. In M. Yeou, R. Erguig & B. Benzehaf (eds.) *New Perspectives in the Study of Language, Culture and Translation* (pp. 38-57). Rabat: Editions & Impressions Bouregreg.

Benmoh, B. (2019). 'Writing Trauma and the Iraq War in Post-9/11 Prose Fiction: Kevin Powers' The Yellow Birds as a Case Study'. In Manghi,C. & Spychala, M. & Strempel, L. (eds.) *War and Trauma in Past and Present: An Interdisciplinary Collection of Essays.* (pp. 143-152). WVT

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Stephan von Borstel is a freelance artist and lives in Kassel. Numerous of his scenographic installations engage with the topics of topography and fate. In addition to realizing exhibitions in the field of memorial culture, he has worked through artistic reconstructions and through his own work in public spaces. In recent years he has participated in group exhibitions in the Hugenotten Haus in Kassel („freie Zimmer'/ „bewegte Zimmer'). Research on the former residents (Casa come me 1 + 2) and on locating the former French hospital of the Huguenot religious refugees (Stupor mundi – wohin wollten sie alle?) in various environments were part of this series of works.
http://www.svborstel.de/home.html

Pelin Celik is professor for Industrial Design at the HTW Berlin since 2017. Her research focuses on Holistic User Experience in Age and Technology as well as experimental and participative design processes. Before being assigned to the HTW Berlin, she worked as a professor at the Hochschule für Kommunikation und Gestaltung in Ulm and as a visiting professor at the Burg Giebichenstein Kunsthochschule in Halle.
As a product or industrial designer she worked for well known agencies like Teams Design or designaffairs and companies as Bausch & Lomb, Villeroy & Boch, Bosch etc. She has received numerous awards for her work. Since 2019, she is deputy chairwoman of the board of the International Design Center Berlin (IDZ Berlin), and since 2018 scientific fellow of the Federal Competence Center for Cultural and Creative Industries. Recent publications:

Bookhagen, A. & Celik, P. (2018): 'Experimente im Open Innovation Prozess. Neue Perspektiven im Design Thinking Prozess'. In: HTW Berlin, Matthias Knaut (Hrsg.) (2018) *Kreativität + X = Innovation.* Berlin: BWV Berliner Wissenschafts-Verlag.

Celik, P. & Kampe, G. (Hrsg.) (2017): *Innovation by Experiment - Design als Ressource für wirtschaftliche Entwicklung und demografische Herausforderungen in der Region.* Göttingen: Cuvillier Verlag.

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Sophie Dixon is a cross-disciplinary artist from the UK. Her recent work uses Virtual and Mixed Reality as part of her continued enquiry into how we construct narratives about the past. Less interested in portraying an historical truth, her work explores the connections between events across time – an attempt to open up the spaces between the experience of an event, and our later interpretations of it. Sophie has an MA (Hons) from the Netherlands Film Academy and a BA (Hons) in Fine Art from Kent University, UK. She has undertaken residencies in the UK and Europe and has exhibited in solo and group shows, including at the EYE Film Museum, Amsterdam, and the Turner Contemporary, UK.
www.sophie-dixon.com

Matthew Emeny is a performance artist, producer and theatre practitioner. His theatre and film work have received critical acclaim, including Sir Kenneth's Branagh's 'Best Film inspired by Shakespeare' for Matthews's short film adaptation of Othello. He is an associate artist at the Natural Theatre Company in Bath, performing in immersive and street performances across the UK and Europe. His independent work is produced through his company 'Calf 2 Cow' and ranges from street theatre, film, to immersive children productions. Matthew is also a director for youth- community-theatre .

F.E.E.L.- Effect
Alexander Kreysig, Barbara Steidl, Henning Busch, Laura Gali, Johannes Kobras, Katharina Waldinger, Maximilian Behrens
A collective of students from Coburg and Munich who developed an organisation to support refugees and support workers through the project 'F.E.E.L.- Effect'.
Fellowship – Equality – Engagement – Liberation
https://feel-effect.com/

Gerhard Kampe has worked as Professor for Product Design at the University of Applied Sciences in Coburg, Faculty of Integrated Product Design since 1999; teaching areas: design projects, typography, photography; from 1986 until 1998 product designer at HEWI, Bad Arolsen.
Gerhard is the director of the ip.co Institute for Integrated Product Design, a research and development institute for design transfer at the University of Applied Sciences in Coburg; numerous projects in the fields of Universal Design, practice-oriented professional co-operations, sustainability, socially relevant issues and Experimental Design approaches. He is the director of the research project 'Innovation by Experiment - design as a resource for economic and demographic challenges in the region', and founder of the open platform for an experimental culture of innovation 'MakingCulture', Coburg.
Recent publications:
Celik, P. & Kampe, G. (Hrsg.) (2017): *Innovation by Experiment - Design als Ressource für wirtschaftliche Entwicklung und demografische Herausforderungen in der Region*.
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Celik, P. & Kampe, G. (2016): 'Innovation by Experiment – Design als Ressource für wirtschaftliche Entwicklung und demografische Herausforderungen in der Region Oberfranken'. In: Bredenbeck, M. & Gotzmann, I. (2016) *Lebenswertes Land – Innovationsteams im ländlichen Raum und ihre Projekte*. Bonn: Bund Heimat und Umwelt, BHU Publikation.

Thomas Kampe (PhD) works as Professor for Somatic Performance & Education at Bath Spa University, where he co-directs the Creative Corporealities Research Group (CCRG). International performance collaborations have included works with Liz Aggiss, Laura Belem, Carol Brown, Hilde Holger, Rosemary Lee, and Julia Pascal. He recently directed the heritage arts online-performance project ONE LOST STONE for Pascal Theatre

Company, London (2020). Thomas' research focuses on critical somatic performance legacies. This has included work with choreographer Carol Brown (NZ) on re-embodying the work of Jewish modernist choreographer Gertrud Bodenwieser (Vienna 1890 – Sydney 1959) through immersive-performance and screen-dance works which have been featured in Auckland, Melbourne, Santiago de Chile and Theatermuseum Vienna. His writings have been featured in international academic journals and book publications. Thomas is the co-editor of JDSP Vol. 9.1 Bodily undoing: Somatics as practices of critique (2017), and guest editor the IFF research Journal Vol. 6 - Practices of Freedom: The Feldenkrais Method and Creativity (2019).
https://www.bathspa.ac.uk/our-people/thomas-kampe/
https://www.lostjews.org.uk/oneloststone/
www.thomaskampe.com

Andreas Koop is a graduate designer (sfg) and master (MAS). He has been managing a design office in Allgäu (D) since 1995. The work of designgruppe koop has received numerous national and international awards, not least for its meaningful and ecological focus. Their approach and implementation is on responsible, intelligently sustainable concepts with an environmentally and ethically-conscious design approach. Andreas Koop is also an author, columnist, lecturer and design researcher in the field of visual research and political design. Therefore, an 'extended concept of design' is also important to him - for this purpose he has, among others, organised the transdisciplinary symposium 'Stadt.Land.Schluss' which has been taking place biennially since 2015. In his new book 'Schön und Gut - was werteorientierte Gestaltung verändern kann' (Fair and Good - What Ethically-Oriented Design Can Change) he offers concrete approaches, criteria and thoughts on how design can develop and create something positive for society beyond the merely economical.

Recent publications:
Koop, A. (2019) *Schön und Gut – was werteorientierte Gestaltung verändern kann.* Basel: Birkhäuser.
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Koop, A. (2016) *Inklusion - die Zukunft gehört den Mutigen!* Wien: designaustria.
Koop, A. (2012) *Die Macht der Schrift – eine angewandte Designforschung.* Salenstein: Niggli.
https://www.designgruppe-koop.de/

Bahar Majdzadeh is an Iranian artist-researcher, based in Paris. She started her advanced education at university by studying photography, first in Iran and then in France. Afterwards, she developed an interest in research and new forms of art. As a result, she received her Master's degree in Art and Digital Media in 2010. She was a visiting research scholar at CUNY Graduate Center in New York in the Art History department in 2012-2013 academic year. She continued her research and her artistic practice and obtained a PhD in 2019 at Sorbonne University. All her recent projects include both practice and theory. Her research subject is the social and political definition of the urban space, the representation of mass violences in contemporary art, the intersection of art with history. Her practice field includes photography, sculpture, sound art and cartography.
MNEMONIC CARTOGRAPHY OF VIOLENCE
https://www.ceeol.com/search/article-detail?id=849998

Yehuda Sharim (PhD) is a filmmaker and a poet. His films, which appeared in various film festivals and universities across the world, provide an intimate study of immigration and displacement, shedding light on the changing constructions of home and belonging. His most recent film, *Songs that Never End* (2019), is concerned with the experiences of refugee youth;

he is currently working on his next film project, *Letters2Maybe* and his book manuscript *We Are In It: An Anthology of Border Crossing*. This book presents personal histories and accounts by refugees and those who seek refuge without documentation. Comprised of interviews in monologue form, both projects reveal the fear, trauma, and resilience of immigrants and refugees. He works as Assistant Professor in the Global Art Studies Program, University of California, Merced. He holds a Ph.D. in Culture and Performance from UCLA's World Arts and Cultures program (2013).
Films:
SONGS THAT NEVER END (2019): https://www.songsthatneverend.com/#about
SEEDS OF ALL THINGS (2018): http://seedsofallthings.com
LESSONS IN SEEING (2017): http://www.lessonsinseeing.com
WE ARE IN IT (2016): http://weareinitfilm.com
www.sharimstudio.com

Stephen Tiller studied English Literature and Linguistics at Newcastle University, followed by a PGCE, working as a secondary schoolteacher before training at RADA. For 15 years he was principally an actor but soon began writing, directing and producing for the stage. He has also run workshops with student actors, singers, dancers, elders, prisoners, refugees and trafficked women, as well as at UK Universities. He has worked in Europe, Africa, Japan and the Middle East. He has been funded by Arts Council England to the tune of many hundreds of thousands of pounds for his writing, theatre, opera and directing work. He produced the Vagina Monologues in the UK and since 2006 has been creating and directing 'guerrilla opera' in found spaces, with professional singers from around the globe and choirs of migrants and refugees. He is also a political activist with the Labour Party and Jewish Voice For Labour. http://stephentiller.com/

Richard S. White (PhD) is a multimedia artist/researcher with specialist interest in walking practices, reluctant heritage and social justice. Approaches: Walking-with, co-creation, social media. Career background in participatory media arts and education. He is a Senior Lecturer in Media Practice at Bath Spa University. Richard's work reaches out to an understanding of knowledge making and being through somatic practice, walking, listening and doing. His participatory walking arts approach offers non-confrontational co-creative disturbances questioning authorised narratives and revealing reluctant heritage. Current project include:
Sweet Waters, (ongoing) attending to accountability and response-ability walking-with legacies of slave-ownership in Bath.
Walking the Names, a cycle of walks on social justice and poverty at the Bath Workhouse burial ground, making contemporary resonances.
Sanctuary and Exile, walking-with the story of child Holocaust survivors, today's child refugees and their hosts in the Lake District.
Portfolio: http://www.walknowtracks.co.uk/
Forced Walks (with Lorna Brunstein) : https://forcedwalks.co.uk/
r.white2@bathspa.ac.uk